



Digital skills Mondays

Nina Campbell

Component 1 task 1

(300-word report on what skills you need to work better in your area) – due 20/10/23

Many skills are needed to become a successful set designer, from the mundane and common, to the more unusual and specialised. “an experienced designer may use his stored-up knowledge and create his own colour scheme for a design, or he may pattern it from a painting, an illustration, a poster, a photograph, or some other work he finds appropriate and interesting.” (Pecktal, 1975, p25). Many skills have transferable elements that can be used to the advantage of the designer, the more skills that a designer knows – even having just a vague knowledge of these skills – the higher the chances of being chosen to work on new and upcoming projects. Now just because an aspiring designer is specialised in model making or set construction does not mean they are limited to just these career paths. The skills needed for these areas can be used on different scales and to different objectives, making work easier and more interesting. “although design in the theatre may branch off into many various areas of specialisation, it is primarily seen in terms of four basic forms; first, as an environmental background, or scenery; then as costumes for the actor within that setting; third as stage lighting visually enhancing and unifying the first two forms; and finally, as sound” (Parker, Wolf and Block, 2005, p2). Having the ability to adapt to new roles and areas in design gives a person an upper hand and advantage on the rest of an applicant group as it shows a person’s ability to change and willingness to learn how to best perform in their role. “theatre designers have to deal with space and, however challenging that space may be, relish it” (Pavelka, 2015, p80). A designer looking to emerge into a digital age still needs to work with physical objects they have the best understanding of the design they are creating and keep the job of others as simple as possible. Whether that means building models, creating many sketches and technical drawings or simply helping build sets. Being able to communicate with others and work as a team allows you to form bonds with others in the industry and develop connections for opportunities later on, it also allows you to ask for help freely and gain knowledge about other areas of work. Knowing how separate roles perform their jobs effectively allows a designer to create work that benefits the entire team, not just themselves. “Fresh from college, a designer can expect to be an assistant with tasks including the necessary evils of tea making and photocopying, but perseverance and a bulky portfolio will help you climb the ranks.” (Bradley, 2014) another very key skill you would need is to be able to reflect on your own work and take criticism over it meaning you can better it through iterations in order to produce a high quality and appropriate work.

Review of Turnitin.

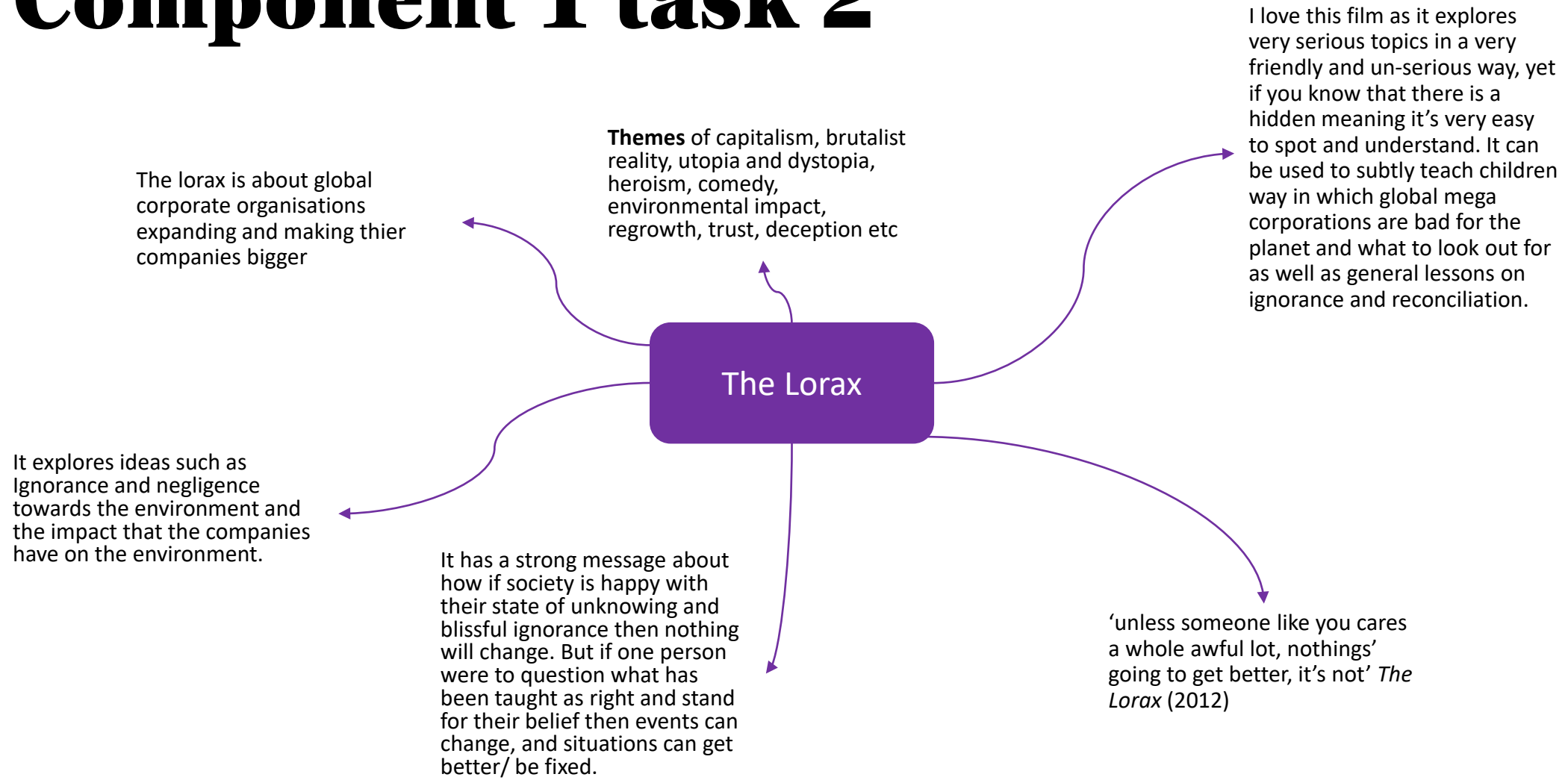
similarity score – 24%

All similarities were brought up from references, so I could double check I had referenced sources correctly. This means that all my work was original, and even some sources were unused as they were not flagged by the checker.

80%

Work was all legible and showed a wide range of external reading and knowledge, I displayed practical skills and research and actively sought out new information, however I felt I did not reach above this as I could have used a wider range of sources, to show an extensive range of research.

Component 1 task 2



Component 1 task 3

NINA CAMPBELL

SET DESIGNER AND CREATIVE

DIRECTOR

- EVALUATION

- I found that when working with a group I enjoy being able to merge and form new ideas based off conversations and collaboration with other people.
- We were able to chat and make decisions based on how we felt the group would work best, which allowed us to remove any arguments about roles or processes that may disagree with certain people.
- We chose to use PowerPoint as it allowed us all to work together on one platform all at the same time, which meant we could make in the moment decisions and then act on them straight away.

CREATIVE DECISIONS :

We didn't exactly have a particular plan as we trusted each other to make their own decisions, the design for the background was chosen to be a present to symbolize the charity that we have chosen which is *Age Cymru gift box appeal*; this charity supports elderly people with a Christmas box with goodies inside, we made the decision that this was a good charity as this show is aimed for children, which could teach them about gift giving and how it's important to remember your elders. The roles were picked and placed by us to the people who most suited the job description.

OUR PROCESS AS A GROUP :

We met in the library for our first session to work on our project and every decision we made was made as a company. We assigned ourselves and each other roles listened to each other's ideas and worked creatively with one another. We all shared our designs for and ideas for our poster then Morven created it. We used power point so we could to virtually co-edit and adapt our work collectively. This was also a good way to complete the work even when we weren't in the same room as we could see what everyone else was typing and still work together.

CARW FACH

PRODUCTIONS

CONCLUDING OUR WORK :

The overall take away from this work was we worked well as a group and despite members not turning up, we still managed to pull it all together. This worked so well because we listened to each other's ideas, and we weren't afraid to have ideas shut down. And because of that we could improve the initial idea. We learned the importance of time management, we had clashing time, tables so we had to put the effort in to make sure we could find the time to work in person and digitally. We used some skills in design which made the poster more interesting.

BY BETSY DOWNES,

MEGAN

FEATHERSTONE,

MORVEN

MONTGOMERY AND

NINA CAMPBELL

Component 1 task 4

ACT I

- mix of breaking the fourth wall and strictly acting for a theatre
 - very immersive you feel as if a genuine visitor is happening but its part of the show
 - set is minimal but very effective at telling a story
 - break between acts and interval is very set and cohesive with the general show
 - very believable characters
 - use of set designers as cast is effective as it creates new and interesting characters
- ❖ second watch the actors are cleaner and plot points are easier to find and understand
- ❖ actors feel more in tune with their roles
- ❖ the story feels more solid
- ❖ set is finished and feels refined

ACT II

- the puppets are incredible
- the puppeteering is authentic
- the fear and panic created by lighting and sound is genuine and unnerving
- the acting persuades you of the characters personality
- use of curtains to dim light creates a foggy and nervous setting
- fog machine creates depth
- use of no colour in set but all yellow shoes makes a sense of unity and nervousness for the main man
- there is a genuine sense of justice against the main man due to his crimes in and out of the play
- having the main girls sit up on a separate stage and higher up than the

other characters creates a sense of hierarchy, and the women gain leverage and power over the other characters, so they feel more in control over the scenes unfolding in the play

- the increase in cast create a nervous and new atmosphere so that the characters unease is reflected on the cast as they weren't introduced at the beginning of the performance
- ❖ using warm and then harsh lighting creates differencing feelings between scenes
- ❖ scenes transition together well
- ❖ feels like less time is passing
- ❖ actors stay in character even during intermission calls makes the show feel more real

ACT III

- ❖ the projection made such a backstage story and sense of overarching justice

Component 1 task 4

Review:

The visit - live theatre review:

I watched the visit, written by Friedrich Dürrenmatt, adapted by Hannah McPake, on the 23rd and again on the 30th of November 2023. The adaptation took the script and transformed it into a modern-day performance that deals with issues that are very common but often overlooked or brushed aside. “We are using an original play by Friedrich Dürrenmatt, and we’ve adapted it a bit. We’re kind of devising and creating the material from the original text, and also making our own version of what that is and splashing them together in a kind of wonderful artistic mess.” Holmquist (2023) described the work. The production utilised projection and attempted to increase the immersive experience for the audience using techniques such as lighting, puppetry, smoke machines, and placing actors within the audience. The use of minimal set allows the audience to focus more on the story and gives less areas to be confused on as there is less to be distracted by. The use of spotlighting and LED lights during specific scenes creates a good sense of confusion and as the play goes on the sense that the characters in it are more tempted by the generous offer from the millionaire. This is shown through an increase in technical work, using more complicated lighting sets, props, and costume as well as increasing cast size to bring in a larger sense of impending doom for Ilse the main female lead. The use of projection allowed the show to have more dimension and background to the story as whilst the acting was going on in the foreground the back cloth had an image or video playing which still linked with the performance.

During the show the puppetry becomes more and more complicated, as well as bigger and more detailed, this also symbolised the growing threat towards the male lead as the two characters – the panther and Ilse – are linked throughout the performance and are often used to symbolise one another. Using levels to create a further physical divide between characters was very effective as it created a visual power imbalance which also represented the sway that the female lead had over the characters. The change between warm and cool lighting created defined ways to distinguish between scenes and sets. Another way the difference was displayed was through costume, in the change from the first to the second act the cast changed certain bits of their costume to be yellow and applied makeup to look as if they were bleeding from their eyes.

The difference between the first and second performance that I watched was clear and easy to spot as the actors and tech crew were more comfortable with the performance as they had finalised movements. This allowed the technical side of the performance to move more smoothly and create an overall more cohesive and easier to understand show.

Reference list

- Pecktal, L. (1975) designing and painting for the theatre, Florida: Harcourt Brace College Publications
- Parker, W.O, Wolf, R.C. and Block, D. (2005) scene design and stage lighting, 9th edn, Canada: Micheal Rosenburg
- Pavelka, M. (2015) so you want to become a theatre designer?, London: Nick Hern Books
- Bradley, G. (2014) 'How do I become ... a set designer' the Guardian, 6th March 2014, available at: <https://www.theguardian.com/money/2014/mar/06/how-become-set-designer>
- *The Lorax* (2012) directed by Chris Renaud, Kyle Balda [DVD] USA, Universal Pictures
- Holmquist, M (2023) *UWTS& Coleg Sir Gâr students to perform 'The Visit'*. Available at: <https://www.uwtsd.ac.uk/news/press-releases/press-2023/uwtsd--coleg-sir-gar-students-to-perform-the-visit-.html> (Accessed 15 December 2023)