

# Student Handbook Foundation Degree in Stage Management and Technical Theatre Course Briefs

**alrä**  
THE ACADEMY OF LIVE AND RECORDED ARTS





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# 1 PROGRAMME SPECIFICATION

## 1.1 Primary Aims of the Programme

The programme is a vocational professional training; the aim is to provide the practical skills in the main core areas of Stage Management, Stage Craft, Lighting, Sound and AV and Costume and Design. The course aims to deliver the necessary skills, experience, vision and determination to gain employment with the theatre industry. Graduates have a wealth of experience and diversity which are invaluable resources that will be accessed to form the basis of a unique cohort.

The aims of the programme are

- To equip you with the necessary skills and expertise to pursue a career, be it Stage Management or Technical Theatre, from first job to Head of Department
- To give you an understanding of all aspects of theatre so as to be able to appreciate and communicate with all theatre departments
- To develop organisational, managerial and interpersonal skills, to enable you to work confidently as part of a team, and as a team leader
- To allow you to develop, understand and manage your own strengths and weaknesses
- To develop problem solving skills and the ability to work on your own initiative
- To introduce you to other areas of the entertainment industry and to broaden your views of potential employers and the opportunities available

## 1.2 Programme Structure

The programme is taught over 2 years. In year one the programme consists of taught classes/workshops of varying lengths and show roles dependant on the module, amounting to 40 hours a week. Terms 4, 5 and 6 are a mixture of public performances, tutorials and work based learning.

### Level 4

SMT4001 Stage Management	Stage Management (Workshops/taught classes and productions 8hrs per week)	25 credits
SMT4002 Stage Craft	Stage Craft (Workshops/taught classes and productions 8hrs per week)	25 credits
SMT4003 Lighting	Lighting (Workshops/taught classes and productions 8hrs per week)	25 credits
SMT4004 Sound and AV	Sound and AV (taught classes/seminars 6 hours per week)	20 credits
SMT4005 Costume and Design	Costume and Design Process (Workshops/taught classes and productions 8hrs per week)	25 credits

### Level 5

SMT5001 Individual Assignment: Stage Management	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5002 Individual Assignment: Deputy Stage Manager	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5003 Individual Assignment: Chief Electrician	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5004 Individual	Individual Assignment (Productions, tutorials and	25 credits

Assignment: Assistant Lighting Designer	feedback 16hrs)	
SMT5005 Individual Assignment: Sound Technician	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5006 Individual Assignment: Sound Designer	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5007 Individual Assignment: Stage Craft	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5008 Individual Assignment: Design Assistant	Individual Assignment (Productions, tutorials and feedback 16hrs)	25 credits
SMT5009 Assistant Production Manager or HOD	Assistant Production Manager or HOD (Productions, tutorials and feedback 8hrs)	25 credits
SMT5010 Preparation for Employment	Preparation for Employment (seminars and workshops 6hrs a week)	20 credits
SMT5011 Reflective Portfolio	Reflective Portfolio (Tutorials and self-directed study 8hrs a week)	25 credits

In order to qualify for the foundation degree, you will be required to accumulate all 240 credits. You will need to pass the 120 credits from Year 1 to progress to year 2.

### 1.3 Teaching Patterns and Methods

There are ten modules including 7 public performances affording you separate performance opportunities and 2 practical research and realisation projects. External seminars are also attended to cover aspects of training the facilities at ALRA are unable to support.

During all aspects of the training you work closely with a professional creative team and director alongside the level 6 BA acting students to develop productions to industry standard. The individual assignment credit module comprises 2 chosen specialisations based on individual career path. Modules comprise of individual studies and tutorials culminating in the realisation of the public performances. These are 25 credit modules cover core elements and include tutorials, self-directed study, seminars and classwork work culminating in public performances. The portfolio module is aimed towards creating a professional portfolio which is largely self-directed with individual tutorials.

Practical assessment is on-going and continuous throughout the production modules; the duration of these is between 5 and 6 weeks. Initial research is submitted prior to the project beginning and all production paperwork and a reflective workbook submitted the Monday after the project has finished.

20 credit modules are 2-4weeks in duration, largely self-directed with individual and group tutorial support. Assessment is on final outcome and takes the form of a presentation and submission of written work.

The term written work is a generic term used to cover all submissions including online workbooks, production paperwork, audio and visual elements.

*Stage Management* is a combination of workshops/classes and production work.

After an induction into the various roles, terminology, production paperwork and duties undertaken by the stage management team, you undertake the role of assistant on a public performance either at the end of term one or during term two or three. You will perform the duties of a professional ASM and provide the supporting industry paperwork. In addition you

undertake research into the play prior to rehearsal and provide a reflective workbook of the process.

*Stage Craft* teaches the use of workshop tools, materials, hardware and scale plans for scenic construction and covers Health and Safety rules and regulations. After an induction into the department you will undertake the role of stage craft assistant or design ASM on a public performance either at the end of term one or during term two or three. Practical assessment is on-going and continuous throughout the project. Initial research is submitted prior to the project beginning and all production paperwork and a reflective workbook submitted the Monday after the project has finished. In addition external seminars are attended in flying and it is hope to outsource an introduction to automation.

*Lighting* is a combination of workshops/classes and production work. The course covers how to understand and deal with power supplies, cabling and wiring, maintenance and the identification of electrical faults alongside the rigging and focussing of lanterns. Basic lighting desk operation and the various lanterns and their uses will be learnt along with reading lighting plans and an introduction to design. After an induction into the department you undertake the role of assistant electrician on a public performance either at the end of term one or during term two or three. Practical assessment is on-going and continuous throughout the project. Initial research is submitted prior to the project beginning and all production paperwork and a reflective workbook submitted the Monday after the project has finished.

*Sound and AV* consists of an introduction to theatre sound, the use and operation of mixing desks, recording and editing techniques and departmental paperwork. An awareness of fault finding, first line maintenance and how to handle cables and connectors is taught. A practical project is undertaken to produce basic sound effects and plot from a given text. Induction into the radio studio is given and then you work alongside level 5 BA students on the production of a 5 minute radio play. After an induction in the use of recording and playback equipment and editing techniques you will produce a multimedia Audio Visual project. The project is to be led by a specialist practitioner this allows you to input ideas at a creative level and develop your ideas through practical realisation. Assessment is conducted on completion of the practical project and is considered in conjunction with the workbook.

*Costume and Design Process* develops the skills to repair and care for costumes including laundering techniques will be learnt. Basic sewing skills including the use of sewing machines will be introduced. Costume paperwork and roles and responsibilities of the costume department will be covered.

A design project will be undertaken involving research into period styles and historical and social context for set, lighting, sound and costume based on a set text. You will utilise use of scale to create a model box and ground plan in support of their staging ideas. A presentation of these ideas will be given to enhance development of oral and visual communication skills. You create a portfolio of the process and this is assessed in conjunction with the practical element on completion of the project.

*Individual Assignment.* With tutor led guidance and following industry based job descriptions, you select two roles or departments for further individual learning in order to maximise employment possibilities and develop specific advanced technical skills.

Available units:

Stage management: DSM or Stage Manager  
Lighting: Chief Electrician and Assistant Lighting Designer  
Sound: Technician or Design  
Stage Craft: Set Construction and Scenic Art  
Design Assistant: Set and Costume Assistant.

You are assessed on your practical abilities during each production on your chosen role and against the learning outcomes. Initial research is submitted prior to the project beginning and all production paperwork and a reflective workbook submitted the Monday after the project

has finished. The emphasis in the individual assignment is on further development of the technical skills. You work closely with the creative team and focus on delivery of the productions technical requirements.

*Assistant Production Manager or HoD.* During this module you further develop technical, organisational, management and leadership skills through contributions to public productions. You work in conjunction with the production manager and take responsibility for the Health and Safety compliance and departmental risk assessments, scheduling from pre through to post production and take responsibility for the budget of the show or for the appropriate department and accounting for expenditure. You are assessed on your management, negotiating and budgeting skills during the production on your chosen role and against the learning outcomes, the emphasis being placed on your personal development rather than technical ability. Initial research is submitted prior to the project beginning and all production paperwork and a reflective workbook submitted the Monday after the project has finished.

*Preparation for Employment.* A seminar will be given on writing covering letters and CV's and interview technique and following on from this, you will submit an application for a position in your chosen field which is assessed. You attend a mock interview which is assessed and after this an individual tutorial will be given. This section of the module will first be introduced during level 4 and will utilise internal staff in preparation for external grading at level 5. During the fourth or fifth term you undertake a Work Based Learning placement of between 2 and 6 weeks, you organise this for yourself and begin to utilise the skills learnt. After completion of Work Based Learning the personal mentor will be asked to complete a feedback form to assist you to identify your strengths and weakness. No grade is received for the placement element.

Alongside these graded elements seminars are given in self-assessment taxation, PAYE, contracts. Organisations such as The SMA, BECTU, Equity, and Stage Jobs Pro, White Light events team are some of the contributors to these seminars.

Individual tutorials are given to guide you through your employment options in all areas not just those of theatre and further areas of study you may wish to consider.

*Reflective Portfolio.* This will be undertaken as self-directed study and the portfolio is based on the workbooks and research projects that have been created during the assignments and includes an in depth reflection on progression and development throughout the course. It will include pictorial references and 3000 words. Development of websites can also be utilised at your discretion.



## 2 PROGRAMME CONTENT

<b>School</b>	AH - ALRA
<b>Code</b>	N/A
<b>Title</b>	<b>Health and Safety</b>
<b>Module Convenor</b>	Janet A Cantrill
<b>Other Contributors</b>	Members of programme teaching team
<b>Credit Rating</b>	None
<b>Pre-requisites</b>	None
<b>Duration of Course</b>	40 hours total student work including tutorial supervision (term 1 week 1)
<b>Teaching Pattern</b>	21 hours contact time over 7 sessions Workshops, seminars, practical project
<b>Assessment</b>	Practical Work – Equipment Assembly P/F Practical Project – Tool Box Talk P/F Written Assessment – Multiple Choice Questionnaire P/F

### Module Aims

The course aims to train you to work safely and to give you an understanding of the principles and procedures of Health and Safety requirements and legislation within the Entertainment Industry.

### Assessment

1. Equipment Assembly: You demonstrate the safe construction of the access tower.
2. Tool Box Talk: You prepare and present a tool box talk on a given element and provide appropriate paperwork for support.
3. Multiple Choice Questionnaires: You answer a series of questions relating to the work you have learnt.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- have begun to achieve outcomes with a level of autonomy

#### Knowledge and Understanding

- an understanding of Health and Safety policy and legislation
- and understanding of risk assessments and how to begin contributing to writing them
- an understanding of COSHH regulations
- an understanding of Fire regulations
- have begun to demonstrate interpersonal skills required to work in high pressure industries.

#### Performance and Practice

- the ability to work safely at height
- the ability to utilise PPE effectively
- the ability to correctly apply manual handling techniques
- the ability to conduct visual elements of portable appliance testing
- to have successfully completed first appointed person first aid training.

### Cognitive Skills

- to have begun to assess your own performance
- to have begun to evaluate the skills required

### Personal and Enabling

- to have begun to communicate effectively in the work environment
- started to engage confidently in the individual and group processes
- to have begun to articulate ideas through discussion and debate

### **Module Content**

The module will cover the following:

- Manual handling
- Working at height
- Fire safety
- COSHH
- Risk assessment
- Accident reporting
- One day appointed person first aid training

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
1907765425	Henmans Solicitors	2012	Health and Safety at Work Essentials	Lawpack Publishing
1904031706	David Adams	2013	Technical Standards for Places of Entertainment	Entertainment Technology Press
1904031048	Marco Van Beek	2000	A Practical Guide to Health and Safety in the Entertainment Industry	The Entertainment Technology Press
			Online resources	<a href="http://www.hse.gov.uk">www.hse.gov.uk</a>
			Online resources	<a href="http://www.abtt.org.uk/resources">http://www.abtt.org.uk/resources</a>

<b>School</b>	AH - ALRA
<b>Code</b>	SMT4001
<b>Title</b>	<b>Stage Management W450</b>
<b>Module Convenor</b>	Ria Tubman
<b>Other Contributors</b>	Janet A. Cantrill
<b>Credit Rating</b>	25 Credits
<b>Pre-requisites</b>	ALRA Health and Safety Certificate
<b>Duration of Course</b>	250 hours total student work including tutorial supervision
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Classes/Rehearsals/Performance
<b>Assessment</b>	Practical Project – ASM 70% Written work – Research and reflective workbook 30%

### **Module Aims**

The course aims to give you an understanding of the Stage Management role, to begin the process of acquiring the necessary technical and personal skills required for entry into the industry and building a basic level of confidence and competence to Assistant Stage Manager level.

### **Assessment**

1. ASM: you work on a public production and are assessed through your pre and post production work
2. Workbook (500words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection.

### **Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- have begun to achieve outcomes with a level of autonomy

#### Knowledge and Understanding

- begun to understand the responsibilities of the team
- demonstrated an awareness of the production process
- begun to use basic theatre terminology
- begun to demonstrate the interpersonal skills required in the industry
- demonstrated health and safety compliance

#### Performance and Practice

- the skills to read technical drawings and assist with mark – ups
- an ability to demonstrate basic Prop making and sourcing skills
- the skills required to assist in the running of the rehearsal room
- the skills required to assist in the running of backstage during performance
- an ability to produce props and running lists
- an ability to produce an ASM's prompt script including blocking and cues
- to have begun to develop the skills to contribute to risk assessments for rehearsal and performance
- begun to develop research techniques
- begun to develop basic budget accountability skills

### Cognitive Skills

- to have begun to assess your own performance
- to have begun to evaluate the skills required

### Personal and Enabling

- to have begun to communicate effectively in the work environment
- started to engage confidently in the individual and group processes
- to have begun to articulate ideas through discussion and debate

### **Module Content**

The module will cover the following:

- Prop sourcing, making buying and hiring
- Script analysis and background research
- Maintaining a record of progress
- Basic budgeting skills
- Preparing for and supporting the production process
- Health and Safety for the rehearsal room and the theatre

### **Indicative Bibliography**

ISBN	Author	Date	Title	Publisher
1848420144	Gail Pallin	2010	Stage Management: The Essential Handbook	Nick Hern Books
1861264534	Soozie Copley, Philippa Killner	2001	Stage Management – A Practical Guide	Crowood Press
0240804104	Larry Fazio	2000	Stage Manager The Professional Experience	Focal Press
0823098028	Thomas Kelly	2011	Stage Management	Backstage Books
0853435561	Hendrik Baker	1988	Stage Management and Theatrecraft - A Stage Manager's Handbook	J. Garnet Miller
0714825166	Terry Hawkins, Amanda Saunders & Pauline Menear	1994	Stage Management and Theatre Administration	Phaidon Press
1432761551	Mary Ellen Allison	2011	A Survival Guide for Stage Managers	Outskirt Press.com
186126450X	Andy Wilson	2003	Making Stage Props: A Practical Guide	Crowood Press
			Online Resources	<a href="http://www.stagemanagementassociation.co.uk">www.stagemanagementassociation.co.uk</a>
			Online resources	<a href="http://www.theatrecrafts.com">www.theatrecrafts.com</a>

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT4002
<b>Title:</b>	<b>Stage Craft</b> W453
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	Industry Professionals
<b>Value and Level:</b>	25 credits
<b>Prerequisites:</b>	ALRA Health and Safety Certificate
<b>Duration of Course</b>	250 hours total student work including tutorial supervision
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Classes/Rehearsals/Performance
<b>Assessment</b>	Practical Project – Set Construction and Scenic Art 70% Written work – Research and reflective workbook 30%

### **Module Aims**

To develop an understanding of and practical ability in stage craft techniques, set construction, design elements, stage masking and scenic art through the safe use of tools and materials to industry entry level standards.

### **Assessment**

1. Set Construction and Scenic Art: Over 5 weeks you will assist cost, build and finish a set for a public production
2. Workbook (500words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection.

### **Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- have begun to achieve outcomes with a level of autonomy

#### Knowledge and Understanding

- begun to understand the responsibilities of the team
- demonstrated an awareness of the production process
- begun to use basic theatre terminology
- begun to demonstrate the interpersonal skills required in the industry
- demonstrated health and safety compliance

#### Performance and Practice

- an ability to comply with workshop health and safety including COSHH
- an ability to identify and use scenic materials
- an ability to identify and uses stage chandlery
- demonstrated basic construction techniques
- utilised basic theatre terminology
- begun to develop the skills to skills to read technical drawings
- utilised scale drawings for mark outs and construction
- begun to develop the skills required for staging and masking in a performance space
- begun to develop the skills required basic tracking system assembly and rigging
- demonstrated basic scenic art techniques
- have begun to develop the skills to contribute to the writing of risk assessments for the workshop and performance spaces

### Cognitive Skills

- to have begun to assess your own performance
- to have begun to evaluate the skills required

### Personal and Enabling

- to have begun to communicate effectively in the work environment
- started to engage confidently in the individual and group processes
- to have begun to articulate ideas through discussion and debate

### **Module Content**

This module will cover:

- Use of workshop tools, materials, hardware and scale plans for scenic construction and
- Health and Safety rules and regulations.
- Staging, scenic finish and masking of the space for a production
- Reading and translating ground plans and working drawings and the use of scale.
- Script analysis and background research
- Maintaining a record of progress
- Basic budgeting skills

### **Indicative Bibliography**

ISBN	Author	Date	Title	Publisher
0714825158	Michael Holt	2003	Stage Design and Properties	Phaidon Press
861264992	Emma Troubridge and Tim Blaikie	2002	Scenic Art and Construction	Crowood
0240812045	John Holloway	2010	Illustrated Theatre Production Guide	Focal Press
1904031129	Chris Higgs	2002	An Introduction to Rigging in the Entertainment Industry	Entertainment Technology Press
0325003459	Chris Hoggett	2001	Stage Crafts (second edition)	Heinemann
0713656840	John Blurton	2001	Scenery: Draughting and Construction	Routledge
0713653795	Colin Jarman	2000	Knots in Use	A & C Black
0911747386	Bill Raoul	1999	Stock Scenery Construction Handbook	Broadway Press
8496424265	Dimitris Kottas	2008	The Architects Handbook	Links
			Online Resources	Paperclip.rcs.ac.uk
			Online resources	www.ipl.org

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT4003
<b>Title:</b>	<b>Lighting</b> W453
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Prerequisites:</b>	ALRA Health and Safety Certificate
<b>Duration of Course</b>	250 hours total student work including tutorial supervision
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Classes/Rehearsals/Performance
<b>Assessment:</b>	Practical Project – lighting assistant 70% Written work – Research and reflective workbook 30%

### **Module Aims**

To develop an understanding of the roles within the department and begin to develop the practical abilities required to work in compliance with health and safety regulations in the electrics department to assistant electrician level.

### **Assessment**

1. Lighting Assistant: You work as lighting assistant on a public production
2. Workbook (500words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection.

### **Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- have begun to achieve outcomes with a level of autonomy

#### Knowledge and Understanding

- have an understanding of the process of lighting design from script to actualisation
- have an electrical distribution systems and their safe use
- have an understanding of Portable Appliance Testing
- begun to understand the responsibilities of the team
- demonstrated an awareness of the production process
- begun to use basic theatre terminology
- begun to demonstrate the interpersonal skills required in the industry
- demonstrated health and safety compliance

#### Performance and Practice

- assisted produce production paperwork
- rigged lighting equipment by reading lighting plans
- demonstrated basic programming skills for lighting system controls
- demonstrated safe working practice in maintenance, wiring and fault-finding
- demonstrated safe working practice in the rigging, focusing and operation of lighting equipment
- complied with Health and Safety rules and regulations
- have begun to develop the skills to produce lighting plans manually and through the use of CAD programmes

### Cognitive Skills

- to have begun to assess your own performance
- to have begun to evaluate the skills required

### Personal and Enabling

- to have begun to communicate effectively in the work environment
- started to engage confidently in the individual and group processes
- to have begun to articulate ideas through discussion and debate

### **Module Content**

The module will cover:

- Power supplies, cabling and wiring
- Maintenance and the identification of electrical faults
- Rigging and focussing of lanterns
- Basic lighting desk operation
- Uses of various lanterns
- Reading lighting plans and an introduction to design
- Health and Safety regulations
- Script analysis and background research
- Maintaining a record of progress
- Basic budgeting skills

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
190403120	Peter Coleman	2003	Basics A Beginner's Guide to Stage Lighting	Entertainment Technology Press
1904031196	Nigel Morgan	2003	Stage Lighting for Theatre Designers	Entertainment Technology Press
1861264909	Neil Fraser	2002	Stage Lighting Explained	Crowood Press
0713653965	Francis Reid	2001	The Stage Lighting Handbook	A & C Black
1904031080	Francis Reid	2001	Lighting the Stage	Entertainment Technology Press
1904031013	Jackie Staines	2000	Lighting Techniques for Theatre in the Round	Entertainment Technology Press
0240515307	Brian Fitt	1999	A – Z of Lighting Terms	Focal Press
1854592734	Richard Pilbrow	1997	Stage Lighting Design	Nick Hern Books
ASIN				
B0072HV09Y	Neil Fraser	2011	Stage Lighting Design A Practical Guide	Crowood Press
B00GDFHZ8G	Steven L Shelley	2013	A Practical Guide to Stage Lighting	Focal Press
B00G24TFR2	Francis Reid	2013	The Stage Lighting Handbook	A & C Black
			Online resources	<a href="http://www.etconnect.com">www.etconnect.com</a>
			Online resources	<a href="http://www.whitelight.ltd.uk/about-us/reference-guide/">www.whitelight.ltd.uk/about-us/reference-guide/</a>



<b>School</b>	AH - ALRA
<b>Code</b>	SMT4004
<b>Title</b>	<b>Sound and AV W453</b>
<b>Module Convenor</b>	Janet A Cantrill
<b>Other Contributors</b>	members of the teaching team
<b>Value and Level</b>	20 Credits
<b>Pre-requisites</b>	ALRA Health and Safety Certificate
<b>Duration of Course</b>	200 hours total student work including tutorial supervision
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Workshops/Classes
<b>Assessment</b>	Practical Project – AV project 70% Written work – reflective workbook 30%

### Module aims

The purpose of this module is to develop an understanding of the principles and procedures of the sound and AV departments by introducing the hardware and software used in this field to produce theatre sound, radio plays and multimedia Audio Visual projects.

### Assessment

1. AV project: You produce a radio play and use this as a basis to create an AV presentation
2. Workbook (500words): You create a reflective production portfolio which covers process, self assessment and reflection.

### Module learning outcomes

On completion of the module you will have achieved the following outcomes: \_

#### Setting

- have achieved outcomes with a level of autonomy

#### Knowledge and Understanding

- demonstrated an awareness of the recorded production process
- begun to use basic multi media terminology
- demonstrated health and safety compliance
- begun to identify the transferable skills used in live, recorded and event production
- demonstrated an awareness of video compression implications
- successfully utilised a variety of technologies to support creativity

#### Performance and Practice

- an ability to produce design, recording, editing and playback paperwork
- an ability to demonstrate the process of recording, editing, mixing and playback using a range of sources and recording equipment
- an ability to assemble a basic sound system
- an ability to assemble a basic multi source projection suite
- demonstrated the technical skills to support realisation of concept
- begun to explore the software used to edit and replay sound and AV
- demonstrated of safe working practice in maintenance, wiring and fault finding

#### Cognitive Skills

- to have begun to assess your own performance
- to have begun to evaluate the skills required

## Personal and Enabling

- to have begun to communicate effectively in the work environment
- started to engage confidently in the individual and group processes
- to have begun to articulate ideas through discussion and debate
- demonstrated an individual approach to text/storyboards
- demonstrated contextual research techniques

## **Module content**

The module will cover:

- An introduction to theatre sound.
- An introduction to Radio studio engineering
- The use and operation of mixing desks, recording and editing techniques and departmental paperwork.
- Fault finding, first line maintenance and how to handle cables and connectors  
Producing basic sound effects and plot from a given text.
- The use of the radio studio
- Production of a 5 minute radio play.
- Production of film and image media
- Use of recording and playback equipment for Audio and Visual media
- Editing techniques for audio and visual media
- Script analysis/storyboarding and background research
- Maintaining a record of progress

## **BIBLIOGRAPHY**

ISBN Number	Author	Date	Title	Publisher
1136125256	Bruce Bartlett	2013	Practical Recording Techniques	Taylor and Francis
0240809694	Glen M Ballou	2008	Handbook for Sound Engineers	Focal Press
1904031377	Peter Coleman	2004	Basics – A Beginner's guide to stage sound	Entertainment Technology Press
0713648031	John A Leonard	2001	Theatre Sound	A & C Black
0340721138	Palmer, Scott	2000	Essential Guide to Stage Management, Lighting and Sound (Essential Guides to the Performing Arts)	Hodder
ASIN				
B007X4GOU6	Patrick Finelli	2002	Sound For The Stage	Entertainment Technology Press
B007T41A8Q	Michael Hughes	2012	Digital Filmmaking for Beginners	McGraw-Hill/TAB electronics
			Online resources	Audacity.sourceforge.net/manual-1.2/tutorials.html
			Online resources	Figure53.com/qlab/help

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT4005
<b>Title:</b>	<b>Costume and Design Process W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	Industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	ALRA Health and Safety Certificate
<b>Duration of Course</b>	250 hours total student work including tutorial supervision
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Classes/Rehearsals/Performance
<b>Assessment</b>	Practical Project – Production design 70% Written work – Design Portfolio 30%

### **Module Aims**

This module introduces basic costume care, maintenance and show duties in line with current stage management responsibilities, and begins to develop design and research skills in order to contribute effectively to the creative process.

### **Assessment**

1. Production Design: You design a production to model box stage for costume, set, sound and lighting and present this to the school.
2. Design Portfolio: (500words): You create a reflective production portfolio which includes a pictorial and text reference for creative research, process, self assessment and reflection.

### **Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- have achieved outcomes with a level of autonomy

#### Knowledge and Understanding

- begun to understand the responsibilities of the creative team
- demonstrated an awareness of the pre production design process
- begun to use basic theatre design terminology
- successfully utilised a variety of technologies to support the creative process
- begun to demonstrate a professional approach to utilisation of technology
- demonstrated health and safety compliance
- become aware of social context and its impact on design
- have developed an understanding of the duties and responsibilities of stage management for costume

#### Performance and Practice

- have undertaken the process of obtaining relevant information from scripts and rehearsal
- taken care of and maintained costumes for performance
- have demonstrated basic repair and alteration skills
- have shown basic costume construction skills and use of materials
- have demonstrated basic skills in effective translation of design research into realisation

- begun to develop the technical skills to support realisation of concept
- begun to relate to the interaction between performance and production
- have begun to develop budgeting skills

### Cognitive Skills

- to have begun to assess your own performance
- to have begun to evaluate the skills required

### Personal and Enabling

- to have begun to communicate effectively in the work environment
- demonstrated research techniques into text and historical and social context
- started to engage confidently in the individual and group processes
- to have begun to articulate ideas through discussion and debate and use of technology
- demonstrated an individual approach to text and how to effect transition from print to production support

### **Module Content**

The module will cover:

- The skills to repair and care for costumes including laundering techniques
- Basic sewing skills including the use of sewing machines
- Costume department paperwork
- Roles and responsibilities of the costume department
- Construction of a basic item of costume
- Research into period styles and historical and social context for set, props, lighting, sound and costume
- Realise a design to model box stage for all departments
- Basic budgeting and costing skills

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
0435086073	Rosemary Ingham, Liz Covey	1992	The Costume Designer's Handbook	Heinemann Educational Books Inc.
0240808536	Tan Huaixiang	2007	Costume Craftwork on a budget	Focal Press
1844485253	Lorna Knight	2010	compendium of sewing techniques	Search Press Ltd
0486407227	Erhard Klepper	1999	Costume through the ages	Dover Publications Inc.
9780500511510	John Peacock	2003	The Chronicle of Western Costume:	Thames and Hudson
1861268130	Colin Winslow	2006	The Handbook of Set Design	Crowood
			Online resources	Paperclip.rsc.ac.uk
			Online resources	www.theatrecrafts.com

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5001-SMT5009
<b>Title:</b>	<b>Individual Assignment</b> W453
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	Ria Tubman, other teaching staff and Industry professionals
<b>Value and Level:</b>	50 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	500 hours total student work including self-directed
<b>Teaching Pattern</b>	400 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – 80% Written work – Research and reflective workbook 20%

### **Module Aims**

The aim is to allow you the opportunity to specialise in your chosen field or fields. By working in the department for a term you work across a number of productions and supply the needs of each of them from pre through to post production.

### **Assessment**

Specific assessment is dependent on your chosen field. Practical Projects are assessed on the application of technical requirements for chosen discipline whilst the written work is assessed on 2 criteria; Department specific production paperwork and a research, process and reflective workbook.

### **Generic Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practical

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- budgeted effectively within the department
- demonstrated a confident approach to the leadership of a department
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media

#### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- articulated ideas and principles through discussion and debate and use of technology

### **Module Content**

With tutor led guidance and following industry based job descriptions, you select two roles or departments for further individual learning in order to maximise employment possibilities and develop specific advanced technical skills.

Available units:

- SMT5001 - SMT5002 Stage management: DSM or Stage Manager
- SMT5003 - SMT5004 Lighting: Chief Electrician and Assistant Lighting Designer
- SMT5005 - SMT5006 Sound: Technician or Design
- SMT5007 Stage Craft: Set Construction and Scenic Art
- SMT5008 Design Assistant: Set and Costume Assistant.

### **Indicative Bibliography**

ISBN	Author	Date	Title	Publisher
0435070428	Rosemary Ingham	1998	From Page to Stage	Heinemann Drama
0240812042	John Holloway	2010	Illustrated Theatre Production Guide	Focal Press

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5001
<b>Title:</b>	<b>Individual Assignment - Stage Management option W450</b>
<b>Module Convenor:</b>	Ria Tubman
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Stage Manager 80% Written work – Research and reflective workbook 20%

### Module Aims

The aim of this course is to apply the skills acquired during level four at a practical level throughout the process for a variety of productions and to introduce the additional responsibility for budgets and team management and to build on both verbal and written communication skills.

### Assessment

1. Stage Manager: you run the stage management department work on a public production and are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy
- 

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practical

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- effectively managed the rehearsal process
- overseen the stage management team
- liaised with other department to ensure deadlines are met
- deputised for the APM in the event of their absence
- demonstrated prop research making, buying, hiring and sourcing skills
- undertaken budget costing within the department

- Undertaken responsibility for petty cash handling and budget accountability
- undertaken post production responsibility
- demonstrated a confident approach to the leadership of a department
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media

### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

### **Module Content**

The module will cover:

- The role of stage manager from pre-rehearsal to post-production through practical experience on the public productions.
- Preparation and continued updating of the relevant production paperwork
- Compliance with Health and Safety regulations
- Leading a team through the process and taking responsibility for their scheduling.
- Departmental budgeting and accountability
- Organisation of the stage management office, prop making and storage areas
- Script analysis and background research
- Maintaining a record of individual and departmental progress

### **Indicative Bibliography**

ISBN	Author	Date	Title	Publisher
1861267274	Carolyn Soutar	2005	Staging Events – A Practical Guide	Crowood Press
1848420144	Gail Pallin	2010	Stage Management: The Essential Handbook	Nick Hern Books
1861264534	Soozie Copley, Philippa Killner	2001	Stage Management – A Practical Guide	Crowood Press
0240804104	Larry Fazio	2000	Stage Manager The Professional Experience	Focal Press
0823098028	Thomas Kelly	2011	Stage Management	Backstage Books
0853435561	Hendrik Baker	1988	Stage Management and Theatrecraft - A Stage Manager's Handbook	J. Garnet Miller



0714825166	Terry Hawkins, Amanda Saunders & Pauline Menear	1994	Stage Management and Theatre Administration	Phaidon Press
1432761551	Mary Ellen Allison	2011	A Survival Guide for Stage Managers	Outskirt Press.com
186126450X	Andy Wilson	2003	Making Stage Props: A Practical Guide	Crowood Press
			Online Resources	<a href="http://www.stagemanagementassociation.co.uk">www.stagemanagementassociation.co.uk</a>
			Online resources	<a href="http://www.theatrecrafts.com">www.theatrecrafts.com</a>

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5002
<b>Title:</b>	<b>Individual Assignment - Deputy Stage Manager option W450</b>
<b>Module Convenor:</b>	Ria Tubman
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Deputy Stage Manager 80% Written work – Research and reflective workbook 20%

### **Module Aims**

The aim of this module is to apply the skills acquired at level four at a practical level throughout the process for a production and to introduce the additional responsibility for team management and communication skills both written and verbal.

### **Assessment**

1. Deputy Stage Manager: you undertake the role of DSM for a public production and are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### **Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practical

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- budgeted effectively within the department
- demonstrated a confident approach to the leadership of a the rehearsal and production
- demonstrated advanced technical skills to support realisation of concept

- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- Effectively managed the rehearsal room
- Assisted in overseeing the stage management team
- Liaised with other department to ensure deadlines are met
- Deputised for the SM in the event of their absence
- Produced a workable prompt copy
- Organised and run the technical and dress rehearsals and performances
- Demonstrated communication and negotiation skills
- Undertaken post production duties

### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

### **Module Content**

The module will cover:

- The role of deputy stage manager from pre-rehearsal to post-production on a public production.
- Preparation and continued updating of the relevant production paperwork
- Compliance with Health and Safety regulations.
- Assisting the Stage Manager in responsibility for the departmental budget and accounts.
- Communicating between the rehearsal room and other departments.
- Script analysis and background research
- Maintaining a record of individual and departmental progress

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
1861267274	Carolyn Soutar	2005	Staging Events – A Practical Guide	Crowood Press
1854597345	Gail Pallin	2003	Stage Management: The Essential Handbook	Nick Hern Books
0240804104	Larry Fazio	2000	Stage Manager The Professional Experience	Focal Press
0823076814	Thomas Kelly	1991	Stage Management	Backstage Books
0853435561	Hendrik Baker	1988	Stage Management and Theatrecraft - A Stage Manager's Handbook	J. Garnet Miller

1861264534	Soozie Copley, Philippa Killner	2001	Stage Management – A Practical Guide	Crowood Press
0714825166	Terry Hawkins, Amanda Saunders & Pauline Menear	1994	Stage Management and Theatre Administration	Phaidon Press
1432761551	Mary Ellen Allison	2011	A Survival Guide for Stage Managers	Outskirt Press.com
186126450X	Andy Wilson	2003	Making Stage Props: A Practical Guide	Crowood Press
			Online Resources	<a href="http://www.stagemanagementassociation.co.uk">www.stagemanagementassociation.co.uk</a>
			Online resources	<a href="http://www.theatrecrafts.com">www.theatrecrafts.com</a>

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT
<b>Title:</b>	<b>Individual Assignment - Chief Electrician option W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Chief Electrician 80% Written work – Research and reflective workbook 20%

### Module Aims

The aim of this course is to apply the skills acquired at level one at a practical level throughout the process for a production and to introduce the additional responsibility for team management, stock maintenance and first line fault finding and repairs.

### Assessment

1. Chief Electrician: you undertake the role of Chief LX for a public production and work closely with a professional or mentored student Lighting Designer. They are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practical

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- Assisted the lighting designer in the realisation of a design
- Effectively managed the allocation of equipment
- Overseen the electrics team and equipment use
- Liaised with other departments and assist with any electric requests
- Undertaken visual PAT testing and show an understand of full PAT testing guidelines
- Undertaken phase balancing and soft and hard patching
- Shown an advanced knowledge of the functions of computerised lighting desks

- Scheduled daily work rota's and crew calls during production week and get-outs
- budgeted effectively within the department
- demonstrated a confident approach to the leadership of a department
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- Undertaken post production duties
- Produced appropriate departmental paperwork
- Have provided appropriate communication equipment for the production

#### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

#### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

#### **Module Content**

The module will cover:

- The role of chief electrician from pre-rehearsal to post-production on a public production.
- Preparation and continued updating of the relevant production paperwork
- Compliance with Health and Safety regulations.
- Leading a team through the process and taking responsibility for their scheduling.
- Assisting the production manager in the responsibility for the departmental budget and accounts.
- Undertaking first line fault finding and equipment repair and maintenance
- Maintaining stock levels and updating the inventory
- Script analysis and background research
- Maintaining a record of individual and departmental progress

#### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
190403120	Peter Coleman	2003	Basics A Beginner's Guide to Stage Lighting	Entertainment Technology Press
1904031196	Nigel Morgan	2003	Stage Lighting for Theatre Designers	Entertainment Technology Press
1861264909	Neil Fraser	2002	Stage Lighting Explained	Crowood Press
0713653965	Francis Reid	2001	The Stage Lighting Handbook	A & C Black
1904031080	Francis Reid	2001	Lighting the Stage	Entertainment Technology Press
1904031013	Jackie Staines	2000	Lighting Techniques for Theatre in the Round	Entertainment Technology Press
0240515307	Brian Fitt	1999	A – Z of Lighting Terms	Focal Press
1854592734	Richard Pilbrow	1997	Stage Lighting Design	Nick Hern Books
B0072HV09Y	Neil Fraser	2011	Stage Lighting Design A Practical Guide	Crowood Press
B00GDFHZ8G	Steven L Shelley	2013	A Practical Guide to Stage Lighting	Focal Press
B00G24TFR2	Francis Reid	2013	The Stage Lighting Handbook	A & C Black
			Online resources	<a href="http://www.etconnect.com">www.etconnect.com</a>
			Online resources	<a href="http://www.whitelight.ltd.uk/about-us/reference-guide/">www.whitelight.ltd.uk/about-us/reference-guide/</a>

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5004
<b>Title:</b>	<b>Individual Assignment - Assistant Lighting Designer option W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Assistant Lighting Designer 80% Written work – Research and reflective workbook 20%

### Module Aims

To follow on from the chief electrician role and to develop more fully the skills required to undertake a more creative role and to develop the communication skills to effectively relay thoughts and ideas verbally and through the application of equipment and resources.

### Assessment

1. Assistant Lighting Designer: working closely with a professional lighting designer you realise a lighting design for a public production and are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an advanced understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility within the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practice

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- assisted the lighting designer in the realisation of a design
- read and drawn CAD design plans
- effectively managed the allocation of equipment in liaison with the chief electrician
- liaised with other departments and outside contractors about use and hire of equipment
- shown an advanced knowledge of the functions of computerised lighting desks
- overseen the rig, focus and plot as laid out by the designer alongside the chief electrician

- worked within a budget and ensured accountability for expenditure with the chief electrician
- produced appropriate departmental paperwork
- demonstrated a confident approach to producing live media at a creative level
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media

#### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

#### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

#### **Module Content**

The module will cover:

- The role of assistant lighting designer
- Preparation and continued updating of relevant production paperwork
- Compliance with Health and Safety regulations
- Communication with the chief electrician, production manager and director
- Working to the designer's instruction and in collaboration with the chief electrician
- Prepping equipment
- Assisting with running the rig, focus and plot
- Production and departmental meetings and deputising for the designer in their absence
- Budget accountability
- Script analysis and background research
- Maintaining a record of individual and departmental progress

#### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
190403120	Peter Coleman	2003	Basics A Beginner's Guide to Stage Lighting	Entertainment Technology Press
1904031196	Nigel Morgan	2003	Stage Lighting for Theatre Designers	Entertainment Technology Press
1861264909	Neil Fraser	2002	Stage Lighting Explained	Crowood Press
0713653965	Francis Reid	2001	The Stage Lighting Handbook	A & C Black
1904031080	Francis Reid	2001	Lighting the Stage	Entertainment Technology Press
1904031013	Jackie Staines	2000	Lighting Techniques for Theatre in the Round	Entertainment Technology Press
0240515307	Brian Fitt	1999	A – Z of Lighting Terms	Focal Press
1854592734	Richard Pilbrow	1997	Stage Lighting Design	Nick Hern Books
B0072HV09Y	Neil Fraser	2011	Stage Lighting Design A Practical Guide	Crowood Press
B00GDFHZ8G	Steven L Shelley	2013	A Practical Guide to Stage Lighting	Focal Press
B00G24TFR2	Francis Reid	2013	The Stage Lighting Handbook	A & C Black
			Online resources	<a href="http://www.etconnect.com">www.etconnect.com</a>
			Online resources	<a href="http://www.whitelight.ltd.uk/about-us/reference-guide/">www.whitelight.ltd.uk/about-us/reference-guide/</a>



<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5005
<b>Title:</b>	<b>Individual Assignment - Sound Technician option W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Sound 80% Written work – Research and reflective workbook 20%

### Module Aims

To apply the skills acquired during level four on practical level throughout the process for productions in theatre and radio with the additional responsibility for sourcing sound effects and music, editing, team management, stock maintenance and first line fault finding and repairs and effective communication.

### Assessment

1. Sound: You undertake the role of sound technician from pre-rehearsal to post-production on a public production and in the radio studio. Assessment is throughout the project, 5 -6 weeks.
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Performance and Practice

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- budgeted effectively within the department
- demonstrated a confident approach to the leadership of a department
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- assisted the director and/or sound designer acquiring appropriate effects and music
- effectively managed the allocation of equipment
- liaised with other departments and assisted with any communication equipment requests
- undertaken visual PAT testing and shown an understand of full PAT testing guidelines
- plugged up a variety of sound systems
- recorded, edited and played back on a variety of systems
- shown an advanced knowledge of the functions of computerised sound software
- assisted the chief electrician schedule daily work rota's and crew calls during production week and get-outs

- assisted the chief electrician organise crew for the technical and dress rehearsals and performances
- undertaken responsibility for petty cash handling and budget accountability
- undertaken post production duties
- produced appropriate departmental paperwork

#### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

#### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

#### **Module Content**

The module will cover:

- The role of Sound Technician
- Preparation and continued updating of relevant production paperwork
- Compliance with Health and Safety regulations
- Communication with the chief electrician, production manager, sound designer and director
- operation of sound for rehearsal and performance
- Leading a team through the process and take responsibility for their scheduling assist the production manager in the responsibility for the departmental budget and accounts
- Fault finding and equipment repair and maintenance
- Maintaining stock levels and updating the inventory.
- Script analysis and background research
- Maintaining a record of individual and departmental progress

#### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
1136125256	Bruce Bartlett	2013	Practical Recording Techniques	Taylor and Francis
0240809694	Glen M Ballou	2008	Handbook for Sound Engineers	Focal Press
1904031377	Peter Coleman	2004	Basics – A Beginner’s guide to stage sound	Entertainment Technology Press
0713648031	John A Leonard	2001	Theatre Sound	A & C Black
0340721138	Palmer, Scott	2000	Essential Guide to Stage Management, Lighting and Sound (Essential Guides to the Performing Arts)	Hodder
B007X4GOU6	Patrick Finelli	2002	Sound For The Stage	Entertainment Technology Press
B007T41A8Q	Michael Hughes	2012	Digital Filmmaking for Beginners	McGraw-Hill/TAB electronics
			Online resources	Audacity.sourceforge.net/manual-1.2/tutorials.html
			Online resources	Figure53.com/qlab/help

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5006
<b>Title:</b>	<b>Individual Assignment - Sound Designer option W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Sound Designer 80% Written work – Research and reflective workbook 20%

### Module Aims

To follow on from the Sound Technician role and to develop more fully the skills required to undertake a more creative role and to develop the communication skills to effectively relay thoughts and ideas verbally and through the application of equipment and resources.

### Assessment

1. Sound Designer: working closely with a professional director you source, prepare and create sound for a public production and are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Performance and Practice:

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- budgeted effectively within the department
- demonstrated a confident approach to the creative context of a production
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- chosen appropriate effects and music within the director's artistic overview
- effectively positioned equipment in relation to effect and space
- liaised with other departments about equipment placing
- provided plans for plug up of the production sound systems
- provided accurate information for recording, editing and play back of production sound scape
- shown an advanced knowledge of the functions of computerised sound software
- liaised on scheduling daily work rota's and departmental schedules
- Shown due diligence in regard to copyright
- Demonstrated communication and negotiation skills
- Undertaken post production duties
- Produced appropriate departmental paperwork

### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

### **Module Content**

The module will cover:

- The role of sound designer from pre-rehearsal to post-production on a public production
- Creative responsibility
- Sourcing, preparation and continued updating of the relevant production sound requirements
- Production paperwork
- Copyright implications
- Allocation and placement of equipment and work alongside the sound technician
- Health and Safety regulations
- Working to the budget and deadlines
- Script analysis and background research
- Maintaining a record of individual and departmental progress

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
1136125256	Bruce Bartlett	2013	Practical Recording Techniques	Taylor and Francis
0240809694	Glen M Ballou	2008	Handbook for Sound Engineers	Focal Press
1904031377	Peter Coleman	2004	Basics – A Beginner's guide to stage sound	Entertainment Technology Press
0713648031	John A Leonard	2001	Theatre Sound	A & C Black
0340721138	Palmer, Scott	2000	Essential Guide to Stage Management, Lighting and Sound (Essential Guides to the Performing Arts)	Hodder
B007X4GOU6	Patrick Finelli	2002	Sound For The Stage	Entertainment Technology Press
B007T41A8Q	Michael Hughes	2012	Digital Filmmaking for Beginners	McGraw-Hill/TAB electronics
			Online resources	<a href="http://Audacity.sourceforge.net/manual-1.2/tutorials.html">Audacity.sourceforge.net/manual-1.2/tutorials.html</a>
			Online resources	<a href="http://Figure53.com/qjlab/help">Figure53.com/qjlab/help</a>

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5007
<b>Title:</b>	<b>Individual Assignment - Stage Craft option W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Set Construction and Scenic Art 80% Written work – Research and reflective workbook 20%

### Module Aims

To apply the skills acquired during level four on a practical level throughout the production process for the build and finish of a set for a public production through the safe use of tools and materials with the additional responsibility for team management, stock maintenance, and scheduling

### Assessment

1. Set build and Scenic Art: working closely with a professional designer you take responsibility for the built elements, staging, scenic finish and masking of the space for a public production and are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practice

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- budgeted effectively within the department
- demonstrated a confident approach to the leadership of a department
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- be able to identify and use of scenic materials effectively

- be able to identify and uses of stage chandlery effectively
- taken responsibility for costing and ordering of materials and services
- be able to read and create technical drawings and ground plans
- compiled cutting lists
- continued to builds on construction techniques
- allocated staging and effectively masked a theatre space
- continued to build on scenic art techniques
- provided daily work rotas and departmental schedules
- worked within deadlines and budgets

#### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

#### **Module Content**

The module will cover:

- Plan reading
- Running the workshop build
- Transferring a set to a performance space
- Staging and masking
- Scenic finish and masking of the space
- Health and Safety regulations
- Working to deadlines and budget
- Responsibility for departmental work load
- Managing a team
- Script analysis and background research
- Maintaining a record of individual and departmental progress

#### **Indicative Bibliography**

ISBN	Author	Date	Title	Publisher
0714825158	Michael Holt	2003	Stage Design and Properties	Phaidon Press
861264992	Emma Troubridge	2002	Scenic Art and Construction	Crowood
0240812045	John Holloway	2010	Illustrated Theatre Production Guide	Focal Press
1904031129	Chris Higgs	2002	An Introduction to Rigging in the Entertainment Industrv	Entertainment Technology Press
0325003459	Chris Hoggett	2001	Stage Crafts (second edition)	Heinemann
0713656840	John Blurton	2001	Scenery: Draughting and Construction	Routledge
0713653795	Colin Jarman	2000	Knots in Use	A & C Black
0911747386	Bill Raoul	1999	Stock Scenery Construction Handbook	Broadway Press
8496424265	Dimitris Kottas	2008	The Architects Handbook	Links
			Online Resources	Paperclip.rcs.ac.uk
			Online resources	www.ipl.org

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5008
<b>Title:</b>	<b>Individual Assignment - Design Assistant option W453</b>
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work including self-directed study
<b>Teaching Pattern</b>	200 hours contact time over 3 terms Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Design 80% Written work – Research and reflective workbook 20%

### **Module Aims**

To build on the research, scenic art and costume skills acquired at level four and to develop more fully the skills required to undertake a more creative role alongside the designer and to develop the communication skills to effectively relay thoughts and ideas verbally and through the application of equipment and resources

### **Assessment**

1. Design: working closely with a professional designer you assist in the realisation of a set and costume design for a public production and are assessed throughout the project
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### **Module Outcomes**

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology
- have an understanding of the role in relation to styles of producers

#### Performance and Practice

- demonstrated advanced understanding of the role of a department in a production
- related to the interaction between performance and production elements
- budgeted effectively within the department
- demonstrated a confident approach to the creative input of the design department
- demonstrated advanced technical skills to support realisation of concept
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media

- assisted the designer in the realisation of a design
- effectively managed the allocation of equipment and resources
- applied a variety of scenic art materials and techniques
- undertaken assembly of basic costume and alterations
- effectively overseen maintenance of costume and set throughout a production
- liaised effectively with other departments
- produced appropriate departmental paperwork

#### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

#### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

#### **Module Content**

The module will cover:

- The role of assistant designer
- Preparation and continued updating of relevant production paperwork
- Compliance with Health and Safety regulations
- Completing scenic and costume elements within deadlines and budgets
- Working to the designer's instruction and in collaboration with the stage management and stage craft teams
- Appropriate liaison with lighting and sound departments
- Scheduling and supervision of a team
- Production and departmental meetings and deputising for the designer in their absence
- Script analysis and background research
- Maintaining a record of individual and departmental progress

#### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
0435086073	Rosemary Ingham, Liz Covey	1992	The Costume Designer's Handbook	Heinemann Educational Books Inc.
0240808536	Tan Huaixiang	2007	Costume Craftwork on a budget	Focal Press
1844485253	Lorna Knight	2010	compendium of sewing techniques	Search Press Ltd
0486407227	Erhard Klepper	1999	Costume through the ages	Dover Publications Inc.
9780500511510	John Peacock	2003	The Chronicle of Western Costume:	Thames and Hudson
1861268130	Colin Winslow	2006	The Handbook of Set Design	Crowood
			Online resources	Paperclip.rsc.ac.uk
			Online resources	www.theatrecrafts.com



<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5009
<b>Title:</b>	<b>Assistant Production Manager or HoD</b> W453
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	Ria Tubman and industry professionals
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work
<b>Teaching Pattern</b>	200 hours contact time over 3 terms /Rehearsals/Performance/Tutorials
<b>Assessment</b>	Practical Project – Production 80% Written work – Research and reflective workbook 20%

### Module Aims

This module aims to develop the budgeting, scheduling, man and time management skills of the student by assisting in the overseeing of a production from pre to post production and to increase their awareness of Health and Safety compliance. The APM or HoD of department role allocated will reflect the areas chosen for their individual assignments.

The APM role is generally allocated to those following the stage management route and the HoD role to technical modules.

### Assessment

1. Production: You work on a production in a senior management role running a department; you are assessed on your understanding of the role from pre to post production.
2. Workbook (1000words): You create a reflective production portfolio which includes a pictorial and text reference for research, process, self assessment and reflection on an individual and departmental level.

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to contribute to a production
- identified transferable skills
- demonstrated health and safety compliance and responsibility for the department
- demonstrated managerial and interpersonal skills required in the high pressure environment
- successfully utilised technology to support creativity
- demonstrated a professional approach to utilisation of technology

#### Performance and Practice

- demonstrated advanced understanding of the role of production process across the departments
- related to the interaction between performance and production elements
- assist the production manager with budget accountability to producer requirement level
- demonstrated a confident approach to the leadership of a department or production
- demonstrated advanced technical skills to support realisation of concept

- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- be able to assist in the practical development of the key skills learnt by level four students during induction to the each department
- have demonstrated appropriate management and leadership skills for the duration of a production from pre-rehearsal to post-production
- demonstrated advanced technical skills and problem solving
- have undertaken stock control and maintained stock levels
- be able to order supplies and services from outside contractors
- delivered the appropriate written production work, scheduling and budget requirements

#### Cognitive Skills

- applied analytical skills and understanding in relation to the production process
- evaluated own practice through research and reflection

#### Personal and Enabling

- communicated effectively in the work environment at a creative level
- demonstrated research techniques into text and historical and social context
- engaged confidently in the individual and group processes in the creation of original work
- demonstrated an individual approach to text analysis and applied this to production support
- articulated ideas and principles through discussion and debate and use of technology

#### **Module Content**

The module will cover:

- Technical, organisational, management and leadership skills
- Health and Safety compliance
- Scheduling from pre through to post production
- Budget preparation and expenditure accountability
- Responsibility to the production company
- Responsibility for supporting creative input
- Team supervision
- Production paperwork
- Equipment maintenance, stock control
- Script analysis and background research
- Maintaining a record of individual and departmental or production progress

#### **Indicative Bibliography**

ISBN	Author	Date	Title	Publisher
0435070428	Rosemary Ingham	1998	From Page to Stage	Heinemann Drama
0240812042	John Holloway	2010	Illustrated Theatre Production Guide	Focal Press
1861264510	Peter Dean	2002	Production Management: Making shows happen	Crowood Press

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5010
<b>Title:</b>	<b>Preparation for Employment</b> W490
<b>Module Convenor:</b>	Ria Tubman
<b>Other Contributors:</b>	Janet A. Cantrill and industry professionals
<b>Value and Level:</b>	20 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	200 hours total student work
<b>Teaching Pattern</b>	40 hours contact time over 3 terms Classes/Tutorials
<b>Assessment</b>	Practical Project – Interview 50% Written work – CV 50%

### Module Aims

To ensure that you are sufficiently prepared to gain regular employment within the industry and to undertake a work based learning role.

### Assessment

1. Interview: You attend a mock interview and are assessed on your presentation and ability to relate the requirements of the post and company style to your skill set
2. CV: You create a CV and submit an application for a position in your chosen field

### Module Outcomes

On completion of the module you will have achieved the following outcomes:

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the how creative skills required to contribute to a production affect employability
- identified transferable skills in relation to employer requirements
- successfully utilised technology to support job applications
- demonstrated a professional approach to utilisation of technology in gaining employment
- have an understanding of current health and safety legislation for the working environment
- have an understanding of current inland revenue systems, including PAYE, NI, VAT, Schedule D

#### Performance and Practice

- demonstrated an understanding of employer requirements
- begun the process of working in the professional environment
- related to the interaction between interview techniques and professional practice
- demonstrated a confident approach to interview situations
- demonstrated advanced technical skills to support job applications
- responded sensitively and constructively to production work with a clear understanding of the negotiation entailed in producing live or recorded media
- create a personal professional cv and accompanying letter
- demonstrate an understanding of the role of management organisations
- demonstrate an understanding of the role of industry trade unions

### Cognitive Skills

- applied analytical skills and understanding in relation to the job application process
- evaluated own practice and skill set through research into job seeking

### Personal and Enabling

- communicated effectively in an interview scenario
- demonstrated research techniques into employment opportunities
- engaged confidently in process of creating industry standard paperwork
- demonstrated an individual approach to applications and applied this to interview process
- articulated ideas and principles through discussion and debate and use of technology
- Show researching abilities to gain suitable employment

### **Module Content**

The module will cover:

- Taxation, contracts and organisations
- Writing covering letters and CV's
- Interview technique
- Work based learning placements
- Employment opportunity analysis and background research
- Maintaining a record of individual progress

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
download		January 2014	Agreement for West End Artists	<a href="http://www.solt.co.uk/rates">www.solt.co.uk/rates</a>
SA150		2014	How to fill in your Tax return	<a href="http://www.hmrc.gov.uk">www.hmrc.gov.uk</a>
SA100		2014	Tax return 2014	<a href="http://www.hmrc.gov.uk">www.hmrc.gov.uk</a>
1844551774	Corinne Mills	2009	You're Hired! CV: How to write a brilliant CV	Trotman Publishing
1844551781	Judi James	2009	You're Hired! Interview: Tips and Techniques for a brilliant interview	Trotman Publishing
0273724636	James Inness	2009	Brilliant Cover Letters: What You Need to Know to Write a Truly Brilliant Cover Letter	Pearson Education Ltd.
download		2014	SMA Career guide	<a href="http://www.stagemanagementassociation.co.uk">www.stagemanagementassociation.co.uk</a>

<b>School:</b>	AH - ALRA
<b>Code:</b>	SMT5011
<b>Title:</b>	<b>Reflective Portfolio</b> W453
<b>Module Convenor:</b>	Janet A Cantrill
<b>Other Contributors:</b>	The programme team
<b>Value and Level:</b>	25 credits
<b>Pre-requisites</b>	Pass at level 4
<b>Duration of Course</b>	250 hours total student work
<b>Teaching Pattern</b>	This is mainly self-directed study with some tutorial support
<b>Assessment</b>	Written work – Portfolio 100%

### **Module Aims**

Provide an individual and creative record of the personal development undertaken at level 5. This can be either a particular production or the student's role within a department across a number of productions.

### **Assessment**

1. Portfolio: This is undertaken as self-directed study and you create a "scrap book" style portfolio or website using the workbooks and research projects you have created throughout the course as a basis. It will include in depth reflection of your progression of the course and a viva voce on your creative input.

### **Module Outcomes**

On completion of the module you will have produced an individual record of your own input into the creative elements of theatre including relevant research and related these to the production process and your progression through the course.

#### Setting

- achieved outcomes with an level of autonomy

#### Knowledge and Understanding

- demonstrated an understanding of the creative skills required to create a personal record of work to be utilised to gain employment
- identified transferable skills
- successfully utilised technology to support individual creativity
- demonstrated a professional approach to utilisation of technology to increase employment opportunities

#### Performance and Practical

- demonstrated advanced understanding of the importance of interactive support in an employment process
- related to the interaction between individual approach to performance and production elements
- demonstrated a confident approach to discussion on individual work
- demonstrated advanced technical skills to support realisation of a creative record of work

#### Cognitive Skills

- applied analytical skills and understanding in relation to the portfolio/website creation process
- evaluated own practice through research and reflection

### Personal and Enabling

- communicated effectively in the employment environment at a creative level
- demonstrated research techniques into creation of an individual record of work
- engaged confidently in the individual processes in the creation of original work
- articulated ideas and principles through discussion and debate and use of technology

### **Module Content**

This takes the form of construction of a professional work record in the style of a scrap book portfolio or by creation of a web page.

It is based on your chosen production or department. Using your own pictorial references a written commentary of approximately 3,000 of your own words and background research etc. You will include things like swatches, samples and sketches to illustrate the processes learnt. You will reference text where appropriate and include a bibliography.

### **Indicative Bibliography**

ISBN Number	Author	Date	Title	Publisher
Interactive	Scrapbook.com	N/A	Learn to scrapbook class	www.scrapbook.com
1592532233	Sara Eisenman	2006	Building Design Portfolios	Rockport Publishers inc.
			Learning website design	www.iy-ebooks.info/book/2171/
			Make an online portfolio	www.wix.com/Website/Portfolio

### 3 ASSESSMENT

#### 3.1 Assessment Strategy

You are assessed through practical application and supporting documentation which may take the form of designs, plans, budgets, prompt copies, rotas, call sheets, prop lists. Petty cash returns and reflective logs. The term written work is a generic term used to cover all submissions including online workbooks, production paperwork, audio and visual elements. Assessment is weighted around public performances which are an intense learning experience, allowing you to apply skills and strategies acquired on the course and indicating suitability to practice as a professional stage manager or technician.

As is usual in theatre training, you are given constant formative feedback in practical classes as well as more formal feedback on your written assignments and practical projects in tutorials.

#### 3.2

##### Level 4

SMT4001 25 credits	Stage Management (Workshops/taught classes and productions 8hrs per week)	ASM Research, process and reflective workbook
SMT4002 25 credits	Stage Craft (Workshops/taught classes and productions 8hrs per week)	Stage Craft assistant or design ASM Research, process and reflective workbook
SMT4003 25 credits	Lighting (Workshops/taught classes and productions 8hrs per week)	Lighting Assistant Research, process and reflective workbook
SMT4004 20 credits	Sound and AV (taught classes/seminars 6 hours per week)	Radio Play and AV presentation Process and reflective workbook
SMT4005 25 credits	Costume and Design Process (Workshops/taught classes and productions 8hrs per week)	Production design presentation Process portfolio

Due to the nature of the course roles are rotated which means that specific assessments can happen in any of the first three terms

##### Level 5

SMT5001 Individual Assignment: Stage Management	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5002 Individual Assignment: Deputy Stage Manager	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook

SMT5003 Individual Assignment: Chief Electrician	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5004 Individual Assignment: Assistant Lighting Designer	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5005 Individual Assignment: Sound Technician	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5006 Individual Assignment: Sound Designer	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5007 Individual Assignment: Stage Craft	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5008 Individual Assignment: Design Assistant	Individual Assignment (Productions, tutorials and feedback 16hrs)	Practical Project Research, process and reflective workbook
SMT5009 Assistant Production Manager or HOD	Assistant Production Manager or HOD (Productions, tutorials and feedback 8hrs)	Practical Project Research, process and reflective workbook
SMT5010 Preparation for Employment	Preparation for Employment (seminars and workshops 6hrs a week)	Interview prep and interview CV
SMT5011 Reflective Portfolio	Reflective Portfolio (Tutorials and self-directed study 8hrs a week)	Portfolio Viva Voce

Due to the nature of the course roles are rotated which means that specific assessments can happen in any of the second three terms



### **3.2 Moderation**

Level 4 practical elements are tutor or external practitioner graded

Formative assessment will be used and marked at pass/fail.

20% is sample marked by HoD or designated subject tutor.

1<sup>st</sup> mark is the grade awarded.

Level 5 public productions are second marked with an external as first marker and HOD as second marker.

All projects and modules are marked with % and the average used for final grading.

Written work is marked by the relevant tutor and 20% sample marked by the HoD, 1<sup>st</sup> mark is the grade awarded.

All public performances are recorded.

### **3.3 Assessment Thresholds**

You are required to pass all courses (pass rate of every course is 40%) at level 4 before they can progress to level 5 of the programme. At level 5, the student is required to pass all courses (minimum pass rate 40%) in order to graduate.

Each course in the programme has weighted assignments. You must pass each course of the programme to be awarded the Foundation Degree.

### 3.4 Assessment Criteria Level 4

#### Stage Management - ASM

After an induction into the various roles, terminology, production paperwork and duties undertaken by the stage management team, you will undertake the role of assistant on a public performance either at the end of term one or during term two or three. You work alongside the level 6 BA acting students and a professional director set and costume designer to meet the creative requirements and performer support the industry expects.

Alongside this seminars are given in use of scale, technical drawing and the use of CAD programmes for creating plans and technical drawings

You receive written and verbal feedback on the process and outcomes by your Tutor

#### Assessment Criteria

- Understanding of the responsibilities of the team
- Demonstration of an awareness of the production process
- Utilisation of basic theatre terminology
- Utilisation of scale to assist with mark – ups
- Demonstration of basic prop making and buying skills
- Ability to assist in the running of the rehearsal room
- Ability to assist in the running backstage during performance
- Adherence to health and safety regulations in the rehearsal room and theatre

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to research and source props
- Ability to research prop making techniques
- Ability to use basic budgeting skills
- Ability to contribute to writing risk assessments for rehearsal and performance
- Ability to achieve outcomes with a level of autonomy
- Ability to communicate effectively in the work environment

#### Research, Process and Reflective workbook (500words)

Research is undertaken prior to production work into character, costume, setting, lighting, sound, staging, and preparation of stage management paperwork with attention being paid to historical/social context. This follows a clear set of guidelines given.

This forms the basis from which the individual production paperwork develops. This development takes the form of a portfolio tracking tasks undertaken using photo's, diagrams, recorded media and production paperwork and includes a journal style of self-assessment throughout the process.

A brief reflective summary is included upon completion of the module.

You receive written and verbal feedback on the process and outcomes by your Tutor

#### Assessment Criteria

- Ability to research into skills and resources
- Accuracy of extraction of information from text
- Ability to record own progress
- Production of props and running lists
- Production of an ASM's prompt script including blocking and cues
- Evaluation of own practical skills

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to reflect on own process
- Ability to analyse skills and understanding in relation to industry requirements
- Ability to form links with practical elements
- Ability to demonstrate an individual approach to text
- Ability to articulate ideas and principles

### **Stage Craft - Construction and Scenic Art**

After an induction into the department you undertake the role of stage craft assistant or design ASM on a public performance either at the end of term one or during term two or three. You work closely with the set designers to fulfil the creative brief. ALRA flexible spaces allows for all staging layouts to be considered. During the second term the productions undertake a short tour which allows for further development of the staging required for a variety of venues.

Alongside this seminars are given in use of scale, technical drawing and the use of CAD programmes for creating plans and technical drawings. External seminars are attended for flying and automation will be introduced in 2015.

You receive written and verbal feedback on the process and outcomes by your Tutor

#### Assessment Criteria

- Understanding of the responsibilities of the team
- Demonstration of an awareness of the production process
- Utilisation of basic theatre terminology
- Ability to identify and utilise basic scenic materials
- Ability to identify and utilise basic scenic hardware
- Demonstration of basic construction techniques
- Demonstration of basic scenic art techniques
- Utilisation of scale to assist with construction, scenic art and mark – ups
- Adherence to health and safety regulations in the workspaces and theatre

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to read technical drawings for mark outs and construction
- Ability to assemble and rig a tracking system
- Ability to mask a stage space
- Ability to research and source materials
- Ability to research construction and scenic art techniques
- Ability to use basic budgeting skills
- Ability to contribute to writing risk assessments for construction and performance
- Ability to achieve outcomes with a level of autonomy
- Ability to communicate effectively in the work environment

#### Research, Process and Reflective workbook (500words)

Research is undertaken prior to production work into character, costume, setting, lighting, sound, staging, and preparation of stage management paperwork with attention being paid to historical/social context. This follows a clear set of guidelines given.

This forms the basis from which the individual production paperwork develops. This development takes the form of a portfolio tracking tasks undertaken using photo's, diagrams, recorded media and production paperwork and includes a journal style of self-assessment throughout the process.

A brief reflective summary is included upon completion of the module.

You receive written and verbal feedback on the process and outcomes by your Tutor

#### Assessment Criteria

- Ability to research into skills and resources
- Accuracy of extraction of information from text
- Ability to record own progress
- Production of daily work schedules
- Production of a scale working drawing for a set piece assembly
- Evaluation of own practical skills

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered

- Ability to reflect on own process
- Ability to analyse skills and understanding in relation to industry requirements
- Ability to form links with practical elements
- Ability to demonstrate an individual approach to text
- Ability to articulate ideas and principles

## Lighting - Lighting Assistant

Following on from workshops/classes you will be assigned the role of lighting assistant and will work under the supervision of the HoD and professional lighting designer.

Alongside this seminars are given in use of scale, technical drawing and the use of CAD programmes for creating plans and technical drawings.

External seminars are attended in flying and lighting console programming.

You receive written and verbal feedback on the process and outcomes by your Tutor

### Assessment Criteria

- Understanding of the responsibilities of the team
- Demonstration of an awareness of the production process
- Utilisation of basic theatre terminology
- Utilisation of scale lighting plan reading to assist with rigging
- Ability to rig lighting equipment
- Ability to focus lighting equipment
- Ability to perform basic operation of lighting console
- Understand of the process of lighting design from script to actualisation
- Adherence to health and safety regulations in workspaces and theatre

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to demonstrate safe working practice in maintenance, wiring and fault-finding
- Ability to produce basic lighting plans manually and through the use of CAD programmes
- Understand electrical distribution systems and their safe use
- Ability to research equipment and operation manuals
- Ability to use basic budgeting skills
- Ability to contribute to writing risk assessments for working at height and equipment use in performance
- Ability to achieve outcomes with a level of autonomy
- Ability to communicate effectively in the work environment

### Research, Process and Reflective workbook (500words)

Research is undertaken prior to production work into character, costume, setting, lighting, sound, staging, and preparation of stage management paperwork with attention being paid to historical/social context. This follows a clear set of guidelines given.

This forms the basis from which the individual production paperwork develops. This development takes the form of a portfolio tracking tasks undertaken using photo's, diagrams, recorded media and production paperwork and includes a journal style of self-assessment throughout the process.

A brief reflective summary is included upon completion of the module.

You receive written and verbal feedback on the process and outcomes by your Tutor

### Assessment Criteria

- Ability to research into skills and resources
- Accuracy of extraction of information from text
- Ability to record own progress
- Production of daily work schedules
- Production of patch sheets
- Production of work log of testing and maintenance of equipment
- Evaluation of own practical skills

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to reflect on own process
- Ability to analyse skills and understanding in relation to industry requirements
- Ability to form links with practical elements
- Ability to demonstrate an individual approach to text
- Ability to articulate ideas and principles

### **Sound and AV - Radio Play and AV project**

A practical project is undertaken to produce basic sound effects and plot from a given text after induction into the radio studio you work on the production of a 5 minute radio play.

After an induction in the use of recording and playback equipment and editing techniques you will produce a multimedia Audio Visual project. The project is to be led by a specialist practitioner this allows all you to input ideas at a creative level and develop your ideas through practical realisation.

You receive written and verbal feedback on the process and outcomes by your Tutor

#### Assessment Criteria

- Understanding of the process from reading/creating a script to providing edited sound effects or images
- Demonstration of the process of recording, editing, mixing and playback using a range of sources and recording equipment
- Assembly of a basic sound system
- Assembly of a basic multi source projection suite
- Demonstration of a working knowledge of basic techniques in the use of the software used to edit and replay sound and AV
- Ability to create a work schedule
- Ability to work with a level of autonomy

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to demonstrate an awareness of video compression
- Demonstration of safe working practice in maintenance, wiring and fault finding
- Ability to contribute to writing risk assessments for rigging and use of AV equipment
- Ability to reflect
- Accurate logging of filmed /recorded footage.
- Ability to produce continuity and edit logs
- Ability to relate audio to visual effectively

### **Reflective and process workbook (500words)**

You will log the progress of recording in the radio studio to be used for the final edit of a 5 minute radio play, using screenshots and departmental paperwork.

Based on an element of this process you will create a story board and process paperwork in the creation of an AV project. This element will largely consist of electronic media.

You receive written and verbal feedback on the process and outcomes by your Tutor

#### Assessment Criteria

- Provide design, recording and editing paperwork or screenshots
- Show an understanding of copyright regulations
- Analyse a script and provide sound effect lists
- Ability to create a storyboard of ideas
- Ability to research and record locations for shooting footage
- Ability to create a shooting schedule and call sheet
- Ability to conduct background research into equipment available and its operation

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to provide accurate log sheets
- Ability to reflect
- Ability to relate audio to visual effectively.
- Creativity in individual media
- Ability to schedule use of space and equipment

## Costume and Design Process

You learn the skills to repair and care for costumes. Basic sewing skills including the use of sewing machines will be introduced. The construction of an item of costume will be undertaken. Costume department duties will be undertaken as part of the ASM role either at the end of term one or during term two or three.

A design process project will be undertaken involving research into period styles and historical and social context for set, lighting, sound and costume based on a set text. You will utilise use of scale to create a model box and ground plan in support of your staging ideas. A presentation of these ideas will be given to enhance development of oral and visual communication skills.

You receive written and verbal feedback on the process and outcomes by your Tutor

### Assessment Criteria

- Demonstration of care and maintenance of costume as an ASM
- Demonstration of basic alteration and repair skills
- Understand the duties and responsibilities of stage management for costume
- Demonstrate basic skills in effective translation of design research into realisation to model box stage
- Utilisation of scale to create a model box and ground plan
- Production of the paperwork required by all departments at the creative stage
- Ability to interpret staging requirements given in the text
- Accuracy of research into period style for set, costume and props
- Ability to present ideas in a professional context
- Ability to work with a level of autonomy

**Pass** – ability in the above

**Fail** – lacks ability in the above

The following competencies may be considered:

- Ability to work with scale accurately in both model and drawing
- Ability to provide CAD drawings
- Ability to interpret text and create imaginative and innovative design solutions
- Show and understanding of social context and its impact on design.
- Suitability/workability of design
- Appropriateness of lighting and colour based on staging chosen
- Appropriateness of soundscape based on staging chosen
- Ability to record, edit and playback soundscape

## Level 5

### **Assessment Criteria** **Individual Assignment**

#### Practical Project

With tutor led guidance and following industry based job descriptions, you select two roles or departments for further individual learning in order to maximise employment possibilities and develop specific advanced technical skills.

You work closely with the professional creative team, director alongside the level 6 BA acting students to achieve profession production values. Emphasis is given to increasing practical skills required to support the creative process and performer support.

You receive written and verbal feedback on the process and outcomes by your Tutor and industry professional.

#### Generic Assessment Criteria

- Demonstration of advanced practical technical skills to support realisation of concept
- Demonstration of analytical research techniques into text, resources and skills
- Contribution to the interaction between performance and production elements
- Demonstrate an understanding of the creative skills required to contribute to a production
- Demonstration of advanced understanding of the role of a department in a production
- Budget effectively within the department
- Demonstration of interpersonal skills required to work in a high pressure environment
- Communicate effectively in the work environment
- Application of analytical skills in relation to the production process
- Evaluation of own practice through research and reflection
- Achieve outcomes with a high level of autonomy
- Demonstration of Health and Safety compliance and creation of risk assessments

70% and above: Work of exceptional quality: **Distinction**

60-69%: Work of competent quality: **Merit**

50-59%: Work of effective quality

40-49%: Work of satisfactory standard

35-39% Retrievable Fail

30-34% Fail - Compensatable

29% and less: Irretrievable Fail

The following generic competencies may be considered:

- Communicating effectively in the work environment at a creative level
- Demonstration of managerial skills required in a high pressure environment
- Ability to identify transferable skills used in both live and recorded events
- Demonstration of a clear understanding of negotiation and responding sensitively and constructively when producing live and recorded media
- Demonstration of an individual approach to text
- Ability to articulate ideas and principles through discussion, debate and use of technology

### Research, Process and Reflective workbook (1000words)

Research is undertaken prior to production work, in relation to the pathway, into character, costume, setting, lighting, sound, staging, and preparation of stage management paperwork with attention being paid to historical/social context.

This follows a clear set of guidelines given.

This forms the basis from which the individual and departmental production paperwork develops. This development takes the form of a portfolio tracking tasks undertaken using photo's, diagrams, recorded media and production paperwork and includes a journal style of self-assessment throughout the process.

A brief reflective summary is included upon completion of the module.

You receive written and verbal feedback on the process and outcomes by your Tutor

### Generic Assessment Criteria

- Ability to research into skills and resources with additional reference to department requirements
- Accuracy of extraction of information from text
- Ability to translate this information into pre-production departmental paperwork
- Ability to relate departmental production elements to performance
- Ability to record departmental progress
- Production of daily/module departmental work schedules
- Ability to contribute to the calculation of departmental costings
- Accuracy of recording departmental expenditure and budget accountability
- Ability to produce risk assessment for rehearsal/workspace and production
- Ability to produce accurate production paperwork and records
- Evaluation of own practical and interpersonal skills

70% and above: Work of exceptional quality: **Distinction**

60-69%: Work of competent quality: **Merit**

50-59%: Work of effective quality

40-49%: Work of satisfactory standard

35-39% Retrievable Fail

30-34% Fail - Compensatable

29% and less: Irretrievable Fail

The following generic competencies may be considered:

- Ability to reflect on own and departmental process
- Ability to analyse skills and demonstrate an understanding of them in relation to industry requirements
- Ability to form links with research, performance and practical elements
- Ability to demonstrate an individual approach to text
- Ability to articulate ideas and principles
- Ability to produce an accurate record of departmental communication
- Demonstration of a professional approach to the utilisation of technology



## **Assistant Production Manager or HoD**

### **Practical Project**

In addition to the 2 individual assignments the APM or HoD role allows you to further develop technical, organisational, management and leadership skills through contributions to public productions. The APM role is generally undertaken by those students following the stage management pathway and HoD by the technical cohort.

You receive written and verbal feedback on the process and outcomes by your Tutor and industry professional. Emphasis is placed on the man management, budgeting, scheduling and resources management aspects rather than on the technical practice.

### Assessment Criteria

- Lead on communication effectively with other departments
- Assist in the practical development of the key skills learnt by level four students during induction to the each department
- Conduct a textual analysis for the production prior to 1st design meeting and translate this to pre-production paperwork
- Undertake written risk assessments and apply appropriate systems and guidance for the production/departmental team
- Demonstrate appropriate management and leadership skills for the duration of a production from pre-rehearsal to post-production
- Understand and demonstrate advanced technical skills and problem solving
- Control and maintain stock levels
- Order supplies and services from outside contractors
- Take responsibility for costings and budget accountability for the department or as APM oversee the departmental accountability
- Achieve outcomes with an effective level of autonomy

70% and above: Work of exceptional quality: **Distinction**

60-69%: Work of competent quality: **Merit**

50-59%: Work of effective quality

40-49%: Work of satisfactory standard

35-39% Retrievable Fail

30-34% Fail - Compensatable

29% and less: Irretrievable Fail

The following competencies may be considered:

- Ability to respond sensitively and constructively to production work
- Demonstrate a clear understanding of the negotiation entailed in producing live and recorded media
- Ability to understand the creative skills required to contribute to a production
- Ability to demonstrate appropriate management and leadership skills for the duration of a production from pre-rehearsal to post-production
- Ability to understand and demonstrate advanced technical skills and problem solving
- Demonstrate an understanding of the transferable skills utilised
- Ability to understand the technical standards within Health and Safety and theatre licensing rules and regulations

### Research, Process and Reflective workbook (1000words)

Research is undertaken prior to production work, in relation to the role undertaken, into character, costume, setting, lighting, sound, staging, and preparation of stage management paperwork with attention being paid to historical/social context as appropriate to the department

This follows a clear set of guidelines given.

This forms the basis from which the individual production paperwork develops. This development takes the form of a portfolio tracking tasks undertaken using photo's, diagrams, recorded media and production paperwork and includes a journal style of self-assessment throughout the process.

A brief reflective summary is included upon completion of the module.

You receive written and verbal feedback on the process and outcomes by your Tutor

### Generic Assessment Criteria

- Ability to research into skills and resources with additional reference to department and design requirements
- Accuracy of extraction of information from text
- Ability to translate this information into pre-production departmental paperwork
- Ability to relate departmental production elements to design and performance
- Ability to record departmental/production progress
- Production of daily/module departmental work schedules
- Ability to contribute to the calculation of departmental costings
- Accuracy of recording departmental expenditure and budget accountability
- Ability to produce risk assessment for rehearsal/workspace and production
- Ability to produce accurate production paperwork and records
- Evaluation of own practical and interpersonal skills

70% and above: Work of exceptional quality: **Distinction**

60-69%: Work of competent quality: **Merit**

50-59%: Work of effective quality

40-49%: Work of satisfactory standard

35-39% Retrievable Fail

30-34% Fail - Compensatable

29% and less: Irretrievable Fail

The following generic competencies may be considered:

- Ability to reflect on own and departmental process
- Ability to analyse skills and demonstrate an understanding of them in relation to industry requirements
- Ability to form links with research, performance and practical elements
- Ability to demonstrate an individual approach to text
- Ability to articulate ideas and principles
- Ability to produce an accurate record of departmental communication
- Demonstration of a professional approach to the utilisation of technology

## Preparation for Employment

Alongside graded elements seminars are given in self-assessment taxation, PAYE, contracts. Organisations such as The SMA, BECTU, Equity, and Stage Jobs Pro, White Light events team are some of the contributors to these seminars.

Individual tutorials are given to guide you through your employment options in all areas not just those of theatre and further areas of study you may wish to consider.

### Interview

You are taught the correct procedures for seeking and gaining employment and are prepared for a mock interview, placement interviews and future employment.

You undertake research into job applications and prepare a presentation to demonstrate your understanding of the application of your skills set to employer specifications.

You receive verbal feedback on the process and outcomes by your tutor and invited interview panel.

### Assessment Criteria

- Demonstration of an understanding of the role of management organisations
- Demonstration an understanding of the role of industry trade unions
- Understanding of current health and safety legislation for the working environment
- Understanding of current Inland Revenue systems, including PAYE, NI, VAT and Schedule
- Ability to research into future employment
- Ability to effectively communicate the rationale for employment choices made in relation to skill set
- Ability to communicate effectively in interview conditions
- Ability to link individual skill set with employer requirements

70% and above: Work of exceptional quality: **Distinction**

60-69%: Work of competent quality: **Merit**

50-59%: Work of effective quality

40-49%: Work of satisfactory standard

35-39% Retrievable Fail

30-34% Fail - Compensatable

29% and less: Irretrievable Fail

The following competencies may be considered:

- Ability to relate employers production style to individual preferences
- Ability to demonstrate research and knowledge of the company
- Ability to dress appropriately
- Ability to articulate ideas and principles through discussion

### CV

You research job vacancies and production companies and submit an application for a position in your chosen field.

You receive written and verbal feedback on the process and outcomes by your Tutor and the invited interview panel

### Assessment Criteria

- Creation of a generic personal professional CV and accompanying letter
- Show researching abilities to gain suitable employment
- Demonstration of the ability to adapt professional CV for differing employment opportunities
- Demonstration the ability to identify appropriate external skill sets to include alongside academic learnt skills

70% and above: Work of exceptional quality: **Distinction**  
60-69%: Work of competent quality: **Merit**  
50-59%: Work of effective quality  
40-49%: Work of satisfactory standard  
35-39% Retrievable Fail  
30-34% Fail - Compensatable  
29% and less: Irretrievable Fail

The following competencies may be considered:

- Ability to create online profiles through recognised organisations used for gaining employment
- Ability to produce web based profile to generate employment

## **Reflective Portfolio**

### Portfolio

This is undertaken mainly as self-directed study with some tutorials. You create a portfolio either in paper or website format. This is based on the workbooks and research projects you have created during the assignments and includes an in depth reflection on your progression and development throughout the course. (3000 words)

The module content is designed to allow you to demonstrate to an external panel of potential employers your ability to create an accurate record of your work and ability to reflect on the production process.

You receive verbal feedback on the process and outcomes by your Tutor and attendees at the Viva Voce panel.

### Assessment Criteria

- Production of an individual record of own input into the creative elements of theatre production
- Inclusion of relevant research and demonstration of its relation to the production process.
- Ability to represent individual creativity
- Ability to communicate on a professional level how the written element relates to practical skill set
- Ability to reflect accurately on the process represented by images/paperwork included
- Ability to reflect on own practice through reflection
- Articulation of ideas and principles through discussion at a professional level

70% and above: Work of exceptional quality: **Distinction**  
60-69%: Work of competent quality: **Merit**  
50-59%: Work of effective quality  
40-49%: Work of satisfactory standard  
35-39% Retrievable Fail  
30-34% Fail - Compensatable  
29% and less: Irretrievable Fail

The following competencies may be considered:

- Ability to portray individual creative style alongside professional expectations
- Ability to identify and discuss and debate personal strengths and weaknesses
- Ability to identify and discuss how the strengths will continue to be developed
- Ability to identify and discuss how weaknesses will be overcome
- Ability to relate the work and learning on production processes to application in the industry

### **3.5 Academic Board Arrangements**

Formal Academic Board meetings will be held each term and will comprise the following membership: Co Director (Business and Development) as chair; Co Director (Head of curriculum); Programme Manager, HoDs, Representative of freelance tutors, Student rep.

An External Examiner for the programme, proposed by the host college according to host college guidelines for such appointments, will periodically examine work and verify marking standards.

### **3.6 Plagiarism**

Plagiarism is a serious academic offence, with consequentially severe penalties, up to and including the non-award of a degree. Plagiarism, and cheating more generally, may take many forms, including:

- using published work without referencing (the most common)
- copying published work but with minor paraphrasing
- copying coursework essays or allowing one's work to be copied
- using work previously submitted for another award
- collaborating with any other person when the work is supposed to be individual
- taking another person's computer file/program/designs/drawings
- submitting another person's work as one's own
- the use of unacknowledged material published on the web
- purchase of model assignments from whatever source
- copying another student's results

You can avoid most of the above simply by indicating the sources in your course work.

It's not difficult, but it is essential. Plagiarism and cheating are unethical, possibly illegal, unfair on other students and undermines the value of the degree, as well as the high standards to which ALRA and the validating university aspire.

### **3.7 Appeals and Complaints**

You have the right to appeal against an Academic Board or Examination Board decision only where you believe there has been a substantive procedural error in arriving at that decision. You should write formally to the Chair of the Trustees within 5 days of the date of the Academic Board/Examination Board explaining the specific nature of the procedural error, giving the letter to the Registrar for forwarding. The Chair will investigate and determine whether or not there appears to have been a procedural error. If such an error is found, the Chair of the Board of Trustees may require the Academic Board/Examination Board to reconsider its decision. If no such error is found, the decision of the Academic Board or Examination Board will stand. The Chair will inform you of the outcome of the enquiries, in writing, within 14 days of receipt of the appeal. You can also appeal directly to the St Mary's University Twickenham via the Link tutor Mark Griffin [mark.griffin@smuc.ac.uk](mailto:mark.griffin@smuc.ac.uk).

## 4. Staffing

The programme is staffed by a full time Head of Department and supported by freelance skills tutors and directors experienced at teaching and directing.

### 4.1 Staff Responsibilities on the Stage Management and Technical Theatre Foundation course

The staffing for each module is indicative and may change at the discretion of the Head of Department. Staffing contributions vary and are dependent on best use of expertise.

Head of Stage Management Studies	Janet A Cantrill
Stage Manager Co-ordinator	Ria Tubman
Programmes Manager	Sarah Double

#### **Stage Management**

Emma Hansford

#### **Stage Lighting**

Mark Dymock

Prema Metha

#### **Stage Craft and Designers**

Nik Corral

Rhyannon Richardson

#### **Sound and AV**

To be appointed

### 4.2 Statement of Ethical Consideration

ALRA practices a strict code of conduct between staff and students.

See ***Working at ALRA*** (staff Handbook) for ALRA's Staff/Student code of conduct

Students, Tutors and Directors are expected to follow professional guidelines as published by Equity, the TMA and the ITC.

### 4.3 Equality & Diversity

ALRA is committed to creating a safe, supportive and stimulating learning and working environment based on mutual respect and trust. ALRA celebrates and values diversity within its community of staff and students promotes equality of opportunity and strives to challenge and eliminate unlawful discrimination.

ALRA has an extensive Equal Opportunities policy.

## Appendix 1: Foundation Degree Grade Related Assessment Criteria

### Criteria for Classwork

Assessment Grades	Classwork	Learning Outcomes	Skills	Attendance
70 +% Distinction	Classwork is exceptional, characterised by an extremely high degree of technical proficiency and competence	Learning outcomes are fully achieved and there is evidence of significant extension of learning. Re-application of learning is highly imaginative and effective, showing significant sensitivity and depth. Very productive connections are made with other work	Skills are successfully and confidently adapted to meet the demands of varying contexts and challenges.	Attendance, punctuality, focus, engagement, commitment, relevant preparation and ownership of the work are outstanding.
60-69% Pass	Classwork is confident, characterised by a high degree of technical proficiency and competence.	Learning outcomes are achieved and there is evidence of some extension of learning. Learning is applied with a competent degree of imagination and sensitivity. Productive connections are made with other work.	Skills are adapted to a reasonable degree to meet the demands of varying contexts and challenges.	Attendance, punctuality, focus, engagement, commitment, relevant preparation and ownership of the work are competent
50-59% Pass	Classwork is characterised by a reasonable degree of technical proficiency and competence. Learning outcomes are achieved and there may be evidence of extension of learning	Learning is applied with some imagination and sensitivity. Some connections are made with other work.	Skills are adapted to meet the demands of varying contexts and challenges, although this may be inconsistent.	Attendance, punctuality, focus, engagement, commitment, relevant preparation and ownership of the work are effective.
40-49% Fail	Classwork is characterised by a satisfactory degree of technical proficiency and competence.	Learning outcomes are achieved although there is little evidence of extension of learning. Learning is applied with limited imagination and sensitivity. Connections may be made with other work, but at a superficial level	There is little evidence that skills have been adapted to meet the demands of varying contexts and challenges.	Attendance, punctuality, focus, engagement, commitment, relevant preparation and ownership of the work are satisfactory.

0-39% Fail	Contributions to classwork are characterised by a less than satisfactory degree of technical proficiency and competence.	Learning outcomes are not fully achieved and there is no evidence of extension of learning. Learning is applied with little imagination and lack of sensitivity. Connections are not made with other work.	Skills are not successfully adapted to meet the demands of varying contexts and challenges.	Attendance, punctuality, focus, engagement, commitment, relevant preparation and ownership of the work are unsatisfactory
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#### Criteria for Rehearsal Process

<b>Assessment Grades</b>	<b>Rehearsal</b>	<b>Research</b>	<b>Process</b>	<b>Skills</b>
70 +% Distinction	Contributions to rehearsal are creative, dynamic and truthful, executed with intelligence and the highest degree of personal involvement.	There is substantial evidence of excellent and contextual research. A clear and rigorous process has been applied to all areas of rehearsal to an excellent standard.	Application of technical skills is outstanding	You show an excellent ability to adapt skills and ideas in response to the needs of the production.
60-69% Pass	Contributions to rehearsal are of a very high standard, showing some originality and a very high degree of professional behaviour in terms of commitment, focus and preparation	Background research is competent. Work is creative, with a competent realisation of both role and task. A clear process has been applied to all areas of rehearsal to a competent standard.	Application of technical skills is competent	You show the ability to adapt skills and ideas in response to the needs of the production.
50-59% Pass	Contributions to rehearsal are effective, showing some creativity. Professional behaviour in terms of attendance, commitment and focus is effective.	There is evidence of preparation in terms of background research, although this may not be consistent. A process has been applied to an effective standard	There is evidence of a serious attempt to bring technical skills to the work.	You respond well, but may not be consistent in sustaining the work through the production.
40-49% Fail	Contributions to rehearsal are limited, showing little originality and a reluctance to participate in the process involved. Professional behaviour is inconsistent in terms of attendance, punctuality and commitment. Focus may be poor.	Background research is basic.	Your response to the production process is satisfactory	Technical skills are applied inconsistently or at a basic level



0-39% Fail	Contributions to rehearsal are poor and unadventurous, executed with limited intelligence and an evident lack of personal involvement	Appropriate background research is lacking.	You fail to use any coherent process.	There is no application of technical skills. You fail to adapt skills and ideas in response to the needs of the production
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Criteria for Productions

<b>Assessment Grades</b>	<b>Contribution</b>	<b>Professional Practice</b>	<b>Technical Skills</b>	<b>Response</b>
70 +% Distinction	An outstanding contribution to a production, showing exceptional achievement in originality, imagination and versatility.	Professional practice in terms of attendance, punctuality and preparation is outstanding.	Application of all technical skills is exceptional. You respond sensitively and imaginatively to the production team, and are able to sustain the designated role over all of the performances.	Response to the needs of an individual performance is highly developed. Where appropriate, there is a highly developed understanding of the importance of and a sensitivity to, the performers' requirements in the production.
60-69% Pass	A competent contribution, which shows some originality, imagination and versatility	Professional practice in terms of attendance, punctuality and preparation is competent	Application of all technical skills is at a high level.	You respond well to the production team and are able to sustain the designated role over all of the performances. Response to the needs of an individual performance is developed. Where appropriate, there is a clear understanding of the importance of and a sensitivity to, the performers' requirements in the production.
50-59% Pass	An effective contribution which has moments of originality and imagination and shows some versatility.	Professional practice in terms of attendance, punctuality and preparation is effective	Application of all technical skills is effective.	You respond to the production team effectively and sustain the designated role over all of the performances. There is some evidence of a response to the

				needs of an individual performance. Where appropriate, there is satisfactory understanding of the importance of and sensitivity to, the performers' requirements in the production.
40-49% Fail	A satisfactory contribution, which has moments of originality and imagination and shows some versatility.	Professional practice in terms of attendance, punctuality and preparation is satisfactory.	Application of all technical skills is acceptable.	You respond to the production team in basic terms and shows some, if little, ability to sustain the designated role over all of the performances. There is little evidence of a response to the needs of an individual performance. Where appropriate, there is minimal understanding of the importance of and a sensitivity to, the performers' requirements in the production.
0-39% Fail	A poor contribution, with few or no moments of originality, imagination or versatility.	Professional practice in terms of attendance, punctuality and preparation is unsatisfactory.	Application of all technical skills is not satisfactory	You do not respond to the production team and shows little ability to sustain the designated role.

#### Criteria for Presentations

Assessment Grades	Content	Delivery	Parameters
70 +% Distinction	An outstanding piece of work demonstrating a detailed, intelligent grasp of the central issues involved, originality in concept, a strong capacity to relate ideas and to debate and support	In terms of presentation, there should be a fluent and confident delivery style, an active engagement of audience attention, relevant and sensitive use of illustrative	The presentation should be within the set time parameters with an appropriate sense of timing and no sense of either hurry or lingering.

	secondary sources. The presentation should be well designed and show a high level of personal research.	resources..	
60-69% Pass	A competent study incorporating sound well-supported argument. Material should be well organised with substantial evidence of personal investigation and ability to discuss and intelligently employ secondary sources.	The presentation should be thought-provoking and communicated with ease and authority, incorporating the use of relevantly spaced illustrations.	All material should be pertinent to the requirements and comfortably conveyed within the prescribed time limit.
50-59% Pass	This is a satisfactory study where there is evidence of relevant investigation resulting in a presentation which has a clear factual basis. Logical argument may be less rigorous with only a restricted degree of personal research involved and a basic competence in relating ideas.	Delivery may lack fluency and coherence and may make little or ineffective use of illustrative material.	Communication skills may be basic or uneven.
40-49% Fail	The presentation could be in this class for different reasons. It may be that material is either slight or over-complicated.	The level of argument might be fairly superficial or there may be an evident lack of knowledge and understanding of the central issues involved	Delivery may suffer from inappropriate selection and use of illustrative material, weak communication skills or an evident lack of preparation.
0-39% Fail	Work assessed as failure will display gross inaccuracies and misunderstanding	Delivery will be inadequately prepared, have irrelevant illustrations and little sense of shape.	Work will lack critical analysis and ill-defined and weak delivery.

Criteria for Written Work

<b>Assessment Grades</b>	<b>Application</b>	<b>Analytical skills</b>	<b>Research</b>	<b>Personal Reflection</b>
70 +% Distinction	The work demonstrates an outstanding application of original ideas, combined with a sophisticated understanding of relevant terminology and the central issues involved.	The work displays an outstanding application of critical reflection and analytical skills.	Research is committed and appropriate in all areas of the work, and selection of appropriate material is extremely well planned and executed. Presentation is clear, logical, informative and stimulating.	Personal reflection shows a mature awareness of your own role in the experiential learning process.
60-69% Pass	The work is presented in an accurate written style, with competent command of relevant terminology and evident understanding of the central issues involved.	Analytical and evaluative skills are sound.	There is clear evidence of relevant research where appropriate, with competent selection of research material.	Personal reflection shows you are very aware of your own role in the experiential learning process..
50-59% Pass	The work displays a diligent application of critical reflection but without the required thoroughness or consistency. Understanding of terminology is sound.	The work displays a diligent application of analytical skills.	Research is appropriate in most areas, and the selection of research material is generally relevant	Personal reflection shows some awareness of your own role in the experiential learning process
40-49% Fail	The work demonstrates a basic understanding of terminology and the central issues involved, although it may contain inaccuracies.	The presentation is satisfactory, with some evidence of research at a basic level.	Research material may be inappropriate or sketchy. .	Personal reflection shows limited awareness of your own role in the experiential learning process.
0-39% Fail	The work fails to display a basic application or commitment to critical reflection. There are inaccuracies and the work shows a very limited understanding or awareness of relevant terminology.	Evaluative and analytical skills are lacking.	There is little evidence of research and your response to the process is merely descriptive.	You show no awareness of your own role in the experiential learning process.



