

NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION**STATEMENT OF STANDARDS**

UNIT NUMBER: 7290583

UNIT TITLE: LIGHTING: TOURING PRODUCTION

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

OUTCOME

1. CO-OPERATE WITH OTHERS TO STAGE A PRODUCTION

PERFORMANCE CRITERIA

- (a) The contribution to the production meeting is effective in resolving any issues relating to the production.
- (b) The liaison with appropriate members of the production team is ongoing and effective in ensuring the smooth running of the production(s) and an ensemble spirit.
- (c) The use of safe working practices is effective in terms of the handling and use of equipment, and behaviour within the working environment.

RANGE STATEMENT

The range of this outcome is fully expressed within the performance criteria.

EVIDENCE REQUIREMENTS

The candidate will be required to attend, and contribute to, regular production meetings involving all members of the production team. Detailed planning and report sheets are required for all meetings, and should include a summary of work undertaken between meetings, problems identified by the candidate, suggested solutions and any directorial notes given.

Assessment of candidate performance will be supported by observation checklists.

OUTCOME**2. PLAN STAGE LIGHTING FOR A PRODUCTION****PERFORMANCE CRITERIA**

- (a) The interpretation of the lighting requirements of the script is appropriate in terms of the content of the script.
- (b) Negotiation with the director is effective in reaching a satisfactory outline lighting plan in terms of mood, atmosphere and effects to be created, and the technical constraints of available resources.
- (c) The lighting plan drawn up is appropriate to the script in terms of:
(i) acting areas to be lit; (ii) type of lanterns to be used; (iii) positions of lanterns; (iv) colours of 'gel' to be used.
- (d) The lighting cue sheet is accurate, and complete in terms of cue number; channels; levels; timings - as appropriate to the lighting plan, and the control equipment being used.

RANGE STATEMENT

The range for this outcome is fully expressed within the performance criteria.

EVIDENCE REQUIREMENTS

A preliminary lighting plan, drawn up for consultation with the director, detailing the deployment of available equipment to create the required mood/atmosphere and effects; listing any required additional lighting equipment; and outlining any technical problems envisaged that may have directorial implications for other production areas.

A final, agreed, lighting plan that details the necessary information as required by Performance Criterion (c).

A lighting cue sheet with details as specified in Performance Criterion (d).

OUTCOME**3. USE STAGE LIGHTING EQUIPMENT AS REQUIRED FOR A PRODUCTION****PERFORMANCE CRITERIA**

- (a) The selection of the required lanterns is according to the agreed lighting plan(s).
- (b) The rigging of the required lanterns is appropriate to the requirements of the agreed lighting plan(s), and according to safe working practices.
- (c) The focussing of lanterns is according to the requirements of the agreed lighting plan(s).

- (d) The colouring of the lanterns is according to the requirements of the agreed lighting plan(s).
- (e) The operation of all lighting equipment is on cue and lighting levels/timings are as specified in the agreed lighting plan(s) and associated cue sheet(s).

RANGE STATEMENT

The range for this outcome is fully expressed within the performance criteria.

EVIDENCE REQUIREMENTS

Assessment of candidate performance will be by observation by the tutor/trainer supported by checklists.

Observation should be made of the candidate's selection, rigging, focussing and colouring of the required lanterns. Safe working practices should be monitored and recorded, and the efficient and accurate operation of control equipment included on the checklists used to support assessment of these Performance Criteria.

OUTCOME

- 4. EVALUATE THE PROCESS AND END PRODUCT OF A PRODUCTION

PERFORMANCE CRITERIA

- (a) The discussion of the opportunities and constraints of the staging of the production is clear and appropriate in the given circumstances.
- (b) The evaluation of the candidate's contribution is realistic and accurate in terms of his/her strengths and weaknesses.
- (c) The evaluation of the group's performance(s) is itemised in terms of the group's strengths and weaknesses.

RANGE STATEMENT

The range for this outcome is fully expressed with the performance criteria.

EVIDENCE REQUIREMENTS

Written or oral evaluation by the candidate of his/her contribution and of the group's performance.

Oral evidence should be presented on audio or video tape.

ASSESSMENT RECORDS

In order to achieve this unit, candidates are required to present sufficient evidence that they have met all the performance criteria for each outcome within the range specified. Details of these requirements are given for each outcome. The assessment instruments used should follow the general guidance offered by the SQA assessment model and an integrative approach to assessment is encouraged. (See references at the end of support notes).

Accurate records should be made of assessment instruments used showing how evidence is generated for each outcome and giving marking schemes and/or checklists, etc. Records of candidates' achievements should be kept. These records will be available for external verification.

SPECIAL NEEDS

In certain cases, modified outcomes and range statements can be proposed for certification. See references at end of Support Notes.

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NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION**SUPPORT NOTES****UNIT NUMBER** 7290583**UNIT TITLE** LIGHTING: TOURING PRODUCTION

SUPPORT NOTES: This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

NOTIONAL DESIGN LENGTH: SQA allocates a notional design length to a unit on the basis of time estimated for achievement of the stated standards by a candidate whose starting point is as described in the access statement. The notional design length for this unit is - Lighting: In House Production 60 hours; - Lighting: Touring Production 60 hours. The use of notional design length for programme design and timetabling is advisory only.

PURPOSE These units enable the candidate to develop knowledge of, and practical skills in, Stage Lighting - as required for an in-house or touring production or productions. The units also enable the candidate to develop personal social skills - such as co-operation, negotiation, compromise and team work; and to increase their understanding of, and interest in, theatre.

Production(s), selected or devised, should be sufficiently technically demanding to justify this unit being offered to candidates, as an option for specialism.

SQA publishes summaries of NC units for easy reference, publicity purposes, centre handbooks, etc. The summary statement for these units are as follows:

- (i) 7290573: this module enables you to develop the knowledge and practical skills in Stage Lighting required to light an in-house production.
- (ii) 7290583: this module enables you to develop the knowledge and practical skills in Stage Lighting required to light a touring production.

CONTENT/CONTEXT Corresponding to Outcomes 1-4:

1. Candidates should develop a range of communication/social skills, e.g. listening and responding constructively to others, expressing ideas, questioning.
2. The candidate undertakes the role and responsibilities of a lighting designer for an in-house or touring production, or productions.
3. The candidate undertakes the role and responsibilities of the lighting operator for an in-house or touring production, or productions.

4. Candidates should develop an awareness of the opportunities and constraints of staging an in-house or touring production or productions, and of the strengths and weaknesses of their individual and group performance.

APPROACHES TO GENERATING EVIDENCE Formative assessment should operate as an integral part of the learning and teaching in the unit. It should include assessment of the candidate's work by the tutor/trainer, by the candidate and by peers. This will be achieved in the main through discussion, and observation of the candidate's work, supported by checklists.

Candidates should keep a folio of work during the unit. Within the folio there should be a series of production meeting reports; personal written/graphic work; directorial notes; preliminary and agreed lighting plans; lighting cue sheets.

A decision on whether or not a candidate has achieved the criteria should be taken only after he/she has had the benefit of additional teaching support in areas of weakness and the opportunity to revise, re-draft or re-work unsatisfactory efforts.

The main emphasis in the unit should be placed on the candidate's development, and application of stage lighting skills towards the preparation, rehearsal and performance of an in-house or touring production or productions.

One possible sequence of learning and teaching would be:

1. Introductory activities - group forming, use of games, etc. as required. Discussion of the nature of the unit.
2. Discussion and selection of performance material/script.

NOTE: It is acceptable for the candidate to specialise and be assessed in one production area, as well as assisting the production in an area that is not being formally assessed.

3. Notes are kept. Designs, plans, plots are prepared.
4. Required lighting is rigged, focussed and coloured.
5. Rehearsal period - with regular production meetings. Cue sheets are finalised at technical rehearsal.
6. Production is staged.
7. Review session - This gives the candidate the opportunity for analysis and criticism.

ASSESSMENT PROCEDURES

Outcome 1:

The candidates could be set an assignment designed to allow them to undertake the researched role and responsibilities of a lighting designer within an in-house or touring production or productions. The candidate will be required to attend, and contribute to, regular production meetings involving all members of the production team. In addition, they should engage in one-to-one liaison as required.

Outcome 2:

The candidate could be set an assignment to test the knowledge and skills required to design lighting for an in-house or touring production, or productions. The assignment would require the candidate to:

- (i) read the script(s), and prepare a preliminary lighting plan to create the required mood/atmosphere/effects, taking into account the constraints of available equipment and budget;
- (ii) discuss this plan with the director and agree on a final interpretation of the mood and atmosphere, which will include consideration of time, location of scenes, and special effects;
- (iii) draw up the agreed lighting plan(s) and cue sheet(s).

Outcome 3:

The candidate could be set a practical exercise that would require him/her to prepare, rig and operate stage lighting equipment for an in-house or touring production or productions. The exercise should include the selection, rigging, focussing, and colouring of required lanterns, and the operation of associated control equipment during technical rehearsals and the performance(s) of the production(s).

Outcome 4:

Prior to completing the restricted response questions, or to recording their responses on audio or video tape, the candidate should be encouraged to openly discuss (as a group or in pairs) their views and opinions on:

- (i) the opportunities and constraints of the venue(s) and chosen method of staging the production(s);
- (ii) the strengths and weaknesses of their own contribution to the production(s);
- (iii) the strengths and weaknesses of the total group's performance(s).

RECOGNITION Many SQA NC units are recognised for entry/recruitment purposes. For up-to-date information see the SQA guide 'Recognised and Recommended Groupings'.

REFERENCES

1. Guidelines for Module Writers.
2. SQA's National Standards for Assessment and Verification.
3. For a fuller discussion on assessment issues, please refer to SQA's Guide to Assessment.
4. Procedures for special needs statements are set out in SQA's guide 'Students with Special Needs'.

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