

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

UNIT NUMBER: 7290593

UNIT TITLE: SOUND: 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. PLAN STAGE SOUND FOR A PRODUCTION****PERFORMANCE CRITERIA**

- (a) The interpretation of the sound requirements of script(s) is appropriate in terms of the content of the script(s).
- (b) Negotiation with the director is effective in reaching a satisfactory outline sound plan in terms of mood, atmosphere and effects required, and the technical constraints of available resources.
- (c) The sound plan(s) drawn up is/are appropriate to the script(s) in terms of: (i) music (pre-show and incidental) if required, and (ii) effects.
- (d) The Sound Cue Sheet(s) is/are accurate, and complete in terms of; cue number, source, volume, and duration of cues - all appropriate to the sound plot, and the sound equipment being used.

RANGE STATEMENT

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

EVIDENCE REQUIREMENTS

A preliminary sound plan, drawn up for consultation with the director, detailing suggested music/sounds to create the required mood/atmosphere and effects; and outlining any technical problems envisaged that may have directorial implications for other production areas.

A final, agreed, sound plan that details all required music and effects, including sources (live/recorded) and durations.

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

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

- (a) The recording on tape decks from live and recorded sources is correct and clear.
- (b) The editing of the show tape(s) is accurate and in accordance with the requirements of the agreed sound plan(s).
- (c) The operation of all required sound equipment is on cue and in accordance with the designed 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 recording the required music or effects, editing a show tape, and operating required sound equipment during later rehearsals and the performance(s) of the production(s).

Edited show tape(s) should be retained.

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.

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** 7290593**UNIT TITLE** SOUND: 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 - Sound: In-House Production - 60 hours; - Sound: 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 Sound - as required for an in-house or touring production 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) 7290593: this module enables you to develop the knowledge and practical skills in Stage Sound required for an in-house production.
- (ii) 7290603: this module enables you to develop the knowledge and practical skills in Stage Sound 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 the sound designer for an in-house or touring production or productions.

3. The candidate undertakes the role and responsibilities of the sound 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 sound plans; sound cue sheet(s).

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 sound 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.
4. Show tape is recorded and edited.
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 candidate could be set an assignment designed to allow the candidate to undertake the researched role and responsibilities of a sound 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 sound 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 sound 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 special effects;
- (iii) draw up the agreed sound plan(s) and cue sheet(s).

Outcome 3:

The candidate could be set a practical exercise that would require them to record and edit a show tape, or tapes, and to operate sound equipment for an in-house or touring production or productions.

The exercise should include the selection of live and/or recorded music/effects; the recording and editing of these to produce a show tape; and the operation of all required sound 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 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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