

**-SQA-SCOTTISH QUALIFICATIONS AUTHORITY**

**Hanover House  
24 Douglas Street  
GLASGOW G2 7NQ**

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**NATIONAL CERTIFICATE MODULE DESCRIPTOR**

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**-Module Number-** 0061263 **-Session-** 1986-87  
**-Superclass-** LE

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**-Title-** STAGE CARPENTRY (x 2)

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**-DESCRIPTION-**

**Purpose** A Specialist Double Module which will normally be taken as part of an integrated programme of Drama/Theatre Arts Modules. It is a core module which should be incorporated in all programmes. Its aim is to introduce students to basic stage carpentry and is integrated with Production 1-5 and 01262 Theatre Skills.

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**Preferred Entry Level** Acting and/or theatre skills and motivation, to be assessed through audition and interview. It is a core module which should be incorporated in all programmes. Its aim is to introduce students to basic stage carpentry and is integrated with Production 1-5 and 01262 Theatre Skills.

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**Learning Outcomes** The student should:

1. know and use tools and materials in stage carpentry;
2. know how to construct a flat, a French brace and a model set and construct a least one of these;
3. make sets and props for production;
4. observe normal working practice in the workshop and theatre;
5. achieve agreed Production targets as a crew member or crew chief;
6. work effectively in a group.

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Content/  
Context

Corresponding to Learning Outcomes 1-6:

1. Students should use: tenon saw, coping and panel saw, mallet and chisel, screwdrivers and hammer, screws and nails, softwood, hardboard, twist drill, swing brace and bench plane.
2. Students should know a selection of joints, in particular butt and lap joints using glue, panel pins, nails, screws, corrugated fasteners and staples. They should be shown when to measure accurately and when to 'guesstimate'.
3. Students should apply skills acquired in the workshop in integrated Theatre Skills and Production modules.
4. Students should develop safe workshop practices including correct use of tools and equipment and appropriate dress and behaviour.
5. Crew targets should be defined by the nature and constraints of each Production.
6. The emphasis here, as in the rest of the programme, is on team work and problem solving.

Suggested  
Learning and  
Teaching  
Approaches

Students must have ready access to appropriate facilities, resources and materials. Most of the modules should be given over to 'hands on' experience of making sets and props for production. Planning and paperwork should emphasise process rather than product - this is not a technical drawing module but written plans are important.

While a 'craftsman' approach to stage carpentry is important, it is more important that stage, show and theatre considerations are always stressed to students, e.g. a quick butt joint with corrugated fasteners might be better than a stronger but time consuming mortise and tenon joint. Production considerations and appearance to audience are paramount.

Students should start with a fairly basic project such as a French-braced, free-standing model tree-flat to get them use to tools and the workshop. They may then go on to make a model theatre and/or set depending on production needs. In order to cope with the irregularities of production needs on workshop time it may be useful for students to work on individual projects in 'slack time' from a production point of view.

Production work may include: flat, set and prop construction; painting and finishing to performance standard; construction of rostra, braces, mobile cycloramas, screens, doors, step units and windows. Not all students will make all of these items but all should be aware of them and their construction.

#### Assessment Procedures

Formative assessment should operate as an integral part of learning and teaching in the module. It may include self-assessment, assessment by peers and assessment by the tutor.

The performance criteria which follow provide tutors and students with a statement of the minimum performance which is judged to be acceptable in the key aspects of each learning outcome. Many students, given the opportunity and encouragement, will go well beyond the minimum performance. A decision on whether or not a student has achieved the criteria should be taken only after she/he has had the benefit of additional teaching support in areas of weakness and the opportunity to revise, redraft or rework unsatisfactory efforts.

#### Learning Outcome 1

##### Assessment Procedure

practical exercises

##### Performance Criteria

The student knows and uses correctly appropriate tools and materials.

#### Learning Outcome 2

##### Assessment Procedure

annotated sketches and practical exercises

##### Performance Criteria

The student:

1. illustrates the construction of a flat, a French brace and a model set;
2. completes a flat or a French brace or model set to a satisfactory standard.

Learning Outcome 3

Assessment Procedure

observation during preparation period

Performance Criteria

The student makes sets and props for production to a satisfactory standard.

Learning Outcome 4

Assessment Procedure

observation during course of module

Performance Criteria

The student works safely and uses normal working practice in workshop and theatre.

Learning Outcome 5

Assessment Procedure

observation of performance

Performance Criteria

The student completes work on time.