Sections to which Subject is suitable
Creative
This subject could be linked with:
Music
Social Organiser

Aim
To develop the skills required in providing entertainment.

Objectives
To appreciate what is involved in entertainment, not only on the stage, but backstage too.

Levels
This subject can be undertaken 3 times. The same, or a new activity can be undertaken with a new agreed action plan.

Who can facilitate
Unit Leader
A Cadet with the appropriate experience
Any adult member

Assessment Criteria
On-going assessment in accordance with agreed action plan and participation.

Criteria for awarding the Subject
This subject recognises a Cadet who takes part in providing an entertainment.
The cadet would fill out an action plan to be agreed by the Unit leader and/or specialist assessor. The action plan should identify the activity, the agreed level of achievement or activities to be undertaken, and the timescale.
It is important that the Cadet is assessed for the work they undertake or the experience gained over an agreed period, not using work completed or experience gained in the past.
This subject can be revisited at a later date. The same or a new activity can be undertaken with a new agreed action plan. That’s Entertainment can be undertaken three times.

Examples of suggested entertaining activities (this list is not exhaustive but any alternative activity should be agreed with the Unit Leader).

There are many forms of entertainment. Here are a few:

- Comedy
- Acting
- Singing
- MC-ing
- DJ-ing
- Reading poetry
- Playing an instrument

Below are explanations of some lesser-known roles in entertainment:

**Director**

As director you will initiate, develop and coordinate everything that contributes to the artistic conclusion of a production. You should assess the play’s demands on all members of the group and combine their contributions to make them into a satisfying whole. As director, you will work with actors, casting them for the parts, advising them on characterisation, and generally preparing them for public performance. You will work with designers to create an onstage environment that will enhance the audience’s enjoyment and understanding of the performance, with back stage workers to get the working result that you want, and with members of the production team (producers, publicists) to ensure the production runs smoothly. You will be the creative and organising centre of the whole business of putting on a play. Above all, if you are to prepare the production for performance, then you must prepare yourself.

**Technical Director**

Basically, you are responsible for everything technical that your production wishes to use on and around the stage. You are responsible for the smooth running of the get-in and the get-out, and for the safety of the people present. Most of your time in advance of the show will be spent ensuring the set gets built on time. You must oversee lighting, sound, set construction and cost, liaison with theatre staff etc. Remember, if at any stage you don’t know how to do something, never be afraid to ask someone who does. This avoids damage and injury.

**Lighting Designer**

As lighting designer, it is your job to prepare, arrange and programme the lights in the theatre so that the audience can see the show, and also to enhance the drama and visual impact of the show with artistic use of light. Light has the power to control the atmosphere of the entire show and therefore has to be controlled with great care.
**Sound Designer**

Almost every show needs some sort of sound output and therefore some sort of Sound Designer. On smaller shows, however, this requirement may be very small so the position of Sound Designer may be combined with Lighting Designer and / or Technical Director.

**Stage Manager**

The Stage Manager basically runs the show from the stage manager’s desk for the duration of the performance, taking responsibility for everything that happens on stage. The stage manager is in charge of all health and safety (particularly fire related) issues whilst the show is running, and cues lighting, sound and scene changes from the Prompt Book. The stage manager also tends to be the person to whom all problems encountered by actors or crew are reported.

**Costume Designer**

Your role may range from providing a pantomime cow to costuming a large cast (probably 20) for a period drama or musical. There is room for almost every approach to design, given the combination of an enthusiastic director and a realistic budget.

**Publicist**

The job of the publicist is fundamentally to ensure the show sells as many tickets as possible by whatever means possible. There are no hard and fast rules about how to do this, so there is scope for lots of creative thinking, but you need to make sure the basics are covered.

The publicist is responsible for ensuring that printed material such as posters and flyers are designed and printed on time, that these advertising materials are put up all over the town, that any means of publicising to the ‘outside world’ are made use of, and that the cast be encouraged to join in and widen the scope of the campaign.