
ADAM SMITH COLLEGE
INSPIRING LEARNING

Course Handbook

HNC TECHNICAL THEATRE

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Welcome to Adam Smith College

This is the Course Handbook for the HNC Technical Theatre. On behalf of the Course Team I would like to warmly welcome you to Adam Smith College. We feel sure that you will enjoy your time spent here.

To help you make the most of your time at College and to familiarise you with your course we have produced this course handbook. In here you will find information about the structure of your course, the teaching and learning styles used and the ways in which your work will be assessed and graded.

There is a considerable amount of information contained in this handbook, some of which will be of greater relevance to you as you work through the course than it is at the start of your studies in the College. However, we recommend that you read this Course Handbook through carefully **now**, then keep it safely - you will need to use it through your course.

We hope you will find the handbook a useful guide to your course and wish you every success in your studies.

Hugh Loughlan

Curriculum Head: HNC Technical Theatre

Information about your course

Your course is:	HNC Technical Theatre
Your Curriculum Head is:	Hugh Loughlan
His/Her office is:	St Brycedale Campus, BG19
His/Her telephone number is:	01592 223510
His/Her email address is:	hughloughlan@adamsmith.ac.uk
Scheduled guidance time:	Lunch times, Monday, Tuesday and Wednesday

Your Curriculum Head

Each course in the Adam Smith College is assigned a Curriculum Head, whose role is to provide you with advice and support through your course of study. This falls roughly into two categories – guidance related to your studies and pastoral care to help you deal with any difficulties you might encounter of, for example, a personal, financial or health-related nature.

At the beginning of your course you will agree your learning targets with your Curriculum Head. These will be recorded on your Learner Agreement which both of you will sign. Throughout your course, your Curriculum Head will monitor your progress and meet with you regularly during the year to discuss how you are getting on.

Your Curriculum Head will also be available at a set time each week when you can meet if there's something you need to discuss. However, if something comes up which has to be dealt with urgently, you can ask to speak to your Curriculum Head at any time. He/she might not be able to meet you immediately – Curriculum Heads have classes to teach and other students to look after – but he/she will offer you an appointment as soon as possible or refer you to another appropriate member of staff.

Your Curriculum Head may not always be able to personally provide you with the sort of help or support you need, in which case he/she might recommend that you are referred to a member of the College's Guidance or Learning Support staff.

So, if at any time throughout your course, you experience difficulties which are affecting your progress as a student, your Curriculum Head should be your first contact. Please remember that unresolved problems rarely just go away. On the contrary, they tend to get worse the longer they're not dealt with. So, speak to your Curriculum Head sooner rather than later.

Your attendance at college and part-time employment

Your success as a student depends on full and regular attendance at **all** classes. You should inform your Curriculum Head as soon as possible if you have problems with attendance. Our records show that

students who do not attend all their classes have a very high risk of failure.¹

We recognise that you may need to undertake part-time work, but we strongly advise you not to take employment of more than 15 hours a week if you are a full time student. Should you need to take employment of more than 15 hours per week we recommend you register as a part time student. A full time student is expected to follow their timetable and negotiate work times around it.

Your learning

Your College course will provide you with constant opportunities to learn new skills and acquire knowledge in your chosen subject areas. In order to make the most of all the opportunities available, you need to organise and plan your learning and also to manage your time effectively.

You must attend **all** your timetabled classes. You also need to study in your own time and you should plan to spend several hours a week to fulfil your commitment as a full-time student. You need to allocate time for this in your diary.

Prepare for lectures and tutorials by doing any reading or exercises in advance. Always make some notes – there is usually a handout provided. Review these after the class and ask your lecturer if there is anything you do not understand.

Note assignment deadlines and exam dates in your diary and remember to begin assignments early. You will enjoy researching and planning your work if you allow yourself plenty of time. Make sure you understand what you need to do and plan how you are going to tackle it. Seek advice from your lecturer or Curriculum Head if there is anything that needs clarification.

For full details of regulations about attendance, see the College Attendance Policy and Procedure.

In summary:

- ❖ plan your learning strategy
- ❖ allocate enough time
- ❖ attend **all** of your classes
- ❖ start assignments well in advance

¹ For full details of regulations about attendance, see the College Attendance Policy and Procedure.

- ❖ seek advice and help
- ❖ use the learning resources offered
- ❖ enjoy the learning experience!

Credit for previous learning

Some students have previous experience or qualifications for which they may receive credit on their present course of study. If you have any qualification that may exempt you from part of your course, for example from school or another college, you may apply for Accreditation of Prior Learning (APL). Similarly, if you have undertaken work, paid or voluntary, that has resulted in learning skills or knowledge that is equivalent to units you will be studying here, you may apply for Accreditation of Prior Experiential Learning (APEL). Together these are known as AP(E)L and it means you do not have to duplicate study you have done previously. It does not necessarily have to be in your chosen subject, but it must be at the same level as your course of studies here.²

If you wish to claim for APL/AP(E)L please speak to your Curriculum Head.

The aims of your course

The aims of your course are:

- ❖ to develop your knowledge of the facts, theories, concepts, applications development and importance of Theatre Production;
- ❖ to enhance your practical skills in Theatre Production;
- ❖ to provide a sound basis for those of you who may decide go on to a more advanced course of study;
- ❖ to give you experience of the equipment, materials, processes and practices currently used in the theatre industry;
- ❖ to encourage your development of effective learning strategies.

² For full details of the scheme for crediting previous learning, see the College Credit Transfer and APL/APEL Procedure.

The structure of your course

The course consists of 5 core units, with a total value of 10 credits, and 6 optional units, from which you require 5 further credits, totalling 15 credits.

The course initially consists of 3 –5 days of formal classes each week, with individual study, course work, rehearsals and performances.

The units you will study in Semester 1 and 2 are:

Core Units (10 credits)		
Unit Code	Unit Title	Credit
F38834	Stage Lighting: Rigging, Focussing and Operation	2
F38934	Stage Management	3
F38D34	Technical Theatre: Set Construction and Painting	2
F38E34	Technical Theatre: Sound	2
F3NN34	Technical Theatre Graded Unit	1
Mandatory Options (2 or 5 credits)		
DV0M34	Work-Place Experience	1
F18Y34	Performance Costume: An Introduction	1
F38634	Technical Theatre: Stage Design	2
F38A34	Technical Theatre: Lighting Design	2
F38B34	Technical Theatre: Props	1

12 credits = HNC

15 credits required to be considered for interview for the HND Technical Theatre and Production Arts course.

Achieving the HNC Technical Theatre is no guarantee for entry to the HND Technical Theatre and Production Arts.

The content of your course

You will be given an overview of each unit by subject lecturers at the beginning of the course. You will find further information on individual units on the SQA website.

Assessment of your work

Throughout your course, your work will be assessed in a number of different ways, depending on the different criteria in individual units.³

The majority of courses delivered in the College are assessed partly or wholly on a continuous basis – in other words, you will be assessed on parts of your work as you go along rather than all of it at the end of the unit. This assessment is carried out by the lecturer teaching the unit.

So that assessments can be fair to all students, and whoever teaches them, internal assessments are checked by other lecturers teaching the same, or similar, units. This is a process called 'internal moderation'.

Over and above the internal moderation of assessments of student work, awarding bodies check that colleges are assessing work appropriately by a process called 'external verification'. This process involves the awarding body carrying out checks on College staff's assessments of student work. This is done by sending 'external moderators' to the College, where they check assessments against national standards.

Only after these three stages have been completed can you be sure of your results, the certificates for which will be sent to you directly by the awarding body, not the College.

Internal assessment is not just about judging whether you have passed or failed. It also provides both you and your lecturers with important information about what you're doing well and where you have shortcomings in your knowledge, understanding or skills. Assessment is closely linked to the learning process in the sense that the feedback you will receive from your lecturers will help you improve your work in the future.

³ For full details of the College's regulations about assessment, see the College's Assessment Procedure.

Finally, a range of courses delivered in the College are assessed by means of an externally-set and externally-assessed examination. The examining body will inform you directly whether or not you have completed your course successfully. College lecturers are not in a position to tell you whether you have passed or failed, until they have been informed by the examining body (usually at the same time as you will know directly from the examining body). If in doubt, please ask your lecturer about the procedures used.

Re-assessment of your work

If you are unsuccessful in an internal assessment, you will be offered the opportunity to be re-assessed. Depending on the arrangements for re-assessment laid down for a particular unit, this may involve retaking either the whole assessment or just part of it.

You will normally only be allowed one (or, in exceptional circumstances, two) re-assessment opportunities.

Submission of your coursework

You should hand all coursework in to your subject lecturer on or before the specified deadline day.

All coursework for assessment will have a specified deadline for submission. It is essential that you meet the submission deadline to ensure fairness amongst all students and to enable staff to mark efficiently. Students will be given their results within 2 weeks of the deadline submission date.

Your subject lecturer may allow you an extension to a submission date if there are valid circumstances affecting your ability to meet the deadline.

Any coursework (for which there are no mitigating circumstances or an agreed extension) handed in after the submission deadline will normally receive a mark of 0.

If you are unwell when completing assessed coursework or sitting examinations, or have any other specific difficulties that may affect your performance in assessed coursework or examinations, you should notify your Curriculum Head in writing of the circumstances as soon as possible, and make immediate arrangements for medical certificates or other letters of support to be submitted.

On all **core units** (except Graded unit) you will be continuously assessed on your allocated production roles. The paperwork which completes the units and the deadlines for that work are as follows:

- Production analysis / self assessment – 1 week after returns day
- Prompt copy / production file / Costume bible – 1 week after returns day

On all **optional units** the deadlines for work, to be stipulated clearly by the relevant tutor, are as follows:

- Props for Theatrical Production –
- Work-Place Experience – *2 weeks after end of placement*
- Performance Costume: An Introduction -
- Lighting design for performance -
- Technical Theatre: Stage Design -

GRADED UNIT

MENTORING SESSIONS AND ASSESSMENT DEADLINES

Wed 7th Sept

Unit intro/distribute materials

Compulsory attendance

Mon 16th January

MENTORING SESSION 1

Mon 27th February 1.00pm

STAGE 1 HAND IN

(6th March 1.00pm - Stage 1 resubmission)

Monday 21th March:

MENTORING SESSION 2

Mon 17th April 1.00pm

STAGE 2 HAND IN

(24th April 1.00pm - Stage 2 resubmission)

Monday 22nd May 1.00pm

STAGE 3 HAND IN

(29th May 1.00pm - Stage 3 resubmission)

Cheating and plagiarism

There are various forms of academic dishonesty but in the student's context it means cheating in examinations or presenting work for assessment which is not your own.

Plagiarism as a form of cheating takes place when the student 'borrows' or copies information, data or results from an unacknowledged source, without quotation marks or any indication that the presenter is not the original author or researcher.

If carried out knowingly, cheating and plagiarism have the objective of deceiving examiners and this threatens the integrity of the assessment procedures and the value of your award.

Work produced by someone else may be summarised or repeated providing it is referenced to the original author. As well as text, work such as diagrams, maps and charts must also be acknowledged. In addition to the use of quotation marks when quoting from original sources and secondary material, full reference for both quotes and paraphrases or summaries of published material must be given. All references should then be included in a bibliography at the end of the piece of work. Appropriate references for web-based material must also be given, including the relevant URL.

Any student found to have used unfair means in any examination or assessment procedure will be penalised.⁴

Support for your learning

The College has a positive policy of supporting students with learning difficulties or disabilities and their interests are represented by the Diversity Committee which reports directly to the Principals Group. The College has a Learning Support team, which can provide help and advice on all aspects of learning support and coping with learning difficulties.

The College offers support in making alternative arrangements for exams and assessment, support with study skills and advice with applications for the Disabled Students Allowance. Support and advice

⁴ For full details of the College's regulations on cheating and plagiarism, see the College Academic Deceit Procedure.

can also be provided in the specification and purchase of specialist equipment and the use of Information Technology.

In order to ensure that you are provided with the appropriate advice and support from the start of your studies it is important that you discuss any difficulties and special requirements with the Learning Support Manager, or with your Curriculum Head, as early as possible.

Your feedback

The College requires all courses to have a formal system through which students are invited to comment routinely, in confidence, upon the teaching they have received. This helps us to check that students have a clear idea of our aims in teaching particular units, and of what we expect them to do; that our classroom teaching is effective and stimulating; that our advice and feedback to students on individual work is helpful; and that our resources are adequate.

Questionnaires are the primary mechanism for this formal 'feedback'. You will be asked to complete a questionnaire for each unit you are taught. We appreciate that they can be tiresome to complete in large numbers, but hope that you will take the time to give a full and detailed response. Both negative and positive feedback is important. In order to be able to assess the feedback and to attempt to take appropriate action it is important that when making comments you indicate **why** you feel that something is good or bad, not just that you think it is.

Each lecturer responsible for a unit will prepare a short report analysing the questionnaire returns, highlighting any criticisms or suggestions. The report and the questionnaires for each unit will then be passed on to the Curriculum Head, who will present the reports at meetings of the Course Committee. The reports will also be discussed at appropriate meetings of staff within the department so that appropriate action can be taken. A summary of the student feedback and action taken will be included in the Institute's Annual Report which is presented to the College Academic Board.

Your representation

Each course in the College is required to have a Course Team. This meets at least twice a year to review the course and consists of the Curriculum Head, all member of staff who teach units on the course and two representatives from the students on the course.

Prior to each meeting, your course representatives will be given a copy of the agenda and will be asked to consult their fellow students about the items listed and be prepared to report to the meeting on any issues raised.

Following the meeting, the class representatives will receive a copy of the Course Review report to share with their fellow students on the course.

The existence of the formal system of student representation doesn't mean that you should feel this is the only channel open to you. You may of course raise issues directly with a lecturer or your Curriculum Head. Individual problems are often likely to be more easily and quickly resolved in this way.

Your comments, complaints or compliments

Naturally, we hope that your experience at the Adam Smith College will be an enjoyable and rewarding one. However, we do recognise that sometimes things can go wrong and encourage you to make your comments or complaints known to us so that we have the opportunity to resolve the problem and improve our services to you.

Problems are often most quickly and easily sorted by being dealt with informally. So we would ask that, in the first instance, you raise the matter with the appropriate member of staff. If you're not satisfied with the outcome, you can discuss the matter with your Curriculum Head.

Comments or complaints can also be put forward through your course representatives.

Where informal methods have failed to resolve the problem, you can make a formal complaint through the College's Complaint Form, which is available at Reception on all College campuses and in outreach centres or through the Students' Association.

However, the College Complain Form is designed for more than making complaints. If you have any comments or suggestions about how you think we could improve our services to you and other learners, please let us know. We will consider each comment carefully and let you know if we can put it into practice.

It's always good to hear about what you think we do well and we encourage you to use the Compliments Form available at Reception. Every compliment received will be passed on to the person or department it's about.

Workshop Classes

Please note that once we begin production work, although you are allocated to a department i.e. Stage Management, you are required to attend Mark's classes every week. The exception to this is the pre production and production weeks of each show. Always check with the tutors which week you will be working on the show and not expected to attend the workshop classes.

Creating a Professional Environment

The staff team wish to offer you training which mirrors the theatre profession. In order to cultivate a professional attitude and a supportive creative environment we hope that you will respect the code of conduct below:

- All members of the production team working on a show must wear blacks from the technical rehearsal through to the final performance.
- Inappropriate language is not acceptable, therefore please do not swear, or verbally abuse your fellow students / staff. In the work place and at college verbal abuse is dealt with very severely.
- It is imperative that all work spaces meet Health and Safety standards in terms of storage of material and equipment. **Every student must tidy their workspace at the end of every day.**
- No food and drink, other than water, is allowed in Rm 39 or the theatre.
- Rm 39 is a place of work comprising of a production office, design office, scenic art area and lighting workshop. Please take breaks elsewhere in the college, and discourage other students from visiting.

- The computer in the production office is for production work and research only. Please do not use it for personal purposes and / or playing music!
- Please ensure you check you email every day, as all production work, and class and assessment information is sent electronically. 'I didn't get that email about the deadline / meeting etc' will not be an acceptable excuse for not attending a meeting or late submissions.
- As stated in the section on attendance it is really important that you attend all classes and productions. If you are ill, or cannot attend on any day, **please phone or email the Curriculum Head and your lecturer** which will ensure the team can plan around your absence and you are marked appropriately in the register.

Student Equipment List

Experience has taught us that theatre production students will need a kit consisting of the following items. Please ensure that you are properly kitted out by building up your kit as you work your way through the production. Use this list to ensure you have the necessary items.

Clothing

- Sensible and comfortable working clothes.
- Sensible (e.g. flat) footwear (inc. something with good grip for ladder work)
- Steel capped shoes (safety issue)
- Set of blacks including quiet, flat black footwear.
- Second set of blacks, trousers not skirts
- Old clothing or boiler suit (for painting etc.).
- Protective gloves

Basic design kit.

- A scale ruler. This must have the scale 1:25 on it, or 1:250 or 1:2500.
- A propelling pencil. 0.3 mm
- A fine line pen. 0.3mm (buy a spare, they run out quickly).
- A set square. Either 30 / 60 / 90 degree, or adjustable
- A metal ruler.
- A scalpel with blades. Surgical scalpels are more suitable than other "craft" style tools. "10 a" blades are best.
- A rubber. Staedler ones are very good and don't smudge.
- A protractor.
- A compass.
- Small paint brushes.

Lighting and sound. *(A few recommended bits and pieces)*

- Adjustable spanner
- Range of screwdrivers (including insulated screwdrivers)
- Electricians sidecutters

- Retractable rule (5m minimum)
- Claw hammer
- Tool bag (something to keep the kit in)
- Leatherman wave or gerber multi tool,
- Head torch,
- Electric screwdriver,
- Multimeter including continuity tester.

Stage Management

- Maglite Torch
- Watch and Stopwatch
- Diary
- Calculator
- Soft lead pencils
- Good erasers
- Notepad

Recommended Reading

STAGE MANAGEMENT

You are required to buy this one:

**Pallin, G (2003) *Stage Management – the Essential Handbook*
Nick Hern Books - Third edition - 2010**

Menear, P., *Stage Management and Theatre Administration*, Phaidon,
Oxford 1988

Bond, D., *Stage Management – The Gentle Art*, A & C Black London
1991

Thompson, G., *Safety in Live Performance*, Focal Press, Oxford 1993
Edinburgh Festival Fringe, *Fringe Safe*, Edinburgh Festival Society, 2000

Copely, S *Stage Management – A Practical Guide* Crowood Press
2003

Palmer, S *Stage Management, Lighting and Sound* Hodder and
Stoughton 2000

Dean, P *Production Management* Crowood Press 2003

Brown,CL, *Essential Delegation Skills,* Gower Books 1997

Brewer, KC, *Managing Stress,* Gower Books 1997

Heller, R, *The Essential Managers Guide,* Dorling Kindersley 1998

Lemon, C, *Assert Yourself,* Gower Books 1997

LIGHTING & SOUND

Fraser, N., *Stage Lighting Design - a Practical Guide,* The Crowood Press

Reid, F., *Stage Lighting Handbook (6th ed.),* Macmillan Education
Australia

Leonard, J.A., *Theatre Sound,* Macmillan Education Australia

Kaye, D. & Lebrecht, J., *Sound and Music for the Theatre: The Art and
Technique of Design,*

Glerum, J.O., *Stage Rigging Handbook,* South Illinois University Press, 1997

Fraser, N., *Stage Lighting Explained,* The Crowood Press

Vasey,J., *Concert Sound and Lighting Systems (3rd edition),* Focal Press,
1999

Huber, D.M. & Runstein, R.E., *Modern Recording Techniques (5th edition),*
Focal Press, 2001

Shelley, S.L., *A Practical Guide To Stage Lighting*, Focal Press, 1999

Fitt, B., *A-Z of Lighting Terms*, Focal Press

WORKSHOP PRACTICE

Law, J. & Helfer, R (Editors), *The Penguin Dictionary of Theatre*, Penguin Books, 2001

Russell Brown, J. (Editor), *Oxford Illustrated History of Theatre*, Oxford University Press, 2001

Hartnoll, P., *The Theatre, a Concise History*, Thames and Hudson, 1998

Lee, R.L., *Everything about the Theatre*, Meriwether Publishing, 1996

Thomas, T., *Create Your Own Stage Sets*, A&C Black, 1997

White, C.A., *Technical Theatre, A Practical Introduction*, Arnold, 2001

Holt, M., *Stage Design and Properties (Theatre Manual)*, Phaidon Press, 1988

Holloway, J., *Illustrated Theatre Production Guide*, Focal Press, 2002

Davis, T., *Stage Design*, RotoVision, 2001

Thorne, G., *Stage Design: A Practical Guide*, The Crowood Press, 1999

Sutherland, M., *Modelmaking: A Basic Guide*, W.W.Norton, 1999

Blaikie, T./ Troubridge, E., *Scenic Art and Construction: A Practical Guide*, Crowood Press, 2002

Parramon, J. M., *Colour Theory*, Watson-Guption Publications, 1989

Glerum, J.O., *Stage Rigging Handbook*, South Illinois University Press, 1997

Ruthven Hall, P. & Burnett, K., *2D > 3D: Design for Theatre and Performance*, Society of British Theatre Designers, 2002

Ruthven Hall, P., Burnett, K., Allen, K. (Editor), Shaw, P. (Editor), *Time and Space: Design for Performance, 1995-99*, Society of British Theatre Designers 1999

Ruthven Hall, P. & Burnett, K., *Make Space!: Design for Theatre and Alternative Spaces*, Society of British Theatre Designers, 1996

Hauffe, T., *Design: A Concise History*, Laurence King Publishing, 1998

Blakemore, R.G., *The History of Interior Design and Furniture: From Ancient Egypt to 19th-century Europe*, John Wiley & Sons Inc, 1996

Howard, P., *What is Scenography?*, Routledge, 2002

Holloway, J., *Illustrated Theatre Production Guide*, Focal Press, 2002

Oren Parker, W./ Wolf, R.C., *Scene Design and Stage Lighting*, Harcourt Brace College, 1996

Health and Safety / Professional etiquette

Dress code

You are advised to provide suitable clothing for workshop and stage work. This includes:

- Clothes that are appropriate and reasonably close fitting. Long trousers are preferable to skirts or shorts. Operators of power tools are to wear short sleeves or roll sleeves up.
- Do not wear jewellery when operating power tools.
- Shoes should have good traction- work or athletic shoes, and protect the feet (do not wear sandals or "flip-flops").
- Long hair should be worn up, tied back or netted to avoid being caught in moving parts or machines.

Theatre work, by nature, is physical, and the use of power equipment is more dangerous than general classroom work. However, if you use common sense and follow these safety procedures, working in the shop and on stage will be fun and safe for you and your fellow workers.

Manual handling

- Lift correctly: bend your knees and lift with your legs, keeping your back straight.
- Communicate with others. Count to three before a heavy lift with another person / persons.
- Look where you are going, especially through doors and around corners.
- When carrying tall objects like a flat or ladder, lift with one hand high and one hand low. That is, lift with one hand which carries the weight and the other hand extended to help balance the object. If running a flat with another person mirror their hand position.
- It is all too common to set heavy platforms or walls down on one's toes. Awareness and communication with fellow co-workers are the only prevention and always wear safety boots.
- Machismo will only get you hurt. If you are losing your grip or if something is too heavy, tell the person you are carrying it with and take a rest and get a better grip, this is much better than dropping it and having someone suddenly bear the entire weight at once. You will never be asked to carry something too heavy. You will only be asked to carry your own weight.

- When you lean scenery or materials against a wall, be sure that the object is a sufficient distance between its base and the wall, so it will not fall back by itself.

CONTROL ROOM AND COMMUNICATION SYSTEM ETIQUETTE.

The Deputy stage manager (or person 'on the book') is responsible for ensuring that the team behave in a professional manner.

Conduct in the control room, behaviour and use of the communication system during technical and performance work is closely monitored.

There should never be unnecessary talk on 'cans' (headset intercom), except in an emergency.

No one should speak once a stand by has been given

Operators must keep their mic switched off at all times other than to acknowledge a 'stand by'.

Always switch off the mic before removing the headset to avoid a loud bang and high pitched screech being relayed to other users.

There should be no visual or aural distractions in the vicinity of the control room or near the operators. People who are NOT involved in the cueing or technical operation of the show are not allowed in the control room during technical, dress rehearsal or performance. This includes the director.

The control room is also a teaching space - food, drink and mobile phones are not permitted.

General professional practise during the run:

- The stage manager has overall responsibility for the production team and company during the run.
- There will be notice advising students which member of staff is covering each performance who can assist with decision making where necessary. If any student has any Health and Safety or health issues it is their responsibility to point this up to a member of staff.
- In the event of an incident the stage manager will decide the most relevant person to deal with the problem and delegate accordingly i.e. a college first aider should be summoned if there

are any injuries, the lighting operator will switch on the workers if there is a power failure, the FOH manager or stage manager will make an audience announcement if there is a need to evacuate the audience.

- Prompting is generally not acceptable in professional theatre.
- The show should only be stopped in a situation where it is impossible to carry on, either for Health and Safety or health reasons. Technical problems can usually be worked through, and the audience rarely notice small mistakes.

Guidance on Self Assessment

Write a self assessment statement for your work on each production. Word count 1000 words. Use the following headings and consider the questions and comments:

TERM DETAILS

Name, dates, production department, production roles and productions worked on.

CREATIVE SKILLS

What are creative skills?

How developed are yours and where did you use them?

ORGANISATIONAL SKILLS

How good is your time and space management?

PRACTICAL SKILLS

What skills were necessary?

What are you good at, what you need to develop, and how?

TEAM MEMBERSHIP

What have you learned about you and teamwork? How do you function naturally in a team? What are your strengths and weaknesses?

APPLICATION & ATTITUDE

How is your commitment, concentration, understanding, focus, care, orderliness, determination, good manners and other important ways of behaving?

ATTENDANCE & PUNCTUALITY

If good, say so; if not, why not?

PROPOSED LEARNING TARGET STATEMENT

For the next term's production department – on what do you need to concentrate next?

OTHER MATTERS

Is there anything else you would like to include in your self-assessment?

Within these headings, be careful that you do not merely DESCRIBE your experience within them but that you REFLECT and ANALYSE it. The analysis should be thoughtful and detailed where necessary. However, remember that length is not an indication of quality and that part of the skill of analysing is the ability to summarise major themes and pick out pertinent examples to illustrate them. So aim to be clear and concise at all times.

The best way to do this is to have a series of questions that you can apply to each section, for example:

- a) What was your personal aim in this area?
- b) What was your response to it – did you enjoy it, find it difficult, what surprised you, etc.?
- c) What do you feel that you learned?
- d) What could have been improved in your opinion, both overall, and for or by you?

Guidance and Production Analysis

Write a production analysis for your work on each production. Word count 1000 words. Use the following headings and consider the questions and comments for each section:

- What was your role?
- What were your main responsibilities during this period?
- What were the production demands during this period?
- What activities did you participate in to achieve the production demands?
- How well did you achieve your aims?
- What difficulties arose, and how did you overcome them?

Preparation period

Rehearsal period

Pre production week

Production week

Strike and returns

Paperwork to be submitted to production file and prompt copy

The Stage Manager will be responsible for collating and submitting the production file for each show to the production lecturer within five working days of returns day for that show. Designers and Managers must submit the required paperwork to the Production Manager. The DSM will submit the prompt copy to the production lecturer within the same timescale.

PROMPT COPY:

Title Page
Cast List
Contact Sheet
Scenic Breakdown
Key to blocking Characters
Script, blocking, cues
Rehearsal Notes
Provisional Schedule
Detailed Schedule
Production Meeting Minutes
Show Reports
Call Sheets
SM Setting Plots
SM Running Plots
LX Cue Sheets
Sound Cue Sheets

PRODUCTION FILE:

Props List
Signed pink borrow forms
Health and Safety File *
Provisional Schedule
Detailed Schedule
Cue Synopsis Sheets
LX Plan
Ground Plan
Fire Inspection Sheets*
Risk Assessment
Accident Forms*
Production meeting Minutes
Budget Analysis Sheets
Budget Statement
Programme
* Where appropriate

Appendix

A. STUDENT PROFILE MATRIX FOR CONTINUOUS ASSESSMENT OF PRODUCTION ROLES

CREATIVE INPUT

- A+ Made a professional standard contribution to the creative thrust of the production department
- A Made a major contribution to the creative thrust of the production department
- B+ Been able to generate some creative ideas, view them critically and act upon them as well as develop the ideas of others
- B Been able to work sympathetically within the creative thrust of the production department
- C+ Displayed some creative involvement with the work of the production department
- C Displayed limited but adequate understanding of the creative thrust of the production department
- F Displayed unsatisfactory understanding of the creative thrust of the production department

ORGANISATIONAL SKILLS

- A+ Displayed consistent organisational skills of professional quality and tenacity across a broad spectrum of time, space and people management
- A Displayed consistent organisational skills of outstanding quality and tenacity across a broad spectrum of time, space and people management
- B+ Been able to both implement and follow through organisational structures showing a range of skills both developing and developed
- B Displayed ability to cope with organisational structures, showing a developing range of skills
- C+ Managed to cope with organisational structures, showing some development of skills in at least one area
- C Made some effort to function within an organisational structure in at least one area
- F Failed to function within an organisational structure in more than one area - creating some organisational problems

PRACTICAL SKILLS

- A+ Displayed practical skills of a professional standard: using equipment, tools and materials in a highly effective and efficient way
- A Displayed practical skills of a consistently high order: using equipment, tools and materials in a highly effective and efficient way
- B+ Displayed consistent and developing practical skills, moving towards effective and efficient usage of equipment, tools and materials
- B Displayed developing practical skills: coping with equipment, tools and materials
- C+ Displayed an adequate level of practical skills, with signs of improvement
- C Made some effort and developing practical skills in at least one area.
- F Displayed poor levels and undeveloped practical skills in at more than one area - creating some practical problems

TEAM MEMBERSHIP

- A+ Professional standard team leader: instigator of positive team attitudes, alert to and supportive of other team members at all times
- A Instigator of positive team attitudes: effective team leader and member, being generally alert to and supportive of other team members
- B+ Displayed a positive attitude to teamwork, showing ability to function effectively within a team at all times
- B Displayed a positive attitude to teamwork, showing a reasonably consistent attitude to other team members
- C+ Displayed some awareness of the obligations of team membership as well as its benefits, but with developing skills
- C Displayed limited awareness of the obligations of team membership
- F Displayed a fairly negative attitude to teamwork, lacking awareness of the team dimension

APPLICATION & ATTITUDE

- A+ Displayed outstanding ability to work independently and on own initiative, with a highly productive work rate and in a diligent, careful and pleasant manner
- A Displayed ability to work independently and on own initiative, with a productive work rate and in a diligent, careful and pleasant manner
- B+ Been able to work independently with a productive work rate and with a pleasant manner
- B Been able to function effectively under instruction, with a consistent work rate and a generally helpful attitude
- C+ Been able to achieve results with a consistent work rate and manner
- C Been able to achieve limited results despite an inconsistent work rate and manner and need for a level of direct supervision.
- F Limited results achieved under direct supervision in a manner which displays a lack of serious intent

Please note that the above grades serve as a guide to progress only.

Tutor signature:

B. CHECKLISTS FOR UNITS

UNIT: Stage Management

CODE: F389 34

<ul style="list-style-type: none">. Produce an accurate, neat and legible prompt copy that complies with accepted conventions. Organise arrangements for the security and access to the prompt copy. Produce accurate call sheets. Produce records and schedules of production meetings. Produce accurate and complete props lists, detailing sources of items
<ul style="list-style-type: none">. maintain a prompt script that complies with accepted conventions. record accurate and appropriate rehearsal notes. create a rehearsal schedule. maintain rehearsal schedule. record blocking accurately. prompt effectively as required. create an accurate setting lists. create accurate scene change lists. provide resources (props, furniture, etc) required for rehearsals. monitor resources (props, furniture etc) required for rehearsals. plot lighting/sound cues accurately. attend and record accurately production meetings. handle petty cash
<ul style="list-style-type: none">. create and maintain a production schedule. organise get in/fit up. set up and maintain performance areas. set up and manage resources (individuals, groups, etc) offstage. set up and maintain resources (props, equipment, etc) offstage. manage lighting/sound plotting/re-plotting sessions
<ul style="list-style-type: none">. create company call lists. demonstrate pre-show checks. demonstrate accurate and consistent cueing/running of the production. communicate clearly, accurately and effectively with team members and colleagues. demonstrate appropriate health and safety procedures throughout
<p>Create appropriate return / storage lists Produce a strike plan, noting H&S considerations. Organise effectively the strike / get out Participate effectively in the debrief session Communicate clearly, accurately and effectively with team members and colleagues</p>

Submit: Production analysis / Self assessment Production file / Prompt copy Types of theatre

Outcomes	Evidence requirements
1	<ul style="list-style-type: none"> - Identify props makes requirements, in consultation with designer and director including budget and timescale according to schedule
	<ul style="list-style-type: none"> - Interpret production meeting minutes outlining prop makes requirements
	<ul style="list-style-type: none"> - Produce master props list for a theatre production including the props makes
2	<ul style="list-style-type: none"> - Interpret a minimum of two different prop design briefs
	<ul style="list-style-type: none"> - Produce research visuals
	<ul style="list-style-type: none"> - Produce a design sketch for one prop in colour
	<ul style="list-style-type: none"> - Produce a plan to scale for each make
3	<ul style="list-style-type: none"> - Identify and list suitable materials and equipment for the props makes
	<ul style="list-style-type: none"> - Identify and list suppliers of materials / equipment for the props makes
	<ul style="list-style-type: none"> - Construct a minimum of two props for a theatre production

UNIT TITLE: Work experience Code: DVOM 34

Outcomes	Evidence requirements
1,2 + 3	Produce a CV and cover letter
	Produce an updated CV
Log Book to contain:	A review outlining personal objectives in undertaking the work placement
	Evidence of identification and selection of placement
	Evidence of choice justifying personal objectives
	Tutorial form discussing above objectives
	Report on organisation of 500 words according to unit descriptor
	Report of 700 words evaluating experience
	Organise work placement
	Attend work placement
	Attend tutorial to present and discuss above evidence

Performance Costume: An Introduction

Outcome 1 Research and analyse a brief to create an item of performance costume

Min. 6 A3 sheets or equiv. research material, showing a variety of visual, written and oral sources, systematically and coherently presented.	
A3 moodboard.	

Outcome 2 Produce designs and samples to meet a brief

Minimum 10 design plates presented showing appropriate style and lively character poses, indicating shape, detail and features, front and back views and surface decoration.	
Developmental sketches show coherent design journey and notes suggest materials/techniques	

Outcome 3 Construct an item of performance costume to meet a brief

Constructed costume shows appropriate use of materials, methods, processes and equipment. Construction and production should be of appropriate quality	
Costume reflects the research journey and design ideas as well as being a fair interpretation of the plate.	
The student works neatly and methodically showing ability to manage time and resources	

- Outcome 1** **Plan sound equipment requirements for a performance.**
- Outcome 2** **Set up a sound system for a performance.**
- Outcome 3** **Source, record and edit sound effects for a performance.**
- Outcome 4** **Operate a theatre sound system for a performance.**

HNC Set Construction and Painting

Component	Comments
<p>OUTCOME 1 Describe construction elements of set materials Materials list for set element, such as set frame and one other item, specifying 9 items from unit list in terms of strength, weight and suitability for purpose, completed to comply with start of build.</p>	
<p>Budget sheet costing amount/number needed of scenic materials above, completed to comply with production schedule.</p>	
<p>OUTCOME 2 Design and utilise methods and skills associated with set construction and painting. Constructed and covered set frame showing appropriate joining materials and techniques</p>	
<p>Set frame painted/rendered using appropriate materials</p>	
<p>OUTCOME 3 Construct and paint a theatrical set. Evidence of participation in construction and painting of complete set for named show – set piece, materials lists, construction sketches, photos of completed piece, etc.</p>	
<p>Adherence to Health and Safety Guidelines throughout process –observation checklist</p>	
<p>OUTCOME 4 Evaluate the set construction process Production analysis of approx. 1500 words or equivalent, evaluating particularly timescales, problem solving, strengths and weaknesses and budget. to be submitted not later than one calendar week after the final show get-out day</p>	

HNC Stage Design

Outcome 1 Record all visual references within a script

Script annotated and noted correctly	
Meetings with director efficient and effective	
Visual research material appropriate, shows balance of self-drawn and copied material and reflects coherent design journey	
Storyboard effective in conveying changes of scene, mood and atmosphere	

Outcome 2 Produce a set model to scale

Model built neatly and at correct scale	
Model coloured and textured effectively and accurately	
Model presentation shows understanding of show's style and ability to explain design decisions	

Outcome 3 Produce Working Drawings to Scale

Groundplan completed accurately	
Elevation completed accurately	
Working drawings completed accurately	

Outcomes	Evidence requirements
1	Identify the five basic lantern types to implement the design.
	Describe the different uses for the five basic lantern types
	Demonstrate basic tests and maintenance of each type of lantern.
	Demonstrate correct and safe use of common accessories.
	Interpret a simple lighting design including lighting plan and colour call sheet in preparation for rigging.
	Apply health and safety procedures throughout.
2	Read a lighting plan
	Demonstrate safe use of access equipment.
	Hang lanterns & attach accessories.
	Locate and repair faults and problems with the lighting rig.
	Focus and colour lanterns.
	Prepare and use focus notes.
	De-rig and store lighting and other equipment safely.
	Apply health and safety procedures throughout.
3	Set up a lighting board
	Demonstrate the manual functions of the lighting board.
	Create and maintain a manual cue sheet of at least 12 cues.
	Record at least 12 cues into memory.
	Create and maintain a memory cue sheet of at least 12 cues.
	Demonstrate re-plots and adjustments to cues.
	Apply health and safety procedures throughout.
4	Identify the components and features of the lighting control system.
	Create a pre-show checklist and demonstrate appropriate pre-show checks.
	Identify problems and act appropriately to maintain the lighting rig.
	Operate the show lighting from a cue list.
	Communicate clearly, accurately and effectively with team members and colleagues.
	Apply health and safety procedures throughout

HNC Technical theatre: Lighting Design for Performance F38A 35

Outcomes	Evidence requirements
1	<p>A textual analysis or scene breakdown.</p> <p>Notes, sketches and/or drawings from preliminary meeting with director and set designer as to: -artistic vision & concept -style of the production, genre</p> <p>Attend and contribute to production meetings: -Interpret production meeting minutes to identify lighting information.</p> <p>A production note book containing all design research & preparation work: -period, atmosphere, illumination, mood, time, location, focus, style for each scene -your notes from rehearsals -visual materials to illustrate design concepts, quality of light.</p> <p>A copy of the script/text with draft lighting cues marked up.</p> <p>A lighting cue synopsis with director & DSM containing: - confirmed lighting cues with page number, position & timings.</p> <p>A list of available stock equipment and list of hire/purchase equipment requirements.</p>
2	<p>A lighting plan using at least 12 lanterns including at least 3 of the 5 types and showing: Type, position, circuit, dimmer and colour of each fixture. Observation checklist: rigging, focusing, communication & team working.</p> <p>A list of focus notes for each fixture. A lighting circuit > dimmer patch list. An LX colour call. An instrument schedule/ equipment list.</p> <p>An intelligible diagram or 'magic sheet': -showing colour washes -areas lit, angles such as side light, back light -groups of lights used together</p>
3	<p>Produce a rigging schedule for lighting.</p> <p>Observation checklist: plotting lighting. Lighting Cue Sheet(s).</p> <p>Oversee technical run: take notes, receive notes and work on notes.</p> <p>Oversee dress rehearsal.</p> <p>Attend and take notes/feedback from de-brief .</p> <p>Produce lx strike/de-rig schedule.</p> <p>A production analysis of the lighting process throughout.</p>

c. Productions Finance System

To ensure we do not overspend on a show, the finance system must be followed rigorously.

Fridays 11 – 12pm:

- Student HOD's should submit petty cash forms and attached receipts to SM tutor
- Bring Budget Analysis sheets to be checked by SM tutor.

The Wednesday after the show comes down all finance paperwork should be submitted to SM tutor for assessment. (by 1pm)

Petty cash

- HOD's collect petty cash from SM tutor on Mon/Wed/Fri only. You will need to plan ahead.
- Always get a receipt and write on back;
Show
Show number
Name
Cost
Item
- HOD collates receipts and notes down spending on Petty Cash Form
- Every Friday, bring petty cash form with receipts stapled to top left corner, and numbered in top right hand corner to SM tutor
- Also bring filled in Budget Analysis Sheet for checking
- No one receipt over £20

Purchase orders

- If you want to buy/ hire items from a company for over £10 see the technician who will fill in a purchase order form.
- Order goods, giving company the purchase order number
- **A copy must be given to SM tutor**
- Make note of this spending on Budget Analysis sheet

The Budget Analysis sheet

This helps you keep track of your everyday expenditure. You should know **exactly** how much you have left in your budget every day. Anytime you spend anything, make a note on this sheet, and show the current running total in the far column.

This paperwork will be checked every Friday, and after the show will be assessed.

OVERSPENDING WILL NOT BE TOLERATED