



**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION****STATEMENT OF STANDARDS****UNIT NUMBER:** 7290613**UNIT TITLE:** STAGE MANAGEMENT: IN-HOUSE 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 for 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. UNDERTAKE THE ROLE AND RESPONSIBILITIES OF A STAGE MANAGER DURING REHEARSALS FOR A PRODUCTION

**PERFORMANCE CRITERIA**

- (a) The co-ordination of the production team is on-going and effective in terms of keeping to agreed schedules; problem solving, and preparation of the rehearsal space/performance area.
- (b) The Prompt Copy/ies is/are neat and accurate in terms of required calls, warns, go's, setting plots and actors' moves.

**RANGE STATEMENT**

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

**EVIDENCE REQUIREMENTS**

Assessment of candidate performance will be supported by observation checklists.

In addition, a neat and accurate Prompt Copy should be compiled for each production. The Prompt Copy should include all information detailed in Performance Criterion (b).

**OUTCOME**

3. STAGE MANAGE THE PERFORMANCE(S) OF A PRODUCTION

**PERFORMANCE CRITERIA**

- (a) The management of pre-show setting (set, props, lights, etc.,) is efficient and in accordance with the requirements of the production.
- (b) The management of the performance is smooth and in accordance with the Prompt Copy.

**RANGE STATEMENT**

PC (a) set, props, lights.

**EVIDENCE REQUIREMENTS**

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

Observation should be made of the candidate checking the pre-show settings of the various production departments, ensuring that they are in accordance with all agreed designs/plans.

Additionally, the checklists should provide evidence of the candidate's skills in following the Prompt Copy, and of his/her ability to deliver all required calls, warns and go's to the appropriate actors and technicians at the correct times.

**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(s) 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 within 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 video or audio tape.

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**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** 7290613**UNIT TITLE** STAGE MANAGEMENT: IN-HOUSE 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 Stage Management: In-House Production - 120 hours; Stage Management: Touring Production - 120 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 Management - 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 his/her understanding of, and interest in, theatre.

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

- (i) 7290613: this module enables you to develop the knowledge and practical skills in Stage Management as required for an in-house production.
- (ii) 7290623: this module enables you to develop the knowledge and practical skills in Stage Management as required for 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 Stage Manager during rehearsals for an in-house or touring production, or productions.
3. The candidate stage manages the performance(s) of 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; and finally, the candidate's completed Prompt Copy/ies.

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 Management 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, etc., are prepared. The Prompt copy is compiled.
4. Rehearsal period - with regular Production Meetings. The Prompt Copy is completed.
5. Production is staged.
6. 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 Stage Manager within an in-house or touring production or productions. The candidates 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 stage manage the rehearsal period for an in-house or touring production, or productions. The assignment would require the candidate to:

- (i) co-ordinate the activities of each member of the production team, resolving problems and acting as a link between production areas and the Director;
- (ii) prepare and set out the rehearsal space and performance area as directed, and recorded on detailed setting plots, for each scene;
- (iii) compile a neat and accurate Prompt Copy, including, if required, all calls, warns, go's, detailed setting plots, and all moves given to, or developed by, the actors.

The inclusion of warns and go's in the Prompt Copy will depend on a cueing system being available. This could be a simple light bulb and switches arrangement, or a more sophisticated communication/talk-back system. If no cueing system exists, then all cues for technical effects will have to be visual.

## Outcome 3:

The candidate could be set a practical exercise that would require her/him to stage manage the performance(s) of an in-house or touring production or productions. The exercise should include the co-ordination pre-show settings by the various production areas, and the accurate use of the completed Prompt Copy during the performance(s).

## Outcome 4:

Prior to completing the restricted response questions, or to recording their responses on audio or video tape, the candidates 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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