



New Hampshire

Department of Education

Learn Everywhere Program Initial Application

1.0 Applicant Information [Ed 1403.01(a)(2)].

Organization Name: Boys & Girls Club of Souhegan Valley

Name of Primary Contact: Robin LaCroix, Director of Theater Arts

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2.0 Purpose, mission statement, or both [Ed 1403.01(a)(1)].

The Boys & Girls Club of Souhegan Valley (the Club) is a safe space to learn and grow after the school day ends – all while having fun. We see the Club as a welcoming place for kids of all ages and backgrounds to come play, be themselves, and become amazing adults; many of our members see the Club as a second home. The theater program provides one of those safe, welcoming places. The purpose of all Club activities tie directly to the Club mission, whether that activity be kickball, cooking, or theater arts. That mission statement reads: to enable all young people, especially those who need us most, to be great today and reach their full potential as productive, caring, responsible citizens tomorrow.

3.0 A description of the demonstrated instructor qualifications required for the program(s) and a statement assuring that the instructor(s) satisfies those qualifications [Ed 1403.01(a)(3)].

The Club's primary adult instructors have all been actively working in community theater since their own high school days. They bring a wealth of hands-on, practical experience and all have a vested interest in providing a solid education for our kids to build on. One of the Club's technical theater teachers holds a BA in Media and Theater Arts, another also has a BA in Theater as well as a Master's in Education. The Club's adult music directors hold degrees in Music Education and act as the mentors for students wishing to try their hand at music directing a show. The Club does not require a degree for these stipend and volunteer positions. The Club instead looks at the breadth and depth of their practical experience and their desire to teach.

All primary adult instructors will be required to have a BA or equivalent college degree relevant to Theater Education and/or a minimum of three years of practical work experience in Technical Theater education preferably with youth.

The Director of Theater Arts will conduct interviews with interested instructors, requiring a resume listing relevant experience. References may be required as well. Instructors would be brought on board to teach a class with the Director of Theater Arts in attendance sporadically to ensure that classroom management skills are appropriate. In addition, all teachers must sign a Boys & Girls Club Appropriate Interactions agreement which outlines the Club's expectations regarding positive reinforcement, classroom management, and appropriate language.

4.0 A criminal history records check policy that includes a statement affirming that the sponsoring entity shall not allow instruction or student contact by a person who has been charged pending disposition for, or convicted of, any violation or attempted violation of any of the offenses as outlined in RSA 189:13-a, V pursuant to a criminal history records check conducted by the department of safety as outlined in Saf-C 5703.06 through Saf-C 5703.11 [1403.01(a)(4)].

All volunteers, contractors and staff of the Club are required to have a yearly background check administered by the Human Resource manager of the Club.

The Club affirms that it shall not allow instruction or student contact by a person who has been charged pending disposition for, or convicted of, any violation or attempted violation of any of the offenses as outlined in RSA 189:13-a, V pursuant to a criminal history records check conducted by the department of safety as outlined in Saf-C 5703.06 through Saf-C 5703.11

The Club agrees to disclose its criminal history records policy to parents upon enrollment of their children in the Learn Everywhere program.

5.0 For the proposed instructional program(s), identify the education, program, or opportunity from Ed 306.27(v) for which students completing the learn everywhere program shall receive high school credit(s) [Ed 1403.01(b)(1)(a)].

Students successfully completing the Recording Studio Engineer, Microphone Technician, Sound Engineer, Stage Management, or Lighting Board Operator course will be awarded a certificate for high school credit as an Open Elective as listed in Ed 306.27(v).

6.0 An outline of each program for which approval is sought, which includes goals, competencies, a detailed description of the course of instruction, and a description of expected student outcomes [Ed 1403.01(b)(1)(b)].

Recording Studio Engineer Course

Course Description

The Recording Studio course will take students through the entire process of recording live sound. Steps will include turning on the gear, setting up the microphones, understanding how the computer program records the sound, through to mixing multiple tracks to achieve the desired end product.

Goals

- Conceptualize a sound recording project
- Plan the needs and requirements for the sound recording project
- Record the sound recording project.
- Edit and render the completed sound recording project.

Competencies

- Demonstration of basic knowledge: Students will be able to identify, articulate use, and show understanding of basic use with each piece of equipment in our recording studio.
- Configuration for a new session: Students will be able to demonstrate how to set up the necessary equipment [such as but not limited to computer, sound board, S-16, cables, microphones, and instruments], in turning on all of the equipment, accessing the computer software required, and selecting the configuration that meets the needs for their project. Students will need to demonstrate an understanding of what their project will require and how to set up the recording session to meet those requirements.
- Working with team members in a Recording Session: Students will demonstrate a working knowledge of how to work and communicate with collaborators in a recording studio setting. They will show an understanding of where to place multiple people or instruments within the studio to minimize cross recording, they will be able to notify people when the recording session is armed and ready for recording. They will start to build a dialogue to help collaborators deliver or play the material as conceptualized.
- Using the Software during a Recording Session: Students will demonstrate the use and understanding of the recording software where they create tracks, adjust the recording levels of each track, start, stop, and review tracks that have been recorded, save project, edit project, and export the project to a working file.
- Post Recording Editing with Software: Students will be able to demonstrate their ability to mix the tracks to create a cohesive output and a finished single track by opening a previous recording session to work on editing towards a final product. They will need to demonstrate multiple editing processes including but not limited to cutting and pasting different sections of the recording session into a linear track, normalizing individual tracks, mixing multiple tracks together with an ear to balance and purpose, using any special effects or fading effects, and rendering the final project.
- Problem Solving: A student will demonstrate methods of troubleshooting possible reasons why a recording session is not working as expected. They will show critical thinking skills to trace problems using their understanding of our equipment and basic recording theories.
- Theorized how to expand: Students will be able to explore and discuss with instructors how to expand their knowledge or use their recording studio knowledge in other aspects such as podcasting, videocasting, and creating movies.

Outcomes

- Identify basic sound recording equipment.
- Have basic knowledge of the use of audio recording software.
- Work and collaborate with others on a recording project.

- To conceptualize, record, edit, and render an audio recording project.
- Gain first hand experience using studio recording equipment.

Microphone Technician Course

Course Description

The Microphone Technician course will entail learning the parts of both conventional and body pack microphones, proper placement of body packs including safety and sensitivity training, troubleshooting sound problems and solving those issues. A Microphone Technician will have real time experience with running a live performance.

Goals

- Identify and set up multiple microphone systems.
- Learn communication skills to ensure proper wear and use of body packs.
- Gain real time experience running rehearsals and performances.

Competencies

- Demonstration of basic knowledge: Students will be able to articulate the difference between the varieties of microphones in our facility as well as describing the path through the equipment in which a signal has to travel.
- Identification of Body Pack Microphone Parts: Students must be able to identify the various parts of a body pack microphone and demonstrate how to set up each variety in our facility. They will also need to articulate which parts are prone to be damaged and how to inspect them for damage. Students will also be taught proper storage and cleaning of microphones.
- Collaboration with the Sound Engineer: Microphone Technicians need to demonstrate the ability to work closely with the Sound Engineer. Together they will need to develop a mic plot to meet the show's needs, assign which actors need microphones, determine what type of microphone and/or placement requirements of a microphone that is needed, and if conventional microphones backstage are needed.
- Set up: The student will need to demonstrate the set up of both a body pack microphone and a conventional microphones. They should be able to articulate why a certain type of microphone is being used or why a certain body microphone placement is being used.
- Communication with Cast Members: Students will learn appropriate ways to communicate with the actors who are wearing our body pack microphones how they need to be worn and where they need to be worn. They will be able to articulate directions and the step by step process so the actor can comfortably get their microphone on.
- Problem Solving: Microphone Technicians will need to demonstrate methods of troubleshooting and fix microphone problems both for body pack microphones and conventional microphones. They will need to recognize common issues and be able to execute fixes.
- Run a show: Microphone technicians will have the opportunity to work the entire tech process of putting up a show. They will learn, execute, maintain, and be on call during tech rehearsals and shows to ensure that the technology is properly worn, used, and in good working condition.

Outcomes

- Basic understanding in microphones and amplification theories.
- How to respectfully communicate directions with others and work under show conditions.
- To see a collaborative project through and the importance of doing their part.

Sound Engineer Course

Course Description

The Sound Engineer Course will entail analysis of a script to anticipate possible sound needs, setting up the soundboard for microphone, sound cue, and potential orchestra inputs, understanding how to mix those inputs to achieve a balanced output, how to troubleshoot issues, and how to fix those issues to provide a quality live performance.

Goals

- Analysis of a script and communication with directors to anticipate sound needs.
- Setup and Configuration of equipment to meet the sound requirements.
- Realtime analysis and adjustments of balances and mixes during rehearsals and performances.
- Collaboration with multiple people.

Competencies

- **Script Analysis:** Students will learn how to analyze a script to determine which characters need microphones, when each microphone needs to be on, and coordinate with the Microphone Technicians to finalize who has what microphone. The students will learn how to communicate with the directors, music directors, and/or technical director to develop a microphone plot and note where specific amplification needs are in the script.
- **Basic Understanding:** The student will need to articulate a basic understanding of sound mixing for a live performance and the equipment used in these productions. They will need to demonstrate with our facility's equipment how to set up for a live performance which could entail but is not limited to setting up the software on our soundboard console, working with the Microphone Technicians to assign what microphones [both body pack microphones and conventionals] are needed, working with the music director or technical director to set up for either live music or tracks, and applying basic dynamics or effects on the soundboard.
- **Setting Up:** The student will need to use their script analysis and communication with the directors to create cues throughout the show where different microphones, tracks, and/or effects will be used. They will need to utilize the board's features to handle a rich and balanced sound mix. The student will demonstrate understanding with adjusting gain structures, compression dynamics, and gate set ups.
- **Running a Live Show:** A student demonstration of basic knowledge in turning on and setting up sound gear in preparation for a show or event. Holding a microphone check with every actor wearing a microphone. Running the board and cues throughout the show to ensure a balanced mix between vocals and music.
- **Problem Solving:** The student will use their knowledge of the systems to troubleshoot issues that will often arise in a live performance and act to correct or even stop the issue from happening. They will work with the Microphone Technicians to adjust and fix issues with the microphones themselves.

Outcomes

- A working understanding of live sound mixing and the equipment used.
- The ability to use a script and input from directors to develop a balanced sound mix with cues and utilizing the sound board features.
- Experience with running a sound mix for a live run of rehearsals and performances.
- Experience with critical thinking to solve sound mix issues in real time.
- To see a collaborative project through and the importance of doing their part.

Stage Management Course

Course Description

The Stage Management course will entail learning respectful management techniques, understanding basic stage manager responsibilities, analyzing a script with the director to mark set needs and technical cues, and working with a stage crew to execute the plan to create a smooth production for a live audience.

Goals

- Create organization skills, task management, and respectful communication skills.
- Learning about awareness and safety measures of facilities and groups of people.
- Gain first hand experience with managing a variety of tasks and people in live rehearsals and performances.

Competencies

- **Script Markup:** The student will learn methods to properly notate their scripts regarding important set changes, tasks for backstage crew to complete, and as a reference guide for general actor actions or motions. They will also track props, special lighting cues, and sound effects to help relay information back to the production team.
- **Communication:** Students will learn appropriate and respectful ways to gain quick attention of the cast and crew. They will demonstrate their communication skills continuously through the production by working closely with the director and collaborating with the production team.
- **Tasks and Delegation:** The student will demonstrate the ability to create task lists that need to be completed before, during, and after a performance and show the ability to complete or delegate those tasks and responsibilities as needed. They will be encouraged to use respectful tone and language to lead their members of cast and crew to complete pre, during, and post show tasks.
- **Safety and Leadership:** The student will learn about the facility's safety plans and have active discussions about "what if" scenarios where they may need to lead the cast and crew through an unexpected event like power outages or fire alarms. They will demonstrate understanding of tone and language when communicating with the cast and crew and can convey important information with respect and the proper amount of authority.
- **Management:** The student will demonstrate the ability to successfully manage all aspects of backstage during rehearsals and performances. They will coordinate where set pieces and props are stored in the wings, coordinate the efficient traffic patterns to get actors and set

pieces on and off stage, coordinate multiple tech aspects to Go at a precise moment, and have open communication with the Front of House Manager among other show specific responsibilities.

- **Conflict Resolutions and Problem Solving:** The student will gain experience with how to effectively work as a group to solve an issue that affects more than one niche within the production. They will be able to gain experience with proper methods to diffuse and resolve disagreements between people within the production.

Outcomes

- Understanding of communicating with appropriate and respectful tones and language with a diverse group of collaborators.
- Spatial planning and awareness of objects, people, and movement over the course of a live performance.
- Creating action tasks and delegating tasks between crew and cast members and holding accountability.
- Learning to be a conduit for communication between diverse groups within a production.
- Experience with problem solving, conflict resolution, and leading a diverse group of people.

Light Designer and Board Operator Course

Course Description

The Light Designer and Board Operator course will take students through the basics of how to operate the lighting control system, how to create and program a lighting cue, how to troubleshoot a problem within a cue, leading to the successful operation of the lighting board for a live performance.

Goals

- Analyze a script and have open communication with the directors about what each lighting cue.
- Set up the various equipment and demonstrate understanding how to use it.
- Creating looks and mood while programming lighting cues.
- Real time experience with rehearsal and performances to run the lighting console.

Competencies

- **Demonstrating Basic Knowledge:** The student will demonstrate basic knowledge about conventional and LED technology in lighting equipment. They will need to articulate the differences and the capabilities of both types of lighting and how that corresponds to lighting control on a light board.
- **Running our light board:** Students will demonstrate an understanding of how to use our light board and articulate basic understanding of the syntax it uses. This will include turning on the board, setting up submasters, recording cues, navigating to specific cues that have been written, editing cues, setting times and bumps, and running during live performances.
- **Collaboration:** Students will work closely with the director, design teams, and stage manager through the tech rehearsals and performances. They will be able to demonstrate respectful communication and proper team player mentality.

- Creation of mood and setting: The student will learn basics to color theory and how it’s applied in a light design. They will also look at how different levels, colors, and angles of light will create atmosphere, mood, and setting. They will demonstrate this understanding with lighting cues they create for specific areas of the script.
- Will gain real time experience with creating and implementing a light design during rehearsals, work calls, and performances.

Outcomes

- Articulate and demonstrate the basic concepts between conventional and LED lighting technology.
- Demonstrate understanding with how to navigate and program our lighting console.
- Develop lighting cues that are appropriate for the scene.
- Run and edit the console for rehearsals
- Run the lighting console for a live performance.

7.0 A plan for recording student progress in meeting expected student outcomes for each course of instruction [Ed 1403.01(b)(1)(c)].

Student progress will be evaluated on a regular basis during each course. A student progress report will be prepared and used which will document the student’s progress toward meeting relevant competencies and assigning the student a value between 1 and 4 for each (see Section 10.0). These progress reports will be discussed with the students throughout the duration of the course and will be provided to the student upon completion of the course. Additionally, updates of student progress would be sent to the parents and students regarding their progress toward successful completion of their certificate program.

Example of a progress report:

<u>Student’s Progress Report</u>				
Certificate Name:			Date:	
Competency	Proficiency Score (Level 1 – 4) ⁽¹⁾	Strengths	Challenges	Opportunities & Recommendations
#1				
#2				
#3				

#Etc.				

(1) – See Example Assessment Rubric on previous page for a definition of each Level.

8.0 A description of how the assessment of student learning outcomes will be done [Ed 1403.01(b)(1)(d)].

For all of the courses offered by the Club, the student’s work would culminate in a successful completion of a show or event utilizing each of the defined course competencies (project-based assessment). Through the course, small checks (tests) would be administered, both through instructor observation and peer feedback methods, to assess each student’s progress in competency attainment.

An example of an assessment of student learning outcomes might look like this based on a 3-week class:

Microphone Technician Course

- Week 1 –
 - identification worksheet successfully completed for both a body pack microphone and a conventional microphone showing an understanding of all components and how they relate.
 - Collaboration with Sound Engineer to assign body pack microphones to actors and set up location for conventional microphones backstage.
 - A list of consumables that need to be resupplied are given to the instructor, list includes the amount of batteries needed to be purchased and cleaning supplies.

- Week 2 –
 - Completion of check sheet for mock event set-up using lavalier microphones including correct assembly of units, correct installation of batteries, correct channel addressing to receiver, correct placement of pickup on a person and a successful mic check session
 - Completion of check sheet for mock event set-up using conventional microphones including proper cabling and stand assembly, correct connections into the sound system, and a successful mic check session
 - Completion of check sheet as student is faced with multiple teacher-created problems such as no sound from mic, muffled sound, feedback from conventional microphones, etc to demonstrate student’s ability to think through troubleshooting steps
 - Completion of check sheet post-production showing proper cleaning and storage of all microphone equipment.

- Weeks 3 & 4 -
 - Real event application with microphones.

- Put into practice the skills of using the equipment and communicating with the actor who will be wearing body pack microphones. Making sure of a proper and secure placement of the body packs.
- Using their knowledge and skills to troubleshoot and fix issues such as dead batteries, bad pick ups, etc. with confidence and without the instructor needing to prompt.

9.0 The number of credits each proposed course of instruction will fulfill [Ed 1403.01(b)(1)(e)].

Students who meet all of the required competencies in completing the Recording Studio Engineer, Microphone Technician or Lighting Board Operator course will be awarded a certificate for 0.5 credits to be applied toward meeting high school graduation requirements. Students who meet all of the required competencies in completing either the Sound Engineer or Stage Management course will be awarded 1 credit to be applied toward meeting high school graduation requirements.

10.0 A description of the competency-based grading system to be used for each proposed course of instruction [Ed 1403.01(b)(1)(e)].

Achievement of student competency attainment are expressed in a four-point grading scale. These four achievement levels are as follows:

- Level 1 (Beginning): The student is beginning competency attainment.
- Level 2 (Approaching): The student is approaching competency attainment.
- Level 3 (Meeting): The student is meeting competency attainment.
- Level 4 (Exceeding): The student is exceeding competency attainment

At appropriate times during each course, a student will be evaluated for each of the relevant course competencies and assigned a value between 1 and 4. Students who receive a 3 or 4 in a competency have met expectations for developing proficiency in the competency. Once the student achieves a 3 or 4 in each of the required competencies, the student would be considered to have successfully completed the course and would be awarded a certificate.

Example of Assessment Rubric:

Lighting Board Operator – Competency Assessment Rubric				
<i>Competency</i>	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>

Varies	The student is beginning to process the material but still requires additional instruction.	The student understands parts of the course, and with proper further instruction can make noticeable improvements.	The student has fundamental understanding of the learned materials and can demonstrate competency with the applied skills.	The student shows exceptional ability and can process and interpret the coursework with few problems.
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11.0 A description of methods for admission which shall not be designed, intended, or used to discriminate or violate individual civil rights in any manner prohibited by law [Ed 1403.01(b)(2)(a)].

The Club’s theater programming is open to all students. The Club is a community theater organization so as long as the child can get to the facility, they are welcome to take part in our programming. An interested student would fill out a simple application which would be reviewed by the Director of Theater Arts and the Technical Director of the Amato Center. The student would then be interviewed by both Directors (including the parent/guardian if available) to fully vet their interest in the course and to ensure that the requirements are clearly understood. The student would then sign a commitment agreement and, if necessary, take that agreement note home to be signed by a parent or guardian. Once the agreement is signed, then a course schedule can be established. Because the Club theater program is vibrant and runs year round, enrollment in course work can occur at many points throughout the year. The Clubs methods for admission are not designed, intended, or used to discriminate or violate individual civil rights in any manner prohibited by law.

12.0 A description of how the program will liaison with the local education agency (LEA) for students with an education plan pursuant to section 504 of the Rehabilitation Act [Ed 1403.01(b)(2)(b)].

At the time of enrollment, the Club offers parents the opportunity to disclose any information regarding ongoing 504 education plan related accommodations and modifications required for their child. With the parent’s permission, the Club will contact the student’s Local Education Agency (LEA) to coordinate recommended 504 accommodations and/or modifications in the Club’s programs. Although Club instructors are not explicitly certified to work with students with 504 plans, they are caring, patient and compassionate and can work with the student’s LEA representative to understand how to implement recommended accommodations and/or modifications. If the Club determines it is unable to provide the required accommodations and/or modifications for a student, the parents will be informed before committing to enrolling their child in a Club program.

13.0 A description of how the program will liaison with the LEA for a student with disabilities, consistent with the student's IEP [Ed 1403.01(b)(2)(c)].

The Club gives all parents the opportunity to disclose any sorts of disabilities, including any related Individualized Education Program (IEPs). If requested, the Club will work with the parent

to contact the student's Local Education Agency (LEA) to assist in the coordination of the student's IEP to include, but not be limited to, the required special education programs, support services, and least restrictive environment. At the parent's request, a Club representative will participate in IEP team meetings that discuss revisions to the student's IEP needed to participate in a Club program. The Club will also coordinate with the LEA in fulfilling the LEA's responsibility to provide any special education, related services, supplementary aids and services, accommodations, and modifications the IEP team has determined the student needs. The provision of these services is not the direct responsibility of the Club.

14.0 A statement that the applicant understands that it has certain responsibilities, pursuant to Section 504 of the Rehabilitation Act, if it receives federal funds, or the Americans with Disabilities Act, as amended, to provide students with disabilities with equal access and equal opportunities to participate in the learn everywhere program, including by providing the student with reasonable accommodations [Ed 1403.01(b)(2)(d)].

The Club understands that it has certain responsibilities, pursuant to Section 504 of the Rehabilitation Act, if it receives federal funds, or the Americans with Disabilities Act, as amended, to provide students with disabilities with equal access and equal opportunities to participate in the learn everywhere program, including by providing the student with reasonable accommodations

15.0 A description of facilities to be used for educational instruction and a description of how the facilities will meet the priorities of the program [Ed 1403.01(b)(3)(a)].

The Club's theater program operates out of the Amato Center for the Performing Arts, built in the late 1970's as a professional theater and is now owned and operated by the Club. With 435 seats, a full lighting and sound console, a recording studio, a 40' wide stage, 2 catwalks over the audience plus over stage lighting positions, the Club has the space and equipment needed to successfully provide a solid foundation in stage management, lighting, and sound design in support of the proposed Learn Everywhere programs.

16.0 A statement affirming that the facilities shall comply with all applicable federal and state health and safety laws, rules, and regulations [Ed 1403.01(b)(3)(b)].

The Club affirms that the facilities comply with all applicable federal and state health and safety laws, rules, and regulations. including, but not limited to the following:

1. Fire safety; and
2. Barrier-free access under Abfd 300, code for barrier-free design, and the Americans with Disabilities Act of 1990(ADA), as amended by the ADA Amendments Act of 2008; and

While our stage is fully handicapped accessible, our sound and lighting booths are not. However, we have the ability to make arrangements for portable consoles to be used for a smaller show/event in the center of the house to accommodate students unable to access the booths.

17.0 Disclosure of insurance, if any, which would cover the participants in the Learn Everywhere program [Ed 1403.01(b)(4)].

The Club agrees to disclose to Learn Everywhere program participants any insurance the Club maintains which would cover the participants in the Learn Everywhere program.