MA in Collaborative Theatre Production and Design

Programme & module specifications & assessment criteria for 2021/22

The School is currently planning for the next academic year on the basis that Step 4 of the UK Government road map will have been achieved by the first day of term, Monday 13 September 2021.   This means that teaching and performance activities next academic year are expected to be primarily in-person, as set out in the programme and module specifications ("Gold copy").

However, new and continuing students need to be aware that this situation may change and consider this in their decision making; the last sixteen months of the pandemic have shown that nothing is certain. Possible future scenarios range from standard in-person teaching, near normal in-person teaching with mitigations (such as students being required to take regular lateral flow tests and wear face coverings), blended learning with a combination of in-person and online activities, to a worst case scenario of a short-term lockdown.

The School managed blended learning very successfully this academic year with core teaching/performance/production activity offered in-person (with small class sizes to allow for social distancing) complemented with online classes and tutorials. Apart from during the January and February 2021 national lockdown the School was able to offer in-person activities throughout the academic year. The School will do its utmost to deliver in-person activities next academic year but will necessarily have to be guided by government regulation on this matter.

Programme details may change in future academic years, please consult the "Gold copy" for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School's academic governance committee framework and in-line with the requirements of the School's Academic Regulatory Framework.

Contents

1. Programme Title

MA in Collaborative Theatre Production and Design

2. Programme Accredited by

n/a

3. Final qualification title and level of award

MA in Collaborative Theatre Production and Design

4. Exit awards (where relevant)

n/a

5. Relevant QAA subject benchmarking group(s)

n/a

6. SITS code

PMARTTECH

7. Approved for the year of study

2021/22

8. Programme Leader

Lecturer in Production Management

9. Pathway Leader (where relevant)

n/a

10. Aims of the Programme

This Masters programme will engage the creative and collaborative skills of designers, technicians, producers and managers in the development and creation of new theatre and performance work.

Specifically, the programme aims to:

- Develop appropriate communication and interaction skills in relation to collaborative theatre making and performance.
- Provide students with collaborative experiences and opportunities appropriate to their needs, so that they can feel confident in identifying and understanding their own artistic vision;
- Develop project management skills including scheduling, logistics, budgeting and negotiating.
- Equip students with insight into the working practices of modern, high-profile partners
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands;

The programme supports students future career development by:

- Replicating the professional demands of contemporary theatre commissioning and execution;
- Providing direct contact with the profession via the teachers of the School, and formative activities with third parties and partners
- Supporting students to hone their collaborative and communication skills with both production team and performing company;
- Assessment by leading artists (internal professors and external assessors/examiners)
- Providing professionally equivalent production through the Guildhall School's Opera, Creative Learning and Drama Departments.

11. Criteria for admission to the programme

A student will be admitted to the MA in Collaborative Theatre Production and Design programme generally but will have specified, as part of the application process, their particular area of professional interest and experience. All applicants' skills and abilities will be considered with a view to building coherent and viable creative teams – it is important to maintain a balanced cohort of areas of professional interest to preserve the quality of experience for all students.

11.1 Pre-requisites for entry

The minimum entry requirement for applicants for the programme is an upper second class honours degree in a subject relevant to the applicant's area of professional interest (or equivalent).

Fluency in the English language is a requirement for all pathways. For non-native English speakers, minimum language requirements apply – see 11.4 below.

11.2 Application process

Applicants to the programme will be expected to submit a portfolio demonstrating their previous work in relation to their area of professional interest. The portfolio will be expected to evidence a good general level of creative engagement with theatre making.

Applicants will also need to submit a personal statement (500-1000 words) which outlines their creative engagement with contemporary theatre making and the motivation that informs their application.

11.3 Selection Process

Selection to the programme will be based on review of the folio and an interview held at the School. In exceptional circumstances the interview may be conducted by Skype.

11.4 English Language requirements

Applicants for the MA in Collaborative Theatre Production and Design programme who are non-native speakers of English must achieve prior to entry a minimum IELTS Academic Training Band Score of 7 with a minimum of 6.0 in all components (or equivalent).

11.5 Non-standard entry procedure:

Applicants who do not meet the minimum entry requirements may be considered on the basis of their prior academic studies and professional training and experience.

12. Programme outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. The curriculum map indicates how modules meet the overall programme learning outcomes.

A. Technique and knowledge

On successful completion of this programme the student will be able to:

A1   Analyse information logically, drawing on their knowledge and experience base and calling on other references and resources to generate appropriate and creative solutions

A2   Manage projects and develop schedules, budgets and logistical management plans by thinking through the impact of options from different points of view - creative, process, financial, human, etc.

A3   Think laterally when faced with significant challenges

A4   Make effective decisions in the absence of all available information

A5   Use logical, rational and intuitive approaches to develop options and strategies to resolve issues

B. Performance and/or creative output

On successful completion of this programme the student will have knowledge and understanding of:

B1 Developing a project from initial concept to fully realized production.

B2   Generating imaginative, creative and innovative responses to the given stimulus, be that textual, musical or visual.

B3   Presenting ideas in formats appropriate to the intended audience.

B4   Maintaining a high degree of motivation and commitment to producing original work of the highest possible standard.

C. Communication and artistic values

On successful completion of this programme the student will have knowledge and understanding of:

C1 Presenting ideas and complex information in an engaging and confident way; commanding respect and handling challenges with confidence

C2   Being open to new ways of doing things; adapting behaviour and methods in response to new information, changing conditions, or unexpected obstacles.

C3   Accurately assessing the motivations, concerns and values of others, tailoring communicative approach accordingly

C4   Negotiating or influencing strategies for the benefit of the production ensuring that overall goals and change are understood by the wider team

C5   Involving others in problem solving, seeking multiple perspectives and solutions

C6   Developing a sense of themselves as an autonomous artist-practitioner, sufficiently confident in their own individual artistic voice and purpose and in their technical and intellectual abilities.

C7   Evaluating their artistic and professional standing

D. Professional protocols
On successful completion of this programme the student will have knowledge and understanding of:
D1 working practices of a range of professional partners
D2 the value of being sensitive to the work environment and the impact of their decisions and activities on other parts of the organization
D3 the importance of taking responsibility for their own actions, seeing things through, doing what they say they will
D4 using appropriate interpersonal skills to contribute to the development of a positive and cohesive creative team
D5 managing time, competing priorities and resources in a structured way
D6 their own development as a reflective practitioner.

13. Programme Structure

13.1 Programme Duration (years)

One long academic year

13.2 Mode of Delivery (full/part-time/other)

Full-time only

13.3 Total student learning hours

1800 notional hours

13.4 % Split teaching contact hours: self-directed practice & study

21% contact – 79% self-directed practice & study

14. Teaching & Learning Methodology and Assessment Strategy

In line with the overall aims of the programme teaching and learning is principally delivered through collaborative projects. These are supported by weekly group seminars and provision of individual mentors drawn from a pool of resident staff and professional practitioners. A high level of attendance and engagement is clearly required from the students.

During the first two weeks of the course students undertake a self-reflective skills audit and needs analysis. Where specific technical skills need to be addressed the student may consider structuring their Research Module appropriately. Choice of

research topic is submitted to the supervisor for approval no later than Week 8 of the Autumn Term.

Throughout the programme assessment will be based on the following range of evidence:

- Self-reflective accounts
- Coursework
- Projects
- Group Work
- Practical Work
- Presentation
- Viva Voce

Continuous formative feedback is given in seminars and one-to-one tutorials.

Summative feedback for each project is delivered verbally in a group tutorial held within one week of completion of each project. Both formative and summative assessment is supported by significant engagement with peer review and evaluation in order to encourage students to engage in an authentically collaborative experience over the course of the year. This is addressed initially in the Induction module and the process continues throughout the Principal Study module. If, at the end of the first term when the Induction and Project 1 have been completed, a student's participation or engagement is giving cause for concern the School's Participation Policy may be invoked. This mechanism will be used as necessary throughout the year.

14.1 Assessments

One year programme	
Students must take and pass all of the following:	
Title	Credits
Induction project	20
Principal Study: Collaborative Practice	120
Integration	20
Research in Production, Design or Leadership	20
TOTAL	180

NB Research Module is undertaken throughout the year

Support – regular seminars, tutorials and mentoring

Autumn Term			Spring Term			Summer Term			Post-Summer Term	
Week 1	Induction	Weekly production seminars, tutorials and mentoring	Week 1	Principal Study Project 2	Weekly production seminars, tutorials and mentoring	Week 1	Principal Study Project 4	Weekly production seminars, tutorials and mentoring	Week 1	Hand in Creative Diary
Week 2			Week 2			Week 2			Week 2	Writing up for Integration
Week 3			Week 3			Week 3			Week 3	
Week 4			Week 4			Week 4			Week 4	
Week 5			Week 5			Week 5			Week 5	
Week 6	Hand in Evaluative Essay		Week 6			Week 6			Week 6	Hand in Evaluative Essay
Week 7	Principal Study Project 1		Week 7	Reading week		Week 7			Week 7	
Week 8			Week 8	Mid-year reviews		Week 8			Week 8	
Week 9			Week 9	Principal Study Project 3		Week 9			Week 9	Viva
Week 10			Week 10			Week 10				
Week 11			Week 11			Week 11				
Week 12			Week 12			Week 12				

15. Curriculum map relating programme learning outcomes to modules

Programme Learning Outcome	Induction project	Principal Study: Collaborative Practice	Integration	Research in Production, Design or Leadership
Technique and knowledge				
A1	X	X		X
A2		X	X	
A3	X	X	X	
A4		X	X	
A5		X	X	
Performance and/or creative output				
B1		X		
B2	X	X		
B3	X	X	X	X
B4		X	X	
Communication and artistic values				
C1	X	X	X	X
C2	X	X		
C3	X	X	X	
C4		X	X	
C5	X	X	X	
C6			X	X
C7	X		X	
Professional protocols				
D1			X	
D2		X	X	
D3	X	X	X	
D4	X	X		
D5		X		
D6	X		X	

16. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the Academic regulatory framework covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

16.1. Requirements to pass a module

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 50%. The module specification will indicate whether a pass, or minimum mark, is required for a specific component. Where not stated compensation across components will be assumed.

16.2. Resit Provisions

a) Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the School Board of Examiners may offer a resit of the failed assessment component (or an equivalent task). For the Principal Study module no resit will be permitted for failure of Projects, Group Work or Practical Work.
b) A module component may be resat only once.
c) The School Board of Examiners may, at its discretion, permit a student to resit during the course of the following year, with or without attendance.
d) A resit fee will be payable (resit fees are published on the School's website).
e) A student who successfully completes a resit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. The only exception to this is for an academic misconduct failure (e.g. plagiarism, collusion) where, even though the module component must be resat and passed, the failed mark will be carried forward to the overall module aggregate mark

16.3. Award regulations

 (i) A student who completes the following modules for a total of 180 credits:

* Induction (20 credits)
* Principal Study (120 credits)
* Integration (20 credits)
* Research in Production, Design or Leadership (20 credits)

will be considered for the award of MA in Collaborative Theatre Production & Design.

(ii) The overall degree result will be calculated on the basis of the aggregate of the module marks weighted according to their credit value.

(iii) The classification shall be determined as follows:

With Distinction   minimum 70%

With Merit   minimum 60%

Pass without classification minimum 50%

16.4. Fail Withdraw

Where a student fails to meet the requirements for the award, the School Board of Examiners will require the student to withdraw from the programme.

16.5. Periods of registration

The maximum period of study including any repeat years and/or periods of deferral or interruption will be 2 years.

16.6. Scheduling of Assessment

The assessment schedule for all modules will be published in the Programme Handbook and distributed to students at the beginning of the academic year.

16.7 Feedback to students after assessments

Students will receive feedback on their formative assessments within two weeks and summative assessment within four. All assessments will take the form of written reports supported with verbal feedback from the Programme Leader.

17. Module Specifications

17.1 Induction Project

1. Module Title   Induction Project

2. HE Level   7

3. Credit Value   20

4. SITS module code   CON4003

5. Location of Delivery   Guildhall School

6a. Module Type   Project based

6b. Applicable in the year of study   Year 1

7. Module Leader   Programme Leader

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Familiarise students with the requirements of the Collaborative Theatre Production and Design programme and with the opportunities for learning available within the School;
- Allow students to reflect on their skills and analyse their needs;
- Establish the protocols and boundaries of artistic collaboration in contemporary live performance including self and peer evaluation techniques
- Develop each student's capacity to reflect intelligently on the nature of collaborative working.
- Introduce students to presentation techniques, including use of portfolios.
- Introduce general research and professional development issues of relevance to all postgraduate students;

10. Teaching & Assessment Methodology

Initial induction to the programme will include one session explaining the overall structure and discussing the assessment criteria.

Group and individual tutorials will explore the students' previous experience and skills and consider further developmental needs and how they may be addressed.

A creative workshop activity will be the primary feature of this induction module, supplemented by weekly production seminars. In these seminars students are introduced to the practice of self and peer assessment techniques, presentation techniques and use of portfolios.

Students will develop a joint project on a given theme (e.g. a text, an artist, current affairs etc.) Each student may take responsibility for a different aspect of the project, developing plans or designs as appropriate, or the group may share responsibility across all areas. Students will present their work to the group at the weekly production seminar.

The whole group will make a final presentation of the project in week 6 of the Autumn Term. After the project the Programme Leader and staff engaged in the project meet to discuss each student's work. Each student's work is jointly marked by the Programme Leader and at least one other tutor.

Students will be assessed in three areas: their development and contribution throughout the workshop activity, the quality of their final creative output and a self-reflective account of 1500-2000 words that explores their creative, collaborative and production process through this module.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A1, A3, B2, B3, C1, C2, C3, C5, C7 D3, D4, D6

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Production Seminars		18 hours		
Practical workshops		18 hours		
Production development		18 hours		
b) Assessment pattern				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective account 1500-2000 words	KCW	30	50 aggregate
Practical skills assessment	Contribution to workshop activity	KPE	35	
Project	Final creative output (6-8 minutes)	KPE	35	
c) Independent Study hours		Notional Hours		
Personal practice/study		68		
Self-directed group rehearsal/study		68		
Library-based study		10		

12. Module Pattern

d) Total student learning hours for module	200

13. Recommended Reading & Resources

Title	Author	Publisher	Year
Theatre Performance and Technology - The Development of Scenography in the Twentieth Century (Theatre & Performance Practices)	Baugh, C	Palgrave Macmillan	2005
Avant-garde Performance: Live Events and Electronic Technologies	Berghaus, G	Palgrave Macmillan	2005
Devised and collaborative theatre: a practical guide	Bicat, T. and Baldwin, C. (editors)	Marlborough: Crowood Press	2002
Collaborators: UK Design for performance 2003-2007	Burnett, K	London: Society for British Theatre Designers	2007
New visions in performance the impact of digital technologies,	Carver, G. and Beardon, C	Swets & Zeitlinger	2004
Devising Performance: A Critical History	Heddon, D. and Milling, J.	Palgrave	2015
Sound and music for the theatre: the art and technique of design	Kaye, D and Lebrecht, J	Boston etc: Focal Press	2000
Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation,	Dixon, S	The MIT Press	2007
Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance (2nd ed)	Frieze, J.	Palgrave Macmillan	2017
Effective Communications for Arts and Humanities Students	Emden, J van and Becker, L	Palgrave Macmillan	2004
Guerrilla Performance and Multimedia	Hill, L	Continuum International Publishing Group	2001
Illustrated theatre production guide. Second edition.	Holloway, J	Amsterdam etc: Foacl Press	2010
Devising Theatre: A Practical and Theoretical Handbook	Oddey, A.	Routledge	1996
Make Believe	Ruthven Hall, P and Burnett, K	Society of British Theatre Designers	2015

17.2 Principal Study: Collaborative Practice

1. Module Title	Principal Study: Collaborative Practice
2. HE Level	7
3. Credit Value	120
4. SITS module code	COP4001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims of the Module

This module is at the centre of the Collaborative Theatre Production and Design programme. This module aims to:

- Develop appropriate communication and interaction skills to support collaborative theatre making and performance.
- Further develop the students' capacity to reflect on the overall collaborative process and on their role as a collaborative practitioner.
- Enable students to enhance their technical and creative skills in the development of theatre making
- Provide students with experiences and opportunities appropriate to their needs, so that they can test their collaborative theatre-making skills and feel confident in identifying and understanding their own artistic vision;
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands;

10. Teaching & Assessment Methodology

Students collaborate in one or more creative teams which will form and re-form throughout the year working on a series of projects. The composition of the teams will principally be determined by the students themselves, but will be guided by the module supervisor to ensure that each student is included in at least one team. The module is delivered through weekly production seminars, one-to-one mentoring and coaching and collaborative production work on a series of projects across the year, each culminating in the production of a final performance or event.

Students will normally engage in four projects throughout the year – a typical schedule might look like this:

   a. Project 1 – Creation of a new performative event presented at the end of the Autumn term in the studio theatre at Guildhall School
   b. Project 2 – A Collaboration with an external company such as 'Little Angel puppet theatre' performed mid-way through the Spring term
   c. Project 3 - An immersive residential project at the end of the Spring term
   d. Project 4 – A final collaborative performative event presented at the end of the summer term in the Milton Court theatre at Guildhall School.

The timing and emphasis of these different projects will reflect the timing and emphasis of the roles in any theatrical development process.

At the weekly production seminars students will discuss their individual and collective process and will have the opportunity to develop their skills in self and peer evaluation techniques.

Some students may wish to engage in larger scale work and students with appropriate experience and skills may apply to undertake a major role on one of the Schools regular opera or drama productions. If their application is successful the production would take the place of one of the four projects.

Students are required to maintain a creative diary with supporting visuals evidencing the development and production underpinning the four projects.

Each student's role in each project will vary depending on the specifics of the given project; both their contribution to the creative process as evidenced in the weekly production seminars, project de-brief meeting and creative diary and the level of success with which the final output or product is realized will contribute to the students' overall mark.

Marks are given at the end of each project.   After each project the Programme Leader and staff engaged in the project meet to discuss each student's work. Each project is jointly marked by the Programme Leader and at least one other tutor.

After the second project a mid-year review of each students work will be conducted giving students the opportunity to discuss their progress and receive formative feedback.

In keeping with the emphasis on collaboration throughout the programme feedback from peers will be taken into account as part of the final assessment. Peer assessment activity scheduled at the end of the year engages students in reflection and analysis of their journey to that point. Students use a pro-forma to blind mark against criteria shown in the assessment of Group Work.

 Students are required to submit a professional portfolio creating a portrait of their skills and achievements, suitable for showing to a prospective employer. This will be

handed in two weeks after the final project has been completed, and is worth 10% of the project mark.

5% of the final mark is awarded for overall development over the course of the module. This mark is awarded by the Programme Leader and is informed by discussion with teaching staff, directors, project-leaders and professional mentors.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A1, A2, A3, A4, A5, B1, B2, B3, B4, C1, C2, C3, C4, C5, D2, D3, D4, D5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Open sessions/lectures			30	
Production Seminars			30	
Group tutorial			10	
One-to–one mentoring/class			30	
Practical classes/workshops			40	
Supervised time in studio/workshop/productions/rehearsals			160	
b) Assessment pattern				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Project 1	Practical work and Creative diary (indicative 5000 words plus supporting visual material)	KPE	20	50 aggregate
Project 2	Practical work and Creative diary (indicative 5000 words plus supporting visual material)	KPE	20	
Project 3	Practical work and Creative diary (indicative 5000 words plus supporting visual material)	KPE	20	
Project 4	Practical work and Creative diary (indicative 5000 words plus supporting visual material)	KPE	20	
Set exercise	Peer assessment (5%)	KPE	5	
Written assignment	Portfolio evidencing the development and production of the four projects.	KCW	10	
Practical skills assessment	Overall Development in Projects 1 - 4	KPE	5	

12. Module Pattern

c) Independent Study hours	Notional Hours
Personal practice/study	600
Self-directed group rehearsal/study	300
d) Total student learning hours for module	1200

13. Recommended Reading & Resources

Title	Author	Publisher	Year
The Theatre and its Double	Artaud, A	London: Oneworld Classics	1964
Liveness: Performance in A Mediatized Culture	Auslander, P	Routledge	1999
Creating Outdoor Theatre: a Practical Guide	Ayres, N	Ramsbury : Crowood Press	2008
The Cambridge Guide to the Theatre	Banham, M. (editor)		
Theatre Performance and Technology - The Development of Scenography in the Twentieth Century (Theatre & Performance Practices)	Baugh, C	Palgrave Macmillan	2005
Avant-garde Performance: Live Events and Electronic Technologies	Berghaus, G	Palgrave Macmillan	2005
Devised and collaborative theatre: a practical guide	Bicat, T. and Baldwin, C. (editors)	Marlborough: Crowood Press	2002
The Empty Space	Brook, P	London: Penguin Modern Classics	2008 (1968)
Collaborators: UK Design for performance 2003-2007	Burnett, K	London: Society for British Theatre Designers	2007
New visions in performance the impact of digital technologies,	Carver, G. and Beardon, C	Swets & Zeitlinger	2004
Scenic Art for the Theatre	Crabtree, S & Beudert, P	Focal Press	2005
Sound and music for the theatre: the art and technique of design	Kaye, D and Lebrecht, J	Boston etc: Focal Press	2000
Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation,	Dixon, S	The MIT Press	2007

13. Recommended Reading & Resources

Effective Communications for Arts and Humanities Students	Emden, J van and Becker, L	Palgrave Macmillan	2004
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance (2nd ed)	Frieze, J.	Palgrave MacMillan	2017
Stage Rigging Handbook	Glerum J O	Carbondale, Southern Illinois Uni.Press	2007
Devising Performance: A Critical History	Heddon, D. and Milling, J,	Palgrave	2015
Guerrilla Performance and Multimedia	Hill, L	Continuum International Publishing Group	2001
Illustrated theatre production guide. Second edition.	Holloway, J	Amsterdam etc: Foacl Press	2010
The Costume Technician's Handbook	Ingham, R. & Covey, L.	Heinemann Educational Books	1992
Concise History of Costume	Laver J	London: Thames & Hudson	1969
Theatre Sound	Leonard, J A	Theatre Arts	2001
Learning journals: a handbook for reflective practice and professional development	Moon, J.A.	London: Routledge	2006
Devising Theatre: A Practical and Theoretical Handbook	Oddey, A.	Routledge	1996
Make Believe	Ruthven Hall, P and Burnett, K	Society of British Theatre Designers	2015
Creating Digital Performance Resources	Smith, B	Oxbow Books	2002

17.3 Integration

1. Module Title   Integration

2. HE Level   7

3. Credit Value   20 credits

4. SITS module code   CON4004

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1

7. Module Leader   TBC

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Develop in the students a comprehensive understanding of, and demonstrable capacity for, the research and self-critical skills involved in preparing and processing their artistic and professional projects;
- Enable students to evaluate critically their creative processes and experiences in a manner which demonstrates self-awareness and research capacity, achieving a fruitful balance between emotional involvement and critical detachment;
- Consolidate in the students the ability for communicating clearly in the creative collaborative process;
- To be capable of generating professionally presentable written and audio or visual material.

10. Teaching & Assessment Methodology

Students evaluate the creative processes they have explored during the year and the work that has contributed to the four practical projects that they have undertaken as part of their Principle Study module. This activity is supported by weekly production seminars. The programme's mentoring sessions offered as part of the Principal Study module will also support this module.

Students are required to submit a substantive self-reflective account (3,000-3,500 words) illuminated by relevant supporting material which can be offered in a variety of formats (film, web-based material, sketches, photographs, excerpts from the

creative diary etc). Support in developing the self-reflective account and supporting material is provided in the form of group and individual tutorials throughout the year.

A mid-year formative assessment point will assess the student's progress with this coursework element.

Each student will also take part in a 30-minute viva (held in mid-September). The viva will allow examiners to interrogate points raised in the self-reflective account and also provides the student with an opportunity to critique their account.

After the viva the Programme Leader and staff engaged in the project meet to discuss each student's work. Each student's work is jointly marked by the Programme Leader and at least one other tutor.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A2, A3, A4, A5, B3, B4, C1, C3, C4, C5, C6, 7, D1, D2, D3, D4, D6.

12. Module Pattern					
a) Scheduled Teaching & Learning hours					
Type				Contact Hours	
Seminars				6	
Group tutorial				6	
One-to–one class/tutorial				6	
b) Assessment pattern					
KIS Assessment Type	Detail	KIS code	% Weighting		% Pass Mark
Oral assessment	Viva Voce 30 mins	KPE	40		50
Written assignment	Self-reflective account 3,000-3,500 words	KCW	60		aggregate
c) Independent Study hours			Notional Hours		
Personal practice/library based study			182		
d) Total student learning hours for module			200		

13. Recommended Reading & Resources			
Title	Author	Publisher	Year
Devised and collaborative theatre: a practical guide	Bicat, T. and Baldwin, C. (editors)	Marlborough: Crowood Press	2002
Effective Communications for Arts and Humanities Students	Emden, J van and Becker, L	Palgrave Macmillan	2004
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999

13. Recommended Reading & Resources			
Learning journals: a handbook for reflective practice and professional development	Moon, J.A.	London: Routledge	2006
Practice-led Research, Research-led Practice in the Creative Arts	Smith, H and Dean, R (EDs)	Edinburgh University Press	2009

17.4 Research in Production, Design or Leadership

1. Module Title	Research in Production, Design or Leadership
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	RES4002
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims and learning outcomes of the module

The aims of the module are to:

- Create an awareness of production, design or leadership as being within, instead of separate from, research debates.
- Encourage and develop a research paradigm within the postgraduate student body.
- Contextualise such research within School activities, and through links with the research department.
- Address the particular issues brought forward through postgraduate research conducted within a conservatoire setting.

10. Teaching & Assessment Methodology

This module allows students to develop independently a specialist area of research. Under the guidance of the module tutor and in consultation with staff who have expertise in the student's area of interest, the student will develop a research project of their choice, which will encompass areas such as seminar presentations, and dissertation writing.

Students' research is supported though the provision of group and individual tutorials throughout the year.

Assessment comprises:

- a 20-minute presentation to their peers on the progress of their chosen specialist topic (20%)
- a written research paper of 4,000 – 6,000 words (80%)

After the presentation the programme team meet to discuss each student's work. Each student's work is marked by the Programme Leader and one other tutor.

11. Programme learning outcomes
On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A1, B3, C1, C6,

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Group tutorial	12
One- to –one tutorial	12

b) Assessment pattern

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	20 mins	KPE	20	50 aggregate
Written assignment	4,000 - 6,000 word research paper	KCW	80	

c) Independent Study hours	Notional Hours
Library-based study	176
d) Total student learning hours for module	200

13. Recommended Reading & Resources

Title	Author	Publisher	Year
Doing a Successful Research Project: Using Qualitative or Quantitative Methods	Brett Davies, B.	Basingstoke: Palgrave MacMillan	2007
The Craft of Research	Booth, C., Colomb, G & Williams, J	University of Chicago Press	2003
Research Proposals: A Practical Guide	Denscombe, M.	Open University Press	2012
Learning journals: a handbook for reflective practice and professional development	Moon, J.A.	London: Routledge	2006
Practice-led Research, Research-led Practice in the Creative Arts	Smith, H and Dean, R (EDs)	Edinburgh University Press	2009

18. Assessment Criteria

School-wide postgraduate assessment criteria for level 7		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
	90+	Work displaying genuine mastery and integration of artistic insight technical command and communicative conviction comparable to a world-class performance standard.			
School-wide undergraduate percentage ranges for level 7 with descriptors	80-89	An exceptionally compelling level – exceeds the material Demonstrates an exceptional depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest level of independent scholarship.	An exceptionally compelling level – exceeds the material Exceptional application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative, creative and innovative and has been recognised beyond the School both professionally and publicly.	An exceptionally compelling level – exceeds the material Exceptional communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process. Exceptional interpersonal skills, presenting and negotiating ideas and	An exceptionally compelling level – exceeds the material Exceptional work that influences how academics and students think about their discipline through its overall originality and rigour within the discipline as a whole.

School-wide postgraduate assessment criteria for level 7		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		Exceptional integration of principles, theories and techniques. Exceeds the expected outcomes demonstrating exceptional understanding which is original, innovative and insightful. Makes decisions based on an extensive range of evidence demonstrating an	Performs the role at a level that would immediately be accepted in a major professional performing arts environment. Exceptional presentation using a wide and imaginative range of resources and consistently achieving exceptional outcomes.	solutions in a confident and engaging way that commands trust and respect. Actively listening to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project.	Demonstrating exceptional time and resource management skills. Demonstrates an exceptional level of preparation and personal organisation applying theoretical and technical knowledge to provide an environment in which all participants can thrive. Demonstrates exceptional personal accountability driving projects through to completion and achieving

| School-wide postgraduate assessment criteria for level 7 | | Technique and knowledge

Command of craft
Embodiment of learning
Accuracy of skills
Breadth and depth of understanding and reference points | Performance and/or creative output

Imagination and insight
Response to context
Expression with range and artistic instinct
Choice of material or repertoire | Communication and artistic values

Commitment to artistic exploration through technical, intellectual, creative and emotional processes
Connection with presence to audience
Resilience and courage to take risks, improvise and problem solve
Openness and empathy in working with others | Professional protocols

Preparation
Punctuality, attendance and personal organisation
Attention to communication styles including performance and rehearsal etiquette, and academic conventions
Ethics in respect of equality and rights |
|---|---|---|---|---|---|
| | | exceptional ability to compile component ideas into a new whole or propose alternative solutions.

Supports others in achieving peak performance. | | | exceptionally high outcomes. |
| School-wide undergraduate percentage ranges | 70-79 | An excellent level

Demonstrates an excellent depth and breadth of knowledge and skills that is accurate, relevant and | An excellent level

Clear and convincing capacity to engage with the project demonstrating mastery and integration of artistic insight and technical command which is imaginative and creative. | An excellent level

Polished communication demonstrating an impressive ability to analyse and reflect on their work and its contribution to the collaborative process. | An excellent level

Excellent work that has real potential to influence how academics and students think about their discipline through originality and rigour in the |

| School-wide postgraduate assessment criteria for level 7 | | Technique and knowledge

Command of craft
Embodiment of learning
Accuracy of skills
Breadth and depth of understanding and reference points | Performance and/or creative output

Imagination and insight
Response to context
Expression with range and artistic instinct
Choice of material or repertoire | Communication and artistic values

Commitment to artistic exploration through technical, intellectual, creative and emotional processes
Connection with presence to audience
Resilience and courage to take risks, improvise and problem solve
Openness and empathy in working with others | Professional protocols

Preparation
Punctuality, attendance and personal organisation
Attention to communication styles including performance and rehearsal etiquette, and academic conventions
Ethics in respect of equality and rights |
|---|---|---|---|---|---|
| | | informed by a high level of scholarship.

Excellent integration of principles, theories and techniques.

Excels in meeting the expected outcomes demonstrating excellent understanding which is largely original innovative and insightful.

Makes decisions based on sound evidence with | Performs the role at a level that would be accepted in a professional performing arts environment i.e. they are already achieving this, not merely that they have the potential to realise this in the future.

Excellent presentation using a wide range of resources and consistently achieving outstanding outcomes. | Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that gains trust and respect.

Listening to other opinions, being open to change and adapting behaviour and solutions appropriately for the benefit of the project. | context of the level of study.

Demonstrating excellent time and resource management skills.

Demonstrates an excellent level of preparation and personal organisation considering theoretical and technical knowledge to provide an environment in which all participants can thrive. |

School-wide postgraduate assessment criteria for level 7		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		an ability to compile component ideas into a new whole or propose alternative solutions. Meets all learning outcomes at all times without support.			Exceptional accountability seeing projects through to completion achieving excellent outcomes.
School-wide undergraduate percentage ranges	60-69	A good level Consistently demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and	A good level Consistent capacity to engage with the project demonstrating good integration of artistic insight and technical command.	A good level Consistently communicates in a careful and organised manner. A consistently convincing ability to analyse their work,	A good level Consistent work that critically engages with current thinking in the discipline through clear differentiation between the quality and

School-wide postgraduate assessment criteria for level 7		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		informed by some scholarship. Consistently good integration of principles, theories and techniques. Consistently meets the expected outcomes demonstrating good understanding. Breaks down tasks or ideas into simpler parts and finds evidence to support decisions.	Consistently performs the role sufficiently well to be accepted in a professional performing arts environment at entry level with potential to rapidly climb to a more senior position. Good presentation consistently using an appropriate range of resources to achieve good outcomes.	utilising a sound understanding of the nature of the collaborative production process Good interpersonal skills, able to present and negotiate ideas encouraging trust and respect within the team. Listening to other opinions and being able to change and adapt behaviour and solutions appropriately for the benefit of the project.	appropriateness of sources used. Consistently demonstrating good time and resource management skills. Consistently demonstrates a good level of preparation and personal organisation reflecting some theoretical and technical knowledge to provide a good working environment. Good level of accountability seeing

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School-wide postgraduate assessment criteria for level 7		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		With some support achieves most of the learning outcomes at all times. Can achieve all of the learning outcomes most of the time.			projects through to completion and achieving good outcomes.
School-wide undergraduate percentage ranges	50-59	A satisfactory level Demonstrates a generally fair depth and breadth of knowledge and skills and an ability to research sufficiently to maintain accuracy.	A satisfactory level Demonstrates a capacity to engage with the project displaying recognisable attempt to integrate artistic insight with technical command.	A satisfactory level Coherent communication. Capable of discussing their work with conviction and with evidence of a broad understanding of the nature	A satisfactory level Work that accurately reflects current thinking in the discipline through repetition of, rather than critical engagement with, limited sources.

School-wide postgraduate assessment criteria for level 7		**Technique and knowledge** Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	**Performance and/or creative output** Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	**Communication and artistic values** Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	**Professional protocols** Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		Generally satisfactory integration of principles, theories and techniques. Generally meets the expected outcomes demonstrating satisfactory level of understanding of the facts. Displays ability to apply knowledge to actual situations.	Performs the role sufficiently well to be accepted in a professional performing arts environment at entry level. Satisfactory commitment and motivation to produce good work. Satisfactory presentation generally using an appropriate range of resources to achieve consistent outcomes.	of the collaborative production process. Ability to present and negotiate ideas leading to a development of trust within the team. Trying to take into account other opinions and solutions with evidence of a willingness to adapt ideas for the benefit of the project.	Demonstrating consistently satisfactory time and resource management skills. Demonstrates a consistent level of preparation and personal organisation with some reference to theoretical and technical knowledge resulting in provision of a satisfactory working environment. Consistently accountable and seeing projects

School-wide postgraduate assessment criteria for level 7		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		Needs support, but is able to take guidance and put it into action.			through to completion achieving satisfactory outcomes.
School-wide undergraduate percentage ranges for level 7 with descriptors	40-49	A generally unreliable level Showing insufficient mastery of integrating technique, craft, accuracy and depth of understanding.	A generally unreliable level Demonstrating insufficient imagination, originality and insight in response to the initial stimulus.	A generally unreliable level Showing insufficient understanding of how to connect and work empathetically with others, exploring ideas, taking risks and solving problems.	A generally unreliable level Showing insufficient commitment to professional codes of conduct or ability to manage resources responsibly and ethically.
	0-39	An unsatisfactory level Showing little or no ability to integrate	An unsatisfactory level Showing little or no ability to integrate technique, craft,	An unsatisfactory level Showing little or no understanding of how to	An unsatisfactory level Showing little or no commitment to

School-wide postgraduate assessment criteria for level 7		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		technique, craft, accuracy and depth of understanding.	accuracy and depth of understanding.	connect and work empathetically with others, exploring ideas, taking risks and solving problems.	professional codes of conduct or ability to manage resources responsibly and ethically.