BA in Production Arts

Programme & module specifications & assessment criteria for 2022/23

For Final Year Students in 2022/23

The programme and module specifications, "Gold copy", set out what the School intends to deliver to you as your programme of study. The recent pandemic has shown that on occasion national and global events can impact on the intended delivery but also that the School has the capacity to respond quickly and appropriately in such circumstances. The School is assuming that the current post-pandemic trajectory will continue with "back to normal" teaching in 2022/23 as set out in the specifications. Should this situation change at any time you will be notified at the earliest possible point.

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

Production Arts

2. Programme Accredited by (if applicable)

N/A

3. Final qualification and level of award

BA in Production Arts

4. Exit awards (where relevant)

Diploma of Higher Education in Production Arts

5. Relevant QAA subject benchmarking group(s)

Dance, Drama and Performance (2019)

6. SITS code

UBARTPART

7. Approved for the year of study

2022/23

8. Programme Leader

Programme Leader, Production Arts

9. Heads of Pathways

Stage Management – Head of Stage Management

Costume – Head of Costume

Theatre Technology – Head of Theatre Technology

Design Realisation – Head of Design Realisation

10. Aims of the Programme

The programme aims have been formulated with regard to the QAA Benchmarks for Dance, Drama and Performance (2019) and inter alia this programme aims to:

"Produce students capable of independently evaluating and engaging creatively with performance and, as appropriate, be capable of developing technical and artistic skills, critical analysis and argument for themselves". Furthermore, the programme aims to:

- Give a thorough training, with an opportunity to specialise, in the technical and management skills of drama and opera production.
- Empower students to take leading management roles in the realisation of productions and the running of production departments.
- Equip the student for employment and re-employment in the entertainment industry.
- Engender and encourage a positive, safe, professional and inquisitive approach.
- Develop transferable skills of problem solving, management, communication and team work.
- Equip the student with the flexibility, skills and breadth of perspective to work with understanding in a rapidly changing work environment
- Give the student the necessary skills to plan, conduct, present, apply and evaluate a programme of research
- Enable the student to be confident and competent in the use of Information Technology
- Provide the student with a secure and enjoyable learning environment in which the individual is recognised, risk taking is encouraged, mistakes are used to promote learning, and leadership and reflection are fostered.
- Develop an approach to learning as a life-long activity through the process of reflection and self-appraisal promoted by the Programme.

11. Criteria for admission to the Programme

11.1 Selection Process

The Department takes applications from July of the year preceding entry and processes them in the order in which they are received. All applicants will be invited to interview at the School, or in exceptional circumstances via SKYPE, and Students are offered a place on merit by their interview. The Programme normally attracts about four applicants for every available place.

Interviews are held during the Spring Term. All candidates who apply are invited to spend a whole day in the Production Arts Department. They are given an introduction to the Programme and the events of the day and a tour of the School and the Production arts areas in particular. Applicants are interviewed by a panel which usually consists of the Director of Production Arts and/or the relevant Head of Pathway and one or two senior members of the Programme Team. They also participate in other pathway specific activities in order to give a basic overview of the

type of work they may be involved in. The interviewees are stewarded by current students who are able to offer applicants support, advice and information throughout the day.

Wherever possible, applicants watch a rehearsal, part or all of a technical rehearsal, dress rehearsal or matinee performance of a production. All staff involved in the day confer and make a decision based on suitability and potential of the applicant.

The Department asks all applicants to complete a feedback questionnaire about their experiences during the interview day. This is then evaluated by the Programme Team to enhance and improve the interview process for future applicants. Successful applicants will be offered places each year to begin their three-year Programme the following September. The number of places offered on each pathway will normally be as follows:

Stage Management Pathway	12 places
Costume Pathway	8 places
Theatre Technology Pathway	16 places
Design Realisation Pathway	7 places

We consider diversity to be an enriching and vital part of theatre-making. We welcome applications from individuals with disabilities and encourage them to disclose relevant information regarding any disability when completing their application form, to enable us to provide additional support during the interview process.

11.2 Standard Entry Requirements

Normally students must meet the School's general entry requirements for undergraduate programmes, which is two A-levels or the national or international equivalent. In addition, students will need to submit an example of their written work unless they already possess a GCSE English at Grade 5 or above or Grade B or above, or equivalent English qualification.

11.3 English Language Requirements

Overseas candidates who do not have English as their first language must be completely fluent in English and have an overall IELTS score of 6.5 or above and no less than 6.0 in any of the component parts. Valid equivalences may be accepted.

11.4 Non-standard Entry Procedure

The Production Arts programme complies with the School's Non Standard Entry policy.

Due to the collaborative and intensive nature of the Programme, and the need for some venue specific training in safe working methods, exemption from Year 1 or Year 2 of the Programme is not offered.

12. Programme Outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. Learning Outcomes have been expressed at each level of the FHEQ in order to demonstrate the progressive nature of teaching and assessment.

These outcomes have been formulated in reference to the QAA Benchmarks for Dance, Drama and Performance (2019), and ensures the programme "Produces students capable of independently evaluating and engaging creatively with performance and, as appropriate, be capable of developing technical and artistic skills, critical analysis and argument for themselves." (7.3) The programme provides opportunities for students to develop and demonstrate the following learning outcomes.

*Indicates transferable skill.

Year One – level 4	
On successful completion of this programme the student will be able to:	
A. Technique and knowledge	Subject benchmark
A4:1 Show evidence of relevant researching of information from a variety of sources.*	Threshold standards in 7.9 & 7.10
A4:2 Identify and use suitable tools, equipment and/or IT.*	
A4:3 Demonstrate an understanding of the basic aspects of their technical and creative skills.	
A4:4 Demonstrate an understanding of the relevant production process.	
A4:5 Identify a range of historical period styles.	
A4:6 Identify a range of contemporary theatre work and how this may inform their own practice.	
A4:7 Identify Health & Safety implications in a range of tasks.	
A4:8 Identify and resolve potential problems and technical challenges.	
B. Performance and/or creative output	Subject benchmark
B4:1 Create appropriate material in response to creative briefs.	Threshold standards in 7.9 & 7.10
B4:2 Develop creative and technical ideas in response to feedback from others.*	
C. Communication and artistic values	Subject benchmark
C4:1 Participate, observe and reflect on learning.*	Threshold standards
C4:2 Use language and media appropriate to the process.*	

Year One – level 4

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

C4:3 Be self-motivated and use their initiative to achieve goals.*	in 7.9 & 7.11
C4:4 Adopt a flexible and open-minded approach to their work.*	
D. Professional protocols	Subject benchmark
D4:1 Demonstrate sustained effort, concentration and focus on a particular task.*	Threshold standards in 7.11
D4:2 Complete required tasks in the time allocated.*	
D4:3 Record their working process.*	
D4:4 Demonstrate a collaborative attitude.*	
D4:5 Suitably employ a range of physical and/or financial resources.*	

Year Two – level 5

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

A. Technique and knowledge	Subject benchmark
A5:1 Show evidence of relevant researching, evaluating and applying information from a variety of sources.*	Threshold standards in 7.9 & 7.10
A5:2 Identify, appropriately select and use standard and specialist tools, equipment and/or IT.	
A5:3 Demonstrate a clear understanding of their skills and processes	
A5:4 Demonstrate a clear and informed understanding of the relevant production process.	
A5:5 Evaluate the Health and Safety implications of tasks and engage in the process of ensuring and documenting safe working.	
A5:6 Identify, analyse and resolve problems and technical challenges in a range of different situations	
B. Performance and/or creative output	Subject benchmark
B5:1 Use standard and specialist equipment in the appropriate technical/creative context.	Threshold standards in 7.9 & 7.10
B5:2 Engage with and contribute to the approach and aims of the Creative Team.	
B5:3 Interpret creative briefs and ideas and produce a range of appropriate responses.	
B5:4 Analyse and evaluate feedback from others to develop ideas.*	
C. Communication and artistic values	Subject benchmark
C5:1 Actively learn and seek out opportunities to further develop their abilities through participation, observation, analysis and self-evaluation.	Threshold standards

Year Two – level 5 On successful completion of this programme the student will be able to:	
C5:2 Communicate effectively using language and media appropriate to audience and discipline.*	in 7.9 & 7.11
C5:3 Be self-motivated, use their initiative and encourage others to succeed.*	
C5:4 Adopt a flexible, open-minded and considerate approach to their work.*	
D. Professional protocols	Subject benchmark
D5:1 Demonstrate sustained effort, concentration and focus on a range of tasks.*	Threshold standards in 7.11
D5:2 Demonstrate effective strategies to ensure that tasks are completed in the time allocated.*	
D5:3 Maintain clear and accurate records of their working processes.*	
D5:4 Demonstrate an objective and collaborative attitude that is sensitive to the aims of the team.*	
D5:5 Manage physical and financial resources accurately.*	

Year Three – level 6 On successful completion of this programme the student will be able to:	
A. Technique and knowledge	Subject benchmark
A6:1 Show evidence of relevant researching, evaluating, combining and applying information from a variety of sources.	Typical standards in 7.12 & 7.13
A6:2 Demonstrate a detailed and comprehensive understanding of their skills, processes and techniques.	
A6:3 Demonstrate a critical and informed understanding of professional theatre production processes.	
A6:4 Evaluate the Health and Safety implications of tasks and lead in the process of ensuring and documenting safe working.	
A6:5 Predict, avoid and/or resolve problems and technical challenges in a range of different contexts.	
B. Performance and/or creative output	Subject benchmark
B6:1 Demonstrate successful, creative use of combinations of specialist equipment and/or IT.	Typical standards in 7.12 & 7.13
B6:2 Contribute to innovation and creativity through thoughtful engagement with the approach and aims of the Creative Team.	
B6:3 Interpret and respond to creative briefs and ideas by developing a range of solutions which contribute sensitively to the develop of the production.	
B6:4 Analyse and evaluate feedback from others to develop innovative and creative contributions to the production.	

Year Three – level 6

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

C. Communication and artistic values	Subject benchmark
C6:1 Actively learn and contribute to the learning of others through participation, observation, critical evaluation, synthesis of ideas and discussion.	Typical standards in 7.12, 7.13 & 7.14.
C6:2 Communicate complex concepts effectively in a variety of situations using language and media.*	
C6:3 Use inclusive and positive language to motivate and enable others to achieve the highest possible standards.*	
C6:4 Adopt a flexible, open-minded and considerate approach to their work, actively recognising the contribution of all participants in the success of each project.*	
D. Professional protocols	Subject benchmark
D6:1 Demonstrate sustained effort, concentration and focus on a broad range of tasks for extended periods.*	Typical standards in 7.14.
D6:2 Demonstrate effective time management and personal organisational skills and have the ability to work well under pressure.*	
D6:3 Maintain clear and accurate records of their team's working processes.*	
D6:4 Demonstrate an objective and professional attitude that is sensitive to the creative process.*	
D6:5 Manage human resources sensitively and effectively to ensure a high standard of work is achieved.*	
D6:6 Manage physical and financial resources accurately, creatively and effectively to ensure high production values.*	

13. Programme Structure

13.1 Programme Duration (years)

3 Years

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

Full time

13.3 Total student learning hours

4400

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

Contact hours: 65%

Self-directed: 35%

The split of contact to self-directed may vary depending on the pathway module in year 1 and the choice of elective in year 2.

14. Teaching & Learning Methodology & Assessment Strategy

The teaching, learning and assessment strategies reflect the aims and learning outcomes of the Programme. The focus of learning and teaching is the provision of an extensive range of opportunities to develop the appropriate skills within the creation of opera and drama productions and other activities such as festivals and events. These productions are performed publicly and the aims of the strategies are to promote a professional standard of behaviour, preparation and performance.

Students are also encouraged to develop their skills in collaborative projects working with students of other departments and disciplines, staff or visiting professionals. These projects may be self-generated or develop as a result of existing course work. They may be expected to result in public performance, where a professional standard of collaboration, behaviour, preparation and performance is promoted.

Teaching is delivered by industry professionals with a sound knowledge and demonstrable experience of Higher Education including salaried staff and freelance practitioners who understand and encourage high production values. A strong emphasis is placed on teamwork, and the integration of departments is an essential part of the strategy of the Programme. Students learn from each other, bring learning and experience from one module to another and are provided with opportunities to develop through experiencing a variety of roles both within their chosen pathway and also from other areas, which gives the programme its broad-based foundation.

Professional work placements for all students are integral to the Programme, putting the training into a professional context and providing valuable contacts for future employment.

Evaluation of production processes and performances, both in groups and individually, is designed to enable students to develop a professional critical insight. The ability to research effectively from a range of sources is developed throughout the Programme, culminating in an individual project which is developed through a personal line of enquiry.

The assessment strategy of the Programme aims to inform the student of their development and progress across a range of transferable, generic and specialist skill areas in a clear and transparent way. It is set out so that the student can measure their achievement against given criteria and have a framework to judge their progress and learning objectives.

Feedback is a significant feature of the strategy and is provided to students, via Personal and Module Tutors, in a way that promotes learning and facilitates improvement. Students are also encouraged to give and receive constructive criticism.

Personal & Professional Development is integral to the learning and teaching strategy of the programme and is offered to all students at every level. It is supported by the Personal Tutor System and integrated into the formative and summative assessment procedures. Professional Development is also supported by the Mentoring Scheme, a scheme whereby all students are linked up with a technical alumni working within the industry in their specialist area, whom they network and correspond with on a regular basis throughout the programme.

Information about the assessment strategy is provided to students at the beginning of each academic year.

14.1 Year 1

Students are required to acquire a total of 120 credits at Level 4.

Students entering the programme will have already been accepted into one of the four Pathways:

- Stage Management
- Costume
- Theatre Technology
- Design Realisation

Each of the Pathway Modules will introduce students to a different range of production arts departments. Stage Management and Costume are single discipline pathways whereas Design Realisation covers prop making, scenic art and scenery construction and Theatre Technology covers lighting, sound, video and stage technology. All modules continue throughout the year and are usually assessed at the end of a block of teaching.

In Year 1 all students study the common modules of Personal and Professional Development 1, Contextual Theatre Studies, Stagecraft & Production Process and Associated Studies.

14.2 Year 2

Students are required to acquire a total of 160 credits at level 5 of the FHEQ.

There are two common modules:

Personal and Professional Development 2 runs throughout the year and introduces students to key aspects of working in the theatre industry. Production Practice 1 allows the student to progress their learning from the Year 1 Pathway module in a variety of production roles.

Additionally, students enrol on an Elective, entry to which is guided by career aims or preferences and having demonstrated an aptitude for the subject area as part of Associated Studies in Year 1. Student numbers are capped in each subject area to ensure provision of a meaningful production experience.

14.3 Year 3

Students are required to acquire a total of 160 credits at level 6 of the FHEQ.

Year 3 comprises of two compulsory modules, Personal and Professional Development 3 and Production Practice 2.

Personal and Professional Development 3 runs throughout the year and comprises two elements:

- A placement with a professional theatre, company or individual which will last between 4-6 weeks. Students must complete a placement in order to pass this module.

  And

- A Research Project into an area of the student's developing professional practice, or a Production Portfolio Project based on one of their final year productions, or a Creative Project.

In Production Practice 2 students undertake leading production roles, either in management positions or as members of a production's creative team.

Depending on their career aims, students may choose to continue to study in the subject area which they undertook as an Elective in Year 2. This study will normally take the form of a production allocation which builds on their Year 2 role. This allocation will be alongside the Production Practice 2 allocations and will normally take around six weeks to complete.

14.4 Teaching Methods

The Production Arts programme adopts a student-centered approach to teaching and learning. While tutors are an authority figure in this model, tutors and students play an equally active role in the learning process. The tutor's primary role is to coach and facilitate student learning and overall comprehension of material.

Student-centered teaching methods shift the focus of activity from the teacher to the learners. These methods include active learning, in which students solve problems, answer questions, formulate questions of their own, discuss, explain or debate during class; cooperative learning encourages students work in teams on problems and projects under conditions that assure both positive interdependence and individual accountability; and inductive teaching and learning, in which students are first presented with challenges (questions or problems) and learn the skills and knowledge in the context of addressing the challenges.

The teaching is delivered in a variety of different ways which support the aims of the modules and of the programme. The main teaching methods include:

Production activity - is the primary method of teaching, reflecting the vocational nature of the programme. Working singly, in small groups and as a team with increasing levels of individual and collective responsibility, and progressively challenging roles across levels 4, 5 and 6 of the FHEQ, students collaborate closely with staff and industry professionals to create live performances.

Lectures - are usually delivered to whole year groups or in smaller pathway groups and are primarily used in modules which are predominantly classroom-based. Similarly, seminars are often led by an academic tutor or guest speaker and can involve a presentation, but the format is normally much more informal and promotes open discussion around specific topics or theories.

Practical skills classes - are used to develop key skills which form the basis of production activity. Skills classes and workshops are the primary method of teaching in the Pathway Specific modules and Stagecraft and Production Process in year 1, where the teaching of important health and safety elements require students to learn and then practice these fundamental skills.

Theatre visits – form part of the Contextual Theatre Studies module in year 1, students receive complementary tickets to see various productions currently running in London which are then discussed and analysed in seminars. This element of teaching informs the students' Contemporary Theatre Portfolio. Alongside theatre visits a variety of field trips are arranged, such as visits to Glyndebourne, costume hire houses and back-stage at theatres where students get to see first-hand the mechanics behind both large-scale and small-scale productions.

Work Placements - provide students with a valuable opportunity to put their learning into practice in the real world and self-directed learning promotes an entrepreneurial spirit and allows students with the freedom to experiment with new and existing concepts. The choice of Graduation Projects in the Personal and Professional

Development 3 module in the final year challenge students to turn their own thoughts and ideas into a variety of realities under their own direction.

Other teaching methods used on the programme include presentations, one-to-one and small group tutorials.

14.5 Assessment

The programme's assessment strategy places a strong emphasis on continuous assessment within a variety of production roles. This approach reflects the nature of professional practice and the extensive contact hours that students experience in their timetable. The use of continuous assessment to evaluate a student's level of ability reinforces the ethos of rigorous on-going critique.

Similarly, in classroom based activity practical exercises concentrate on craft and technique in the context of professional theatre and opera making. This connection between working through a process towards a final product is an important educational and artistic principle of the programme and tutors frequently and consistently engage students in a consideration of it.

Students are required to keep a production portfolio for each allocation they work on during Production Practice 1 & 2 and during their Elective module. The Production Portfolio provides the student with the opportunity to evidence their learning and their efforts over each allocation. The Production Portfolio gives greater insight to the production activity undertaken by the student and helps inform the mark for that production allocation assessment component. The Production Portfolio also includes a reflective journal, an Allocation Action Plan, which is set at the start of the allocation and includes details of the aims and objectives of the allocation, and an Allocation Evaluation which is a reflective account of the work they undertook on the allocation and highlights a student's achievements and areas for improvement.

The collaborative nature of production work means that staff are able to observe the work and skills of students in all departments and comment on this at the Assessment Boards. Student work is marked by the member of staff who has the most contact with the student's work. This mark is verified by other member(s) of the Department. The student's work may also be discussed with members of other departments with whom they have worked closely.

14.6 Arrangements for Feedback

The table below sets out the feedback arrangements for each module.

Year 1 Modules	Oral Feedback	Written Feedback
Personal and Professional Development 1	Summative Oral feedback is provided following the group presentation.	Summative written feedback is provided within 15 term days following submission of the Evaluative Essay.
Stagecraft and Production Process	Formative oral feedback is provided by module tutors on an ongoing basis throughout the duration of the module. Summative oral feedback is given following completion of the practical exercises.	Summative written feedback is provided within 15 days after the end of each assessment component.
Contextual Theatre Studies	Oral feedback does not form part of this module.	Formative written feedback is provided at the end of Term 1. Summative feedback is provided within 15 term days following an assessment point.
Associated Studies	Oral feedback does not form part of this module.	A summative feedback sheet is provided at the end of each short course within the module.
Stage Management	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.
Costume	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.
Theatre Technology	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.
Design Realisation	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.

Year 2 Modules	Oral Feedback	Written Feedback
~~Personal and Professional Development 2~~	~~This module is Pass/Fail on the basis of attendance. No feedback is provided.~~	~~This module is Pass/Fail on the basis of attendance. No feedback is provided.~~
~~Production Practice 1~~	~~Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.~~	~~Summative written feedback is provided within 15 term days of the submission of the Production Portfolio at the end of an allocation.~~
~~All Elective Modules~~	~~Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.~~	~~Formative written feedback is provided within 15 term days of the submission of the Production Portfolio at the end of the allocation. Summative feedback is given at the end of the module.~~

Year 3 Modules	Oral Feedback	Written Feedback
Personal and Professional Development 3	Oral feedback is provided by the student's supervisor.	Summative written feedback is provided within 15 term days following an assessment point.
Production Practice 2	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Formative written feedback is provided within 15 term days of the submission of the Production Portfolio at the end of an allocation. Summative feedback is given at the end of the module.

Years and modules			
Year 1			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	*Pathway specific module
Personal and Professional Development 1	10	4	
Stagecraft and Production Process	25	4	
Contextual Theatre Studies	20	4	
Associated Studies	10	4	
Stage Management*	55	4	
Costume*	55	4	
Theatre Technology*	55	4	
Design Realisation*	55	4	
TOTAL	120	4	
Year 2			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Personal and Professional Development 2	10	5	
Production Practice 1	125	5	
TOTAL	135	5	
Elective Modules: students must also pass at least 25 credits from the following:			
Title	Credits	Level	
Stage Management Elective	25	5	
Production Assistant Elective	25	5	
Electrics Elective	25	5	
Sound/Video Elective	25	5	
Prop Making Elective	25	5	
Scenic Art Elective	25	5	
Scenic Construction Elective	25	5	
Costume Elective	25	5	
TOTAL	25	5	
Year 3			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Personal and Professional Development 3	50	6	
Production Practice 2	110	6	
TOTAL	160	6	

15. Curriculum Map Relating Programme Learning Outcomes to Modules

A – Technique and knowledge

B – Performance and/or creative output

C – Communication and artistic values

D – Professional protocols

	Module	A4:1	A4:2	A4:3	A4:4	A4:5	A4:6	A4:7	A4:8	B4:1	B4:2	C4:1	C4:2	C4:3	C4:4	D4:1	D4:2	D4:3	D4:4	D4:5
Year 1	Personal & Professional Development 1	✓			✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓
	Contextual Theatre Studies	✓				✓	✓					✓	✓			✓		✓		
	Stagecraft & Production Process		✓		✓			✓												
	Associated Studies		✓					✓									✓			
	Stage Management	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Costume	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Theatre Technology	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Design Realisation	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

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Year 2

Module	A5:1	A5:2	A5:3	A5:4	A5:5	A5:6	B5:1	B5:2	B5:3	B5:4	C5:1	C5:2	C5:3	C5:4	D5:1	D5:2	D5:3	D5:4	D5:5
~~Personal & Professional Development 2~~			✓	✓								✓		✓					
~~Production Practice 1~~	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
~~Electives~~		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

Year 3

Module	A6:1	A6:2	A6:3	A6:4	A6:5	B6:1	B6:2	B6:3	B6:4	C6:1	C6:2	C6:3	C6:4	D6:1	D6:2	D6:3	D6:4	D6:5	D6:6
Personal & Professional Development 3	✓	✓									✓	✓			✓	✓	✓		
Production Practice 2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

16. Assessment Regulation

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 Module Regulations

Full details of each module's pass requirements are set out in the module specifications.

16.2 Progression Requirements

To pass Year 1 and progress to Year 2, the student must normally have acquired 120 credits and passed each module.

To pass Year 2 and progress to Year 3, the student must normally have acquired 160 credits and passed each module.

To pass Year 3, the student must normally have acquired 160 credits and passed each module.

16.3 Re-sit Procedures

Where there has been a first valid attempt, re-sit provisions will apply to all failed modules. The conditions for the re-sit shall be prescribed by the Assessment Board.

Where a written component is assessed on a pass/fail basis only percentage point deductions for late submission will not apply. Late submissions, where an extension has not been agreed in advance, will be considered a fail and the student will be required to pay a re-sit fee in order to re-submit the work.

If the Assessment Board permits a student to re-sit a module:

- The failed assessment component must be redeemed at the earliest possible opportunity and no later than the end of the following term

    Or

- The entire module assessment must be redeemed at the earliest possible opportunity and no later than the end of the following term

    Or

- A specific assessment activity should be undertaken. The nature of this activity will be recommended by the Assessment Board and will take into account the aims of the module and the associated learning outcomes.

A student may re-sit a module or part of a module only once.

A student who successfully redeems a re-sit in a module shall be awarded the credits allocated to that module. The module mark used in the award calculation shall be either:

    a) Calculated from the original marks for the component(s) that the student passed at first attempt and the minimum pass mark for the component(s) constituting the re-sit; or

    b) Where the module consists of only a single component, the minimum pass mark for that component shall be taken to be the minimum pass mark for the module; or

16.4 Failure in a Year and the Award of a Lower Level Qualification

Where a student fails to meet the requirements for a particular Year, having exhausted all permitted re-sit opportunities, but satisfies the requirements for the previous Year, then the Assessment Board shall recommend, where applicable, that the lower level qualification associated with that Year will be awarded and the student withdrawn from the Programme.

16.5 Fail Withdraw

Where a student fails to meet the requirements for a particular Year and is not eligible for the award of a lower level qualification, the Assessment Board shall recommend that the student withdraw from the Programme.

16.6 Award Regulations

The calculation of the class of diploma/degree will be:

Diploma of Higher Education in Production Arts	BA (Hons) in Production Arts	(Weighted) aggregate
Distinction	Class I	minimum 70%
Merit	Class II Upper division	minimum 60%
Pass	Class II Lower division	minimum 50%
	Class III	minimum 40%

Year 1: Award Regulations

No award is made for students who cease their studies at the end of Year 1.

Year 2: Award Regulations

If a student wishes to cease their studies at the end of Year 2 and has passed all the modules associated with Years 1 and 2, the Assessment Board shall recommend that they be awarded a Diploma of Higher Education in Production Arts.

The overall aggregate to be used in assessing the classification for the diploma shall be calculated using the following weighting for assessments in Years 1 and 2:

Module	Diploma Weighting
Production Practice 1 (Year 2)	80%
Elective (Year 2)	15%
Pathway Module (Year 1)	5%

Year 3: Pass and Award Regulations

To qualify for the BA (Hons) in Production Arts, the student must satisfy the pass requirements for Years 1, 2 and 3.

The Overall Aggregate Mark for the Degree shall be calculated using the following weighting for assessments in Year 3:

Module	Degree Weighting
Production Practice 1	10%
Production Practice 2	65%
Personal and Professional Development 3	25%

16.7 Further Regulations for Attendance and Engagement

In classes and other learning activities

Students are reasonably expected to attend and fully engage with all scheduled classes and learning activities in which they are participating. Deadlines for written work are announced well in advance, taking into account schedules.

Whilst acknowledging that unforeseen circumstances do sometimes occur that prevent a student from attending or engaging fully, nonetheless the programme requires a very high level of attendance and engagement in order that a student can meet the learning outcomes, fulfil the requirements of assessment and achieve a pass. Additionally, a high level of attendance and engagement is required in order that a student does not adversely affect the learning experience of other students as they study and work together as a team. Whilst acknowledging there may not be 100% attendance for good reason, this does not imply that a small amount of inexcusable absence is acceptable and students are reasonably expected to achieve a minimum of 80% attendance in each taught module (or each short course in the case of Associated Studies) in order to pass.

When assessing a student's work, the quality of the work is a key factor, however excused absence both generally and/or at specific assessment points may result in a reduction of marks and possible failure of a module if the learning outcomes have not been met. Unexcused non-participation in key assessment points may result in a zero mark for that module.

In case of persistent problems with attendance, punctuality or engagement, students face action under the School's Course Participation Regulations as well as jeopardising the result of their module.

Extenuating circumstances for non-participation, late submission or non-submission of written work include, but are not limited to serious chronic illness and death or serious illness of close family member. Circumstances within the control of a student, or circumstances which are foreseeable and avoidable would not normally be classed as extenuating circumstances. All applications for Extenuating Circumstances are considered under the School's Extenuating Circumstances policy.

If a student is seriously unwell and cannot come in to School, the student must contact Production Arts & Drama Administration, preferably before their first scheduled class is due to start, but no later than 9.30am and will need to phone in on subsequent days unless formally signed-off sick. If the absence persists for more than 5 days, students are expected to provide authoritative medical evidence of their illness.

If, for good reason, a student wants to be excused in advance from a scheduled learning activity the student must seek permission from their Head of Pathway, and if it is granted, inform the relevant tutor(s) in good time and submit a formal request through the School's online student portal *eGo*.

Absence due to ill health affecting a key assessment point must be covered by adequate medical certification (as defined in the School's policy 'Attendance at examinations & submission of coursework' in 'General assessment regulations for taught programmes'). The requirement to provide adequate medical certification as defined in this School policy may also be invoked in the case of persistent problems with attendance or engagement due to ill health.

Requests for an extension to a submission deadline should be submitted in writing to the student's Head of Pathway. Where the Head of Pathway considers there to be good reason for allowing an extension, a revised submission date shall be set and the student informed.

16.8 Participation in Production Practice 2

A student may, at the discretion of the Director of Production Arts, substitute professional work for an allocation component/s, provided that the professional work is demonstrated to be of equal or greater educational equivalence to the substituted allocation/s and will lead to a piece of work which can be practicably assessed by the internal examiners and reviewed and moderated by the External Examiner (e.g. a live performance within London). On a case-by-case basis, the Director of Production Arts and the relevant Head of Pathway will determine the equivalency of the work, taking into account the educational experience for each professional engagement and will also determine the equivalency in terms of assessment component/s. A student may substitute professional work for no more than one allocation and must comply with all other requirements of the module, including the

submission of a Production Portfolio, Action Plan and Evaluation for the professional engagement.

When a student is given dispensation to substitute professional work for a production, and when the allocations for that production have already been published, that student may be responsible for covering any reasonable costs the Drama Department may incur in recruiting a replacement for their allocation if there are no internal options available.

A student undertaking professional work in place of an allocation will still be required to comply with all School regulations and any other regulations governing their programme of study.

17. Module Specifications

17.1 Personal & Professional Development 1

1. Module Title	Personal & Professional Development 1
2. HE Level	4
3. Credit Value	10
4. SITS module code	PPD1001N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Lecturer in Stage Management
8. Department	Production Arts

9. Aims of the Module

- Develop the student's ability to work as part of a team and deliver a project on time and within a set of allocated resources.
- Develop an approach to learning as a life-long activity through the process of reflection and self-appraisal.
- Enable the student to evaluate their strengths and weaknesses in the context of the learning outcomes of the programme and make effective use of both formative and summative feedback.
- Enable the student to identify and make effective use of available learning resources and learning opportunities

Indicative Content

Teaching includes:

- Introduction to the student self-appraisal process.
- Self- appraisal, Making the most of feedback, Objective setting and Action planning
- Transferable skill workshops (written and verbal communication, team building)
- Group-presentation. A performance presented by a given deadline within predetermined resource limitations. A written evaluation of the process is required as part of this exercise.

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from classes and exercises to introduce the students to the practice of working and building a team and the development of lifelong professional skills through the process of reflection. The teaching is supported by a transferable skills based workshop hosted by an external consultant. The students also work in groups to develop ensemble and team work which culminates in a Group presentation.

Assessment

Assessment marks are given in each component at the end of the module. The Group Presentation component is marked by the four Tutors delivering the Module and the Self Reflective account are first marked by one of the Module tutors and moderated by the Module tutors accordingly.

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:
Production Arts: A4.1, A4.4, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.4, D4.1, D4.2, D4.3, D4.4, D4.5
Video Design for Live Performance: B5, C1, C2, C5, D1, D2, D4, D5

12. Module Pattern					
a) Scheduled Teaching & Learning hours					
KIS Type			Contact Hours		
Seminar			15		
Group tutorial			5		
b) Assessment					
KIS Assessment Component	Detail		KIS code	% Weighting	% Pass Mark
Coursework	Self-reflective essay of between 1000-1500 words		KCW	50%	40% aggregate
Presentation	Group presentation		KPE	50%	
c) Independent Study hours				Notional Hours	
Personal practice/study				80	
d) Total student learning hours for module				100	

13. Reading & Resources			
Title	Author	Publisher	Year
The Study Skills Handbook	Cottrell, Stella	Palgrave Macmillan	2013
Skills4Study		Free study skills resource for students	
Support4Learning		Free learning resource	

17.2 Contextual Theatre Studies

1. Module Title	Contextual Theatre Studies
2. HE Level	4
3. Credit Value	20
4. SITS module code	CTS1002N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in year of study	1
7. Module Leader	Lecturer in Contextual Theatre Studies
8. Department	Production Arts

9. Aims of the Module

Specifically, the module aims to:

- Survey the history of performing arts
- Examine contemporary developments in performing arts.
- Introduce the student to the design style of key periods that they are likely to encounter through working in performance

Indicative Content

This module aims to provide the student with a context in which to set their chosen pathway of study. It is broad ranging, and acts as a core which links all aspects of production arts. Students from each pathway study together and a secondary aim of the module is to illustrate the common ground between pathways and to avoid any possible segregation between departments.

10. Teaching & Assessment Methodology

Teaching

Students are taken to twelve performances across the year in order to critically analyse all aspects of production and reflect on their own experience of performance. These trips are partnered with seminars in which students participate in small and whole group discussion activities. Students keep a journal of production reviews throughout the year.

Period Styles classes are delivered via lecture and include related student presentations at each session. The taught class is followed by a visit to a relevant

museum or gallery. Students create a period style handbook for the eras covered in class, covering architecture, interior design/domestic life, and costume. These comprise the student's own presentation on a particular topic, notes taken in class and visual research on the given era. They must also produce an independent study of a period outside the given range.

Theatre History classes are delivered via lecture. Students create a timeline which organises their notes and gives a clear, chronological overview of the history of theatre.

Assessment

The Theatre History Timeline and Period Style Handbook are assessed together as one history-based folio, with the Contemporary Theatre Journal assessed separately.

Formative feedback is given at the mid-year point and at the end of the module the completed submissions are marked by the Lecturer in Design/Module Co-Ordinator.

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:
Production Arts: A4.1, A4.5, A4.6, C4.1, C4.2, D4.1, D4.3
Video Design for Live Performance: B5, C1, C2, C4, D1, D2, D5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture		36		
Seminar		24		
External visits		54		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Folio Written Work	Theatre History Timeline and Period Style Handbook	KCW	60%	40% aggregate
Folio Written Work	Contemporary Theatre Journal	KCW	40%	
c) Independent Study hours			Notional Hours	
Personal practice/study			70	
Library-based study			16	
d) Total student learning hours for module			200	

13. Reading & Resources			
Title	Author	Publisher	Year
The Elements of Style	Calloway, S & Cromley, E	Firefly Books	2005
Changing Stages: A View of British Theatre in the 20th Century	Eyre, R and Wright, N	Bloomsbury	2000
Period Details: A Sourcebook for House Restoration	Miller, JH	Mitchell Beazley	1999
Theatre History Explained	Fraser, N	Crowood Press	2004
A History of the Theatre (2nd Ed.)	Wickham, G	Phaidon Press	1992
The Wartime Scrapbook	Opie, R	Global Publishing	1999
The 1970s Scrapbook	Opie, R	Global Publishing	2004
The Victorian Scrapbook	Opie, R	Global Publishing	2009
Costume 1066 to the Present	Peacock, J	Thames and Hudson	2006

17.3 Stagecraft & Production Process

1. Module Title Stagecraft & Production Process

2. HE Level 4

3. Credit Value 25

4. SITS module code SPP1004

5. Location of Delivery Guildhall School

6a. Module Type Taught

6b. Applicable in the year of study 1

7. Module Leader Lecturer in Production Management

8. Department Production Arts

9. Aims of the Module

Specifically, the aims are to:

- Train the student in safe practices to enable them to work safely in the stage environment
- Introduce the student to the Production Process
- Train the student in basic stagecraft to allow them to function as a member of stage crew
- Enable the student to work effectively in a team
- Give a grounding in use of CAD.
- Introduce the student to Health and Safety Regulations
- Train the student in how to assess risk
- Reinforce safe practices introduced elsewhere in the course to enable students to work safely in the stage environment
- Induct the student in Fire Awareness, Manual Handling, First Aid, Electrical Safety, use of PPE and Access Equipment

Indicative Content

- The Theatre Building
- Production Roles & Processes
- Management and administration
- Production activity from fit up to strike
- Use of scale
- Flying
- Rigging scenic elements
- Stage Machinery
- Masking

- Communications system & Headset Protocol
- Computer Assisted Design (CAD)
- Health & Safety overview
- Risk Assessments
- Regulations relating to theatre practice
- Fire Awareness
- First Aid
- Manual Handling
- Electrical Safety
- Access Equipment
- Personal Protective Equipment

10. Teaching & Assessment Methodology

Teaching

Teaching on this module aims to provide the student with a context in which to set their chosen discipline. It will describe the production process in order that students can appreciate the way in which departments must integrate with each other. The course will provide the students with the necessary practical skills and knowledge to operate the flying system. Students from each area of practice study together, and a secondary aim of the module is to illustrate the common ground between areas of practice and to avoid any possible segregation between departments.

The Health and Safety aspect of the module aims to provide the student with a clear induction to H&S regulations and their practical application in the context of theatre and opera production.

Methods of teaching delivery will include classroom based and practical classes.

Assessment

The student is required to maintain a skills log of each Health and Safety element which must be signed off by a member of staff, visiting lecturer or professional practitioner before the student can begin to work independently in some areas. Failure to complete or achieve the required skill will normally require a further assessment. This records the student's competence in essential skills in First Aid, Manual Handling, Electrical Safety and Access Equipment. The record will also include subject specific knowledge as required from a range of regulations which may include: MHSW, LOLER, PUWER, COSHH etc. The skills record must be signed off by a designated member of staff in order to pass the module.

Students are required to complete an on-line test on H&S legislation, rigging, flying and stagecraft. Further assessment takes the form of a practical flying exercise.

Basic proficiency in CAD is assessed on a pass/fail basis.

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:

Production Arts: A4.2, A4.4, A4.7

Video Design for Live Performance: B3, B5

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12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	60
Supervised time in studio/workshop/productions	100

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written Exam	On-line test	KWE	75%	40%
Practical Work	Practical Assessment - Flying	KPE	25%	40%
Practical work	CAD Exercises	KPE	N/A	Pass/Fail
Progress Report	Skills Record Log	KPE	N/A	Pass/Fail

c) Independent Study hours	Notional Hours
Personal practice / Study	90
d) Total student learning hours for module	250

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13. Reading & Resources

Title	Author	Publisher	Year
Production Arts VLE- H&S Guidelines and Method Statements			
Rigging for Entertainment: Regulations and Practice	Chris Higgs	Entertainment Technology Press	2002
Drawings and Module for productions	Freelance Design staff		
Fibre Ropes (Code of Practice for the Theatre Industry, part 2, chapter 2	ABTT	ABTT	1997
Flints Catalogue	Flint Hire & Supply	Flint Hire & Supply	Annual
Flying (Code of Practice for the Theatre Industry, part 2, chapter 2)	ABTT	ABTT	2000
Make SPACE!	Compiled by Kate Burnett and Peter Ruthven Hall	Society of British Theatre Designers	1998
Making Space for Theatre, British Architecture and Theatre since 1958	Edited by Ronnie Mulryne	Mulryne and Shewring	1995

13. Reading & Resources			
	and Margaret Shewring		
Model National Standard Conditions for Places of Entertainment	ABTT/DSA/LGLF	Entertainment Technology Press	2002
Production Management	Joe Aveline	Entertainment Technology Press	2002
Production Management – Making Shows Happen – A Practical Guide	Peter Dean	The Crowood Press	2002
Rigging for Entertainment: Regulations and Practice	Chris Higgs	Entertainment Technology Press	2003
Technical Standards for Place of Entertainment	ABTT/DSA	Entertainment Technology Press	2001
The ABC of Theatre Jargon	Francis Reid	Entertainment Technology Press	2001
The Purple Guide to Health, Safety and Welfare at Music and Other Events	www.thepurpleguide.co.uk	Production Services Association	1999
Theatre Engineering and Stage Machinery	Toshiro Ogawa	Entertainment Technology Press	2001
Time + Space: Design for Performance	Compiled by Peter Ruthven Hall and Kate Burnett	Society of British Theatre Designers	1999
Wire Ropes (Code of Practice for the Theatre Industry, part 2, chapter 3)	ABTT	ABTT	1999
50 Rigging Calls	Chris Higgs	Entertainment Technology	2014
HSE website	www.hse.gov.uk		
Production Arts H7S documentation (available on student VLE)			

17.4 Associated Studies

1. Module Title   Associated Studies

2. HE Level   4

3. Credit Value   10

4. SITS module code   ASC1005

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   1

7. Module Leader   Head of Stage Management and Costume

8. Department   Production Arts

9. Aims of Module

This module aims to:

- Introduce the student to a broad range of production arts skills.
- Extend the students' technical vocabulary with terms necessary for everyday use.
- Introduce students to basic production related equipment and techniques across a broad range of production arts subjects.
- Enhance the students' appreciation of the various roles involved in staging any production.
- Engender and encourage a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Develop the students' team-working skills.

Indicative Content

Students select three short courses from a range of subjects. Typically the following subject areas may be offered:

- Lighting Design
- Electrics
- Sound
- Production Assistant
- Digital Performance Technology
- Stage Management
- Props
- Scenic Art

- Construction
- Costume

Some Associated Study courses are also a pre-requisite to electives taken in the second year (see elective module specifications for further information).

10. Teaching & Assessment Methodology

Teaching

Each short course is one week in duration. The subjects on offer may vary from year to year enabling the course to respond to changing needs and opportunities. Overall the choice of subjects is intended to enable the student to gain some experience in areas not covered by their own chosen pathway. Students are taught through lectures and seminars, and practical classes putting theory into practice.

Assessment

In order to pass the module, students must have successfully completed at least two of the three courses which are assessed by participation and engagement on a pass/fail basis.

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:
Production Arts: A4.2, A4.7, D4.2
Video Design for Live Performance: B3, B5

12. Module Pattern					
a) Scheduled Teaching & Learning hours					
KIS Type		Contact Hours			
Lecture		24			
Seminar		24			
Practical classes/workshops		24			
b) Assessment					
KIS Assessment Component	Detail	KIS code	% Weighting		% Pass Mark
Project	Short course 1	KCW	N/A		Pass/Fail
Project	Short course 2	KCW	N/A		Pass/Fail
Project	Short course 3	KCW	N/A		Pass/Fail
c) Independent Study hours				Notional Hours	
Personal practice/study				28	
d) Total student learning hours for module				100	

13. Reading & Resources
Students will receive guidelines, hand-outs and reading lists as appropriate to each short course.

17.5 Theatre Technology

1. Module Title	Theatre Technology
2. HE Level	4
3. Credit Value	55
4. SITS module code	TTC1006
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. applicable in the year of study	2
7. Module Leader	Head of Theatre Technology
8. Department	Production Arts

9. Aims of the Module

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

- Demonstrate an ability to analyse, interpret, and generate documentation and drawings.
- Demonstrate a positive, professional and inquisitive approach, with empathy for the work of the director and designer and for the creative process.
- Consistently demonstrate safe working practices and an awareness of the risk assessment process.
- Demonstrate effective use of equipment and software.
- Demonstrate an ability to perform in a range of appropriate production roles.

Indicative Content

- Understanding plans and documentation
- Health and Safety theory and practice
- Equipment theory, identification and application
- Exploration of the process of sound, video, lighting design and automation
- Production activity
- Practical project work
- Roles and responsibilities in a production environment
- Use of appropriate software

10. Teaching & Assessment Methodology

Teaching

Taught classes aim to give students a basic grounding in the fundamental Theatre Technology skills followed by an opportunity to consolidate those skills in a series of projects as well as working on productions. Each project culminates in a showing to tutors, peers and invited guests. Students are invited to describe verbally and visually the process they have gone through to achieve the final piece. The four projects become increasingly self-directed throughout the year giving students the opportunity to gain experience and confidence in problem solving and time management.

Assessment

Typically, there are four projects. For example:

1) A Qlab video project designed by a video tutor, which reinforces the use of basic Qlab commands and which acts as a bridge between lessons and the production work in year 2. Students are encouraged to become more independent with technical support provided by staff. (after the video teaching in term 1)
2) A Pro-Tools sound project designed by a sound tutor, this enables students to gain an insight into the designer's process. Students work with a given video to produce a new soundscape/sound effect score for it. They are supported with skills sessions and tutorials and are expected to undertake independent research into their given piece well as manipulating and editing the sound. (early term 3)
3) A lighting design project in which students are required to find a stimulus, for example a poem or a piece of text, and are tasked with sourcing objects and /or a basic setting which they have to light to tell the tale. The pieces are videoed. The students have four skills sessions in Lighting Design and a briefing session but are otherwise encouraged to be self-directed (after the Lighting Design teaching in term 3).
4) A second lighting design project which is largely self-directed. Students can choose between 2 paper projects, either using CAD to light a self-selected music track or in depth research of light in the built or natural environment and its recreation in a theatrical context. (end of term 3)

In the first term students attend 10 skills sessions in Electrics and go on to work on junior roles on production work in the last few weeks of term 1 and in the second and third terms. Students rig and focus lighting, sound, video and rig set elements. They also attend 14 skills sessions in video, 13 in sound, and 9 in automation at various points in the academic year.

There are also written tests on Moodle for electrics, sound and automation knowledge. These occur at the end of the relevant sections of teaching. (end of term 1, end of term 2, end of term 3)

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:

A4.1, A4.2, A4.3, A.4, A.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.4, D4.1, D4.2, D4.3, D4.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	150
Supervised time in studio/workshop/productions/rehearsals	335
External visits	15

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	e.g. Qlab video project	KPE	20%	40% aggregate
Project	e.g. Pro-Tools sound project	KPE	20%	
Project	e.g. lighting design project 1	KPE	20%	
Projects	e.g. lighting design project 2	KPE	20%	
Written Exam	Electrics Test	KWE	N/A	Pass/Fail
Written Exam	Sound Test	KWE	N/A	Pass/Fail
Written Exam	Automation Test	KWE	N/A	Pass/Fail
Practical Work	Work on Productions in Year 1	KPE	20%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	50
d) Total student learning hours for module	550

13. Reading & Resources			
Title	Author	Publisher	Year
Production Arts VLE – H&S Guidelines and Method Statements			
Performance Lighting Design	Nick Moran	Methuen	2007
Theatre sound	John A Leonard	Theatre Arts	2001
Basics a beginners guide to stage sound	Peter Coleman	Entertainment Technology Press	2004
Basics a beginners guide to stage lighting	Peter Coleman	Entertainment Technology Press	2004
Flints Catalogue	Flint Hire & Supply	Flint Hire & Supply	Annual
Flying (Code of Practice for the Theatre Industry, part 2, chapter 1)	ABTT	ABTT	2000
The ABC of Theatre Jargon	Francis Reid	Entertainment Technology Press	2001
The Event Safety Guide - A guide to health, safety and welfare at music and similar events	Production Services Association	Production Services Association	2000
Time + Space: Design for Performance	Compiled by Peter Ruthven Hall and Kate Burnett	Society of British Theatre Designers	1999
Drawings and Model for productions	Freelance Design staff	-	-

17.6 Stage Management

1. Module Title	Stage Management
2. HE Level	4
3. Credit Value	55
4. SITS module code	SMT1009
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head of Stage Management and Costume
8. Department	Production Arts

9. Aims of the Module

At the completion of this module the student will be able to:

- Identify, and demonstrate practically the roles and responsibilities associated with the stage management team.
- Demonstrate teamwork and leadership skills.
- Demonstrate management skills and techniques in recording information, preparing reports and contributing to meetings.

Indicative content

Areas covered by teaching include:

- Roles and responsibilities of the stage management team
- Rehearsal process
- Technical rehearsals
- The creative team
- Props acquisition
- Management of opera and drama
- Cueing to music
- Blocking and cueing
- Production paperwork
- Marking up
- Photoshop

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from classes, practical exercises, project and research work in order to develop the students understanding of the roles and responsibilities of the Stage Management team within both drama and opera. Students' knowledge is embedded by the teaching elements being supported by independent project work.

Assessment

The module incorporates four assessed points, three projects worth 25% each plus student's practical work on productions throughout the year is continuously assessed and marked at the end of the module, which is also weighted as 25%.   Each component is marked by the tutor of the project.

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:
A4.1, A4.2, A4.3, A.4, A.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.4, D4.1, D4.2, D4.3, D4.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	73
Seminar	3
One-to-one class/tutorial	3
Practical classes/workshops	33
Supervised time in studio/workshop/productions/rehearsals	317
External visits	21

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	e.g. Cuing to Music Project	KPE	25%	40% aggregate
Project	e.g. Props Project	KPE	25%	
Project	e.g. Paperwork Project	KPE	25%	
Practical Work	Work on Productions in Year 1	KPE	25%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	100
d) Total student learning hours for module	550

13. Reading & Resources

Title	Author	Publisher	Year
The Stage Newspaper		The Stage	Weekly Paper
Contacts		Spotlight	Annual Publication
Opera Magazine			Monthly Publication
The Stage Online Website		The Stage	
Essentials of Stage Management	Maccoy Peter	A and C Black	2004
Stage Management – A Gentle Art	Bond D	Theatre Arts Books	1998
Stage Management – A Practical Guide	Copley S and Killner P	The Crowood Press	2001
Stage Management Handbook	Gail Pallin	Nick Hern	2003
Stagecraft – The Complete Guide to Theatrical Practice	Griffiths TR	Oxford Phaidon	2001
The Staging Handbook	Reid F	A and C Black	2001
Theatre Administration	Reid F	A and C Black	1983
The Oberon Glossary of Theatrical Terms	Winslow C	London Oberon	2011
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual

17.7 Costume

1. Module Title	Costume
2. HE Level	4
3. Credit Value	55
4. SITS module code	SCM1007
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable to the year of study	1
7. Module Leader	Head of Stage Management and Costume
8. Department	Production Arts

9. Aims of the Module

At the completion of this module the student will be able to:

- Understand and use appropriate equipment, skills and techniques used within the costume industry
- Identify the roles and responsibilities associated with costume and industry
- Develop safe working practice
- Demonstrate collaboration and team skills
- Understand and use paper work and administration appropriate to the costume department

Indicative content

Areas covered include:

- Roles & responsibilities associated to the costume Industry
- Health & Safety
- Introduction to Costume in TV
- Costume Continuity
- Introduction to Hair & Make Up
- Workroom equipment, identification and safe application
- Sewing and alteration skills
- Introduction to breaking down & dyeing of textiles
- Measuring costumes & performers
- Introduction to pattern cutting & the fitting Process
- Costume administration: (including costume plots, running & setting lists, budgets, buying & hire of costumes)

- Show running, dressing & quick changes
- Field trips
- Costume projects

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from classes, practical exercises, project and research work in order to develop the students understanding of the roles and responsibilities of the Costume Department within the management of both drama and opera productions. Students' knowledge is embedded by the teaching elements being supported by independent project work.

Assessment

The module incorporates four assessed points, three projects worth 25% each plus student's practical work on productions throughout the year is continuously assessed and marked at the end of the module, which is also weighted as 25%. Each component is marked by the tutor of the project.

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:
A4.1, A4.2, A4.3, A.4, A.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.4, D4.1, D4.2, D4.3, D4.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Lecture			45	
Seminar			6	
One-to–one class/tutorial			5	
Practical classes/workshops			62	
Supervised time in studio/workshop/productions/rehearsals			317	
External visits			15	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	e.g. Costume Project	KPE	25%	40% aggregate
Project	Dyeing & Breaking Down Project	KPE	25%	
Project	e.g. Alterations Project	KPE	25%	
Practical Work	Work on Productions in Year 1	KPE	25%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			100	

12. Module Pattern			
d) Total student learning hours for module		550	

13. Reading & Resources			
Title	Author	Publisher	Year
Costume Technicians Handbook	Rosemary Ingham & Liz Covey	Heinemann	1992
Costume Design (Film Craft)	Deborah Nadoolman Landis	ILEX Press Ltd	2012
Black – The History of a Colour	Michel Pastoureau	Press.Princeton.edu	2009
Fabric Painting & Dyeing for 'The Theatre'	Deborah M Dryden	Heinemann	1993
The Dictionary of Costume	Wilcox R Turner	Macmillan	1977
A Concise History of Costume	James Laver	Macmillan	1979
A History of Fashion vols. 1 & 2.	Kyoto Costume Institute	Taschen	2002
Elementary Sewing Skills	Carolyn NK Denham	Merchant & Mills	2014
Creating Historical Clothes: Pattern Cutting from Tudor to Victorian Times	Elizabeth Friendship	Batsford	2013
The Victorian Tailor	Jason MacLochlain	Batsford	2011
Seventeenth Century Women's Dress Patterns Book 1 & 2	Susan North & Jenny Tiramani	V & A Publishing	2011
Patterns of Fashion: Vols1- 4	Janet Arnold	Macmillan	2008
Corsets & Crinolines	Nora Waugh	Theatre Arts Books	1990
A History of Men's Fashion	F Chenoune	Flammarion	1993
The Costume Society	info@costumesociety.org.uk		
V & A resources:	VAM		

17.8 Design Realisation

1. Module Title	Design realisation
2. HE Level	4
3. Credit Value	55
4. SITS module code	DRC1008
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head of Design Realisation
8. Department	Production Arts

9. Aims of the Module

At the completion of this module the student will be able to:

- Identify and demonstrate practically the role of the design realisation departments in the theatre making process.
- Demonstrate an ability to use models, visual references, working drawings and scale in the realisation of designs.
- Demonstrate a range of basic skills and techniques in prop making, scenic construction and scenic art.
- Use and maintain a range of tools and equipment
- Demonstrate a positive, safe, professional and inquisitive approach, with empathy for the creative process
- Use appropriate vocabulary and technical terminology.
- Participate in group discussions and problem solving.

Indicative Content

Areas covered include:

- Research, analysis and interpretation of two and three-dimensional references
- Scale and image transferral
- Working with models
- Tools and machinery
- Materials and hardware
- Construction techniques
- Flats, treads, raised platforms
- Sculpting, mould making & casting

- Polystyrene carving
- Colour
- Paint consistencies and application
- Basic painting techniques
- 3D illusion
- Texture
- Surfaces
- Protective finishes
- Group project
- Health and Safety theory and practice

10. Teaching & Assessment Methodology

Teaching

Taught classes aim to give students a basic grounding in the fundamental design realisation skills followed by an opportunity to consolidate those skills in a series of projects. Each project culminates in a showing to tutors, peers and invited guests. Students are invited to describe verbally and visually the process they have gone through to achieve the final piece. The three projects become increasingly self-directed throughout the year giving students the opportunity to gain experience and confidence in problem solving and managing their time.

Assessment

Typically, there are three projects:

1) A small set designed by a member of staff which is built, painted and has props made by the students and acts as a bridge between lessons and the production work later in the year. Students are encouraged to become more independent with technical support provided by staff.
2) A model box project taught by a professional designer which enables students to gain an insight into the designer's process. Students work from a given text to produce a 1:25 theatre model. They are supported with skills sessions and tutorials and are expected to undertake independent research into their given play as well as various model making techniques.
3) In their third project students are given a stimulus, for example a song or a folk tale, and are tasked with making puppets, sets and props with which to tell the tale. The piece is videoed and presented as a short film. Students normally have a taught session with a puppet maker and a sessions teaching in video editing but are otherwise encouraged to be self-directed.

In the first term students attend 8 skills sessions in Scenic Art, Props and Construction and go on to work on junior roles on production work in the second and third terms. Students undertake a 'production carousel' where they spend a few days in each department assisting and observing second and third years in their production roles.

Assessment marks are given at the end of each project. The small set project and the puppet project are marked by all staff in relation to the student's practical skills, professional skills and their supporting paperwork. In the case of the model box project staff meet with the designer leading on the project to discuss the students work and marks and feedback are awarded by the lead tutor. All projects and skill sessions/production work have a weighting of 25%.

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:

A4.1, A4.2, A4.3, A.4, A.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.4, D4.1, D4.2, D4.3, D4.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	3
Seminar	3
Group tutorial	5
One-to-one class/tutorial	10
Practical classes/workshops	100
Supervised time in studio/workshop/productions/rehearsals	128
External visits	6

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	e.g. Scenic Art Project	KPE	25%	40%
Project	e.g. Model Box Project	KPE	25%	aggregate
Project	e.g. Construction Project	KPE	25%	
Practical Work	Work on Productions in Year 1	KPE	25%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	200
Self-directed group rehearsal/study	75
Library-based study	20
d) Total student learning hours for module	550

13. Reading & Resources			
Title	Author	Publisher	Year
Making Stage Props – A Practical Guide	Wilson, A.	The Crowood Press	2003
The Mouldmaker's Handbook	Delpech, JP and Figueres, MA	A&C Black	2004
The Manual of Sculpture Techniques	Plowman, J	A&C Black London	2003
Scene Technology	Allyn & Bacon	Englewood Cliffs Prentice-Hall	1993
Stage Scenery its Construction & Rig.	Gillette, A S & J M	New York Harper & Row	1981 3rd Edn.
Stage Rigging Handbook	Glerum, J O	Carbondale Southern Illinois Uni. Press	2007
Stage Crafts	Hoggett, C	London Black	1975
ABC of Stage Technology	Reid, F	Methuen Drama	2007
Stage Setting for Amateurs & Professionals	Southern, R W	London Faber	1937
Scenic Art and Construction – a practical guide	Troubridge, E Blaikie, T	Wiltshire The Crowood Press	2002
Scenic Art for the Theatre: 3rd Ed.	Crabtree, S & Beudert, P	Focal Press	2011
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Theatrical Scene Painting – a lesson guide: 2nd Ed.	Pinnell, W H	Southern Illinois University Press	2008
Scenic Art for the Theatre	Crabtree, S & Beudert, P	Focal Press	2005
The Art of Woodgraining	Spencer, S	Macdonald & Co Ltd	1993
Handbook of Ornament	Sales Meyer, F.	Dover Publications,	2000
Surfaces: Visual Research for Artists, Architects and Designers	Juracek, J. A.	Thames and Hudson	1997
Period Finishes and Effects	Miller, M & J	Rizzoli International Publications	2003

17.9 Personal & Professional Development 2

1. Module Title	Personal & Professional Development 2
2. HE Level	5
3. Credit Value	10
4. SITS module code	PPD2001N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head of Stage Management and Costume
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- Enable the students to appraise their individual learning needs and negotiate these within the context of production based allocations.
- Enable students to integrate their learning and experience into their continuing personal and professional development
- Give students an informed overview on the work undertaken in the profession

Indicative Content

Areas covered include:

A series of seminars and lectures introducing students to the world of work

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from classes, seminars and Industry based talks in order to develop the students' knowledge and understanding of the different elements of the industry and the possibilities for future employment. Classes cover topics for Personal Professional Development and preparation. The module incorporates a strand of talks by a varied range of visiting professionals, unions, associations and tax consultants.

Assessment

Attendance of all classes and talks are compulsory. In order to have passed the module, students must have successfully engaged with the opportunities made available to them. The module is assessed pass/fail on the basis of participation and engagement. A Professional Development Plan for Year 3 is produced by each student towards the end of the module that incorporates the identification of 3rd year show allocations, placement opportunities and Graduation Project ideas as well as a rationale statement with regard to their future careers.

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:
Production Arts: A5.3, A5.4, C5.2, C5.4
Video Design for Live Performance: B3, B5

12. Module Pattern					
a) Scheduled Teaching & Learning hours					
KIS Type			Contact Hours		
Lecture			15		
Seminar			5		
b) Assessment					
KIS Assessment Component	Detail		KIS code	% Weighting	% Pass Mark
Coursework	Satisfactory participation and engagement		KPE	N/A	Pass/Fail
c) Independent Study hours				Notional Hours	
Personal practice/study				80	
d) Total student learning hours for module				100	

13. Reading & Resources			
Title	Author	Publisher	Year
Effective Communications for Arts and Humanities Students	Joan van Emden and Lucinda Becker	Palgrave Macmillan	2003
Edge Hill Teaching and Learning Development (writing essays, time and study management etc.)	Edge Hill student learning resources		
Skills4Study	free study skills resource for students		
support4Learning			
Skills for Success; The Personal Development Planning Handbook	Cottrell, Stella	Palgrave Macmillan	2010
Doing a successful research project using qualitative or quantitative methods	Martin Brett Davies	Palgrave MacMillan	2007

17.10 Production Practice 1

1. Module Title	Production Practice 1
2. HE Level	5
3. Credit Value	125
4. SITS module code	PPC2002
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable to the year of study	2
7. Module Leader	Head of Pathway depending on the Allocation
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- Continue to encourage and develop positive and safe working practises and where appropriate be involved in risk assessments and risk management on productions.
- Enable the student to develop and implement their skills and understand production values through involvement in preparing, fitting up, rehearsing, running and striking productions.
- Extend and develop professional communication skills which are transferable through involvement with the management of productions.
- Introduce the student to production paperwork and financial systems which may be appropriate to their role.
- Extend their knowledge of equipment and techniques associated with their area of study.
- Develop team-working skills.

Indicative Content

Students undertake a variety of roles on Guildhall productions or projects, putting into practice and developing skills they have learned in year 1. Role allocations will be set at the beginning of the academic year. Allocations are blocks of time usually between 3-6 weeks and may consist of a single role on 1 production, or may consist of single role working across multiple productions taking place at that time. In this module students will usually undertake up to 5 distinct allocations, the number of allocations each student undertakes may vary according to the length of time spent on each allocation.

All allocations are marked individually and are equally weighted to give a single overall mark for Production Practice.

Examples of roles undertaken in this year are:

Design Realisation Pathway	Theatre Technology Pathway	Stage Management Pathway	Costume Pathway
Assistant Carpenter	Lighting Operator / Stage LX	ASM	Costume Assistant
Assistant Scenic Artist	Sound/Video Assistant		
Props Assistant	Stage Technician		

Students undertaking Stage Management will be allocated in a Costume Assistant Role. Costume students can opt for 1 other allocation in an alternative discipline or opt for a Costume Skills Project

Stage Management Pathway	Costume Pathway
Costume Assistant	Costume Skills project / one of the below
	Construction Assistant
	Scenic Art Assistant
	Props Assistant
	Production Assistant
	Stage Electrician
	Sound/Video Assistant

Students who have not undertaken any prior work in their allocated role will be permitted to attend the relevant Associated Studies course as part of their allocation in Year 2.

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment.

Assessment

Students are assessed on their practical production activity across each allocation; the number of allocations each student undertakes may vary according to the length of time spent on each allocation. As part of the production activity, students are required to submit a portfolio on the final day of each allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation

action plan which is agreed at the start of the allocation, a journal which evidences the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account. The marks for each allocation are then averaged to create a single module mark.

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:
A5.1, A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.2, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4, D5.5

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Group tutorial	15
One-to-one class/tutorial	15
Supervised time in studio/workshop/productions/rehearsals	1170

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Work + - portfolio	KPE	100%*	40%

c) Independent Study hours	Notional Hours
Personal practice/study	50
d) Total student learning hours for module	1250

* while the weighting of each allocation will be equal, it will vary according to the number of productions the student participates in i.e. if a student undertakes 2 allocations each will carry a 50% weighting whereas 4 allocations will each carry a 25% weighting etc.

13. Reading & Resources

Title	Author	Publisher	Year
Distributed by production supervisor as required			

17.11 Stage Management Elective

1. Module Title   Stage Management Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SMN2003

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Head of Stage Management and Costume

8. Department   Production Arts

9. Aims of the Module

This module aims to give the student (through practical learning on a production) a basic understanding of the role of an ASM within a Stage Management Team and within a production.

Indicative Content

Students learn by active participation in the realisation of live Drama and Opera productions, through interacting with and observing peers, tutors and professionals. Personal reflection and practice is developed through individual sessions with programme tutors. Reflective discussions in both group and one to one settings reinforce professional practice.

- Production Planning
- Rehearsal Process
- Performances
- Post Production
- Stage Management and its function
- Appreciation of the work and requirements of other departments
- Health and Safety theory and practice

Prerequisites

Associated Studies – Stage Management option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Practical classes/workshops		10		
Supervised time in studio/workshop/productions/rehearsals		230		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

13. Reading & Resources			
Title	Author	Publisher	Year
The Stage Newspaper		The Stage	Weekly
Contacts		Spotlight	Annual
Opera Magazine			Monthly
The Stage Online Website		The Stage	
Essentials of Stage Management	Maccoy Peter	A and C Black	2004
Stage Management – A Gentle Art	Bond D	London Black, New York Theatre Arts Routledge	1991,1997
Stage Management – A Practical Guide	Copley S and Killner P	The Crowood Press	2001
Stage Management Handbook	Pallin, Gail	Nick Hern	2003
Stagecraft – The Complete Guide to Theatrical Practice	Griffiths TR	Oxford Phaidon	2001
The Staging Handbook	Reid F	A and C Black	2001
Theatre Administration	Reid F	A and C Black	1983
The Oberon Glossary of Theatrical Terms	Winslow C	London Oberon	2011
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Theatre History Explained	Fraser Neil	The Crowood Press	2007

17.12 Production Assistant Elective

1. Module Title	Production Assistant Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	PRA2011
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Production Management Lecturer
8. Department	Production Arts

9. Aims of the Module

On completion of this module the student will:

- Be able to describe and demonstrate the role of the production assistant and their functions within the creation and realisation of productions
- Manage information and documentation associated with the role
- Have a positive, safe, professional and inquisitive approach, with empathy for the creative process
- Be able to handle scenic elements in a performance

Indicative Content

Areas covered include:

- The role of Production Assistant
- Use and maintenance of scenery and hardware
- Production activity from fit up to strike
- Flying and/or stage crew for a production

Prerequisites

There are no prerequisites for his module.

10. Teaching & assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action place which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students ae required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern

a) Scheduled Teaching & Learning hours				
KIS Type		**Contact Hours**		
One-to-one class/tutorial		6		
Supervised time in studio/workshop/productions/rehearsals		234		
b) Assessment				
KIS Assessment Component	**Detail**	**KIS code**	**% Weighting**	**% Pass Mark**
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%
c) Independent Study hours		**Notional Hours**		
Personal practice/study		10		
d) Total student learning hours for module		250		

13. Reading & Resources			
Title	Author	Publisher	Year
AutCAD a Handbook for Theatre Users (3rd Ed.)	David Ripley	Entertainment Technology Press	2010
Production Management (Application & techniques series)	Joe Aveline	Entertainment Technology Press	2002
Production Arts H&S Guidelines (VLE)	Production Arts Staff	Guildhall School	Updated Annually
Technical Standards for Place of Entertainment	ABTT/DSA	Entertainment Technology Press	2001
The ABC of Theatre Jargon	Francis Reid	Entertainment Technology Press	2001

17.13 Electrics Elective

1. Module Title   Electrics Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   LXC2005

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Lighting

8. Department   Production Arts

9. Aims of the Module

To give the student a basic appreciation of the role of an electrician on a production and an understanding of the function of an Electrics Department and its relation to the Lighting team and other departments.

Indicative Content

Students will learn by active participation in the realisation of lighting for productions within the Guildhall or in other venues. They will be supervised and instructed by tutors, other staff and other students at appropriate times.

- Production Preparation
- Rigging and Focussing
- Plan Reading
- Performance
- Plotting lighting states

Prerequisites

Associated Studies – Electrics option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation,

budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One-to–one class/tutorial	3
Supervised time in studio/workshop/productions/rehearsals	237

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	10

d) Total student learning hours for module	250

13. Reading & Resources			
Title	Author	Publisher	Year
Equipment manuals	Various	Various	Various
Performance lighting	Moran Nick	Methuen Drama	2007
Lighting and Sound magazine	Lee Baldock (ed.)	LSi Online	Monthly
www.etnow.com	Entertainment Technology	www.etnow.com	Digital
Production Arts VLE – H&S Guidelines and Method Statements			

17.14 Sound & Video Elective

1. Module Title	Sound & Video Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	SDC2006
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Sound and Lecturer in Digital Performance Technology
8. Department	Production Arts

9. Aims of the Module

To give the student a basic understanding of Production Sound and/or Video at Technician/associate designer level; an introduction to the role of the Sound & Video Department within a production or external project and its relationship to other departments; an introduction to the roles of Sound Designer, Sound Operator, Production Sound Engineer, Video designer, Video programmer, Video operator, Production Video Engineer and their responsibilities to a production/project.

Indicative Content

Students will learn by active participation in the realisation of the Sound and/or Video Design for productions/projects within the Guildhall School or in other venues. They will be supervised by tutors, other staff and other students at appropriate times.

- Production Preparation
- Minor repairs, cataloguing and maintenance
- Content creation and editing
- Rigging & Installation
- Audio Patching
- Plotting & Programming
- Alignment and keystoning
- Mapping and focusing
- Production Communications
- Onstage Foldback
- Musical Instrument Microphones
- Radio Mic Fitting & Management
- Performance Playback

- Video documentation

Prerequisites

Associated Studies – Sound/Video option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
One-to-one class/tutorial	3
Supervised time in studio/workshop/productions/rehearsals	237

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	10
d) Total student learning hours for module	250

13. Reading & Resources

Title	Author	Publisher	Year
Theatre Sound	John A Leonard	Theatre Arts	2001
Basics - A Beginners Guide To Stage Sound	Peter Coleman	Entertainment Technology Press Ltd.	2004
Sound for the Stage	Patrick Finelli	Entertainment Technology Press Ltd.	2002
Production Arts VLE – H&S Guidelines and Method Statements	Guildhall Staff	Guildhall School	Annual

17.15 Prop Making Elective

1. Module Title	Prop Making Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	PRC2007
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Prop Making
8. Department	Production Arts

9. Aims of the Module

- To enable the student to practice, develop and broaden their range of specialist prop making skills
- To continue to encourage and develop safe working practices whenever new materials are encountered
- To allow the student to observe the production process first hand, and to introduce the vocabulary necessary for everyday use. in a practical setting
- To develop an awareness of time management and multitasking

Indicative Content

Students undertake an assistant role in the department on Guildhall productions putting into practice and consolidating skills they first practiced in Year 1

- Use of the bandsaw, chop saw, circular saw and other workshop machinery
- Use of a range of hand tools
- Mould making in silicon and casting in a variety of materials
- Researching their given props makes and researching available materials
- Meeting and negotiating with the designer and other production departments

Prerequisites

Associated Studies – Props option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern

a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
One-to-one class/tutorial		5		
Supervised time in studio/workshop/productions/rehearsals		235		

b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	10
d) Total student learning hours for module	250

13. Reading & Resources			
Title	Author	Publisher	Year
Making Stage Props	Wilson, A.	The Crowood Press	2003
The Mould Makers Handbook	Delpech, JP and Figueres, MA	A&C Black	2004
The Manual of Sculpture Techniques	Plowman, J	A&C Black London	2003
Guildhall School Production Arts Health and Safety Handbook	Guildhall Schools Staff	Guildhall School	Annual
Year 2 Prop Making Manual	Pat Shammon	Guildhall School	Revised Annually

17.16 Scenic Art Elective

1. Module Title	Scenic Art Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	SAC2008
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Head of Design Realisation
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- Encourage a reflective and critical approach to individual work and the work of the team.
- Provide the opportunity to realise the painting of a designers model, with an awareness of the aesthetic and technical requirements while working as a member of a team
- Develop the skills and knowledge acquired at HE 1 in the context of a production.
- Develop the students understanding of the processes of costing, planning and organising the painting of scenery for a production.

Indicative Content

- Researching visual references.
- Researching materials colours and techniques for a given design
- Translating samples to scenery whilst working as a member of a team.
- Health and safety and general housekeeping.
- Organisation of space and resources and maintenance of equipment.
- Communicating with the designer and other production departments in a variety of contexts.
- Scene painting skills dependent on the requirements of the production
- Health and Safety theory and practice in production situations
- Appreciation of the work and requirements of other departments

Prerequisites

Associated Studies – Scenic Art option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern

a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
One-to-one class/tutorial			5	
Supervised time in studio/workshop/productions/rehearsals			235	

b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	10
d) Total student learning hours for module	250

13. Reading & Resources

Title	Author	Publisher	Year
Scenic Art and Construction – a practical guide	Troubridge, E Blaikie, T	Wiltshire The Crowood Press	2002
The Art of Woodgraining	Spencer, Stuart	Macdonald & Co Ltd	1993
Handbook of Ornament	Sales Meyer, F.	Dover Publications,	2000
Surfaces	Juracek, J. A.	Thames and Hudson	1996
Period Finishes and Effects	Miller, M & J	Rizzoli International Press	2003
Scenic Art for the Theatre	Crabtree, S & Beudert, P	Focal Press	2005
Theatrical Scene Painting – a lesson guide	Pinnell, W H	Southern Illinois University Press	2011
GSMD Production Arts Health and Safety Handbook	GSMD staff	GSMD	Annual
GSMD Production Arts Guidelines	GSMD staff	GSMD	Annual
Designer's model and reference	Freelance professional designer		

17.17 Scenic Constructive Elective

1. Module Title   Scenic Constructive Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SCN2009

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Scenic Construction

8. Department   Production Arts

9. Aims of the Module

This module aims to enable the student to gain a greater understanding of the role of the construction department within the production process and to acquire a base of practical scenery building skills by being part of the construction team for particular drama and/or opera productions.

Indicative Content

- Consolidate and expand construction skills acquired during first year associated study.
- As part of the construction team, build and fit up scenery for drama and/or opera productions as required.
- Interpret and work from designers' drawings and references.
- Be active in the control and maintenance of materials, equipment, and workspace.
- Liaise with and understand the impact on other departments of the construction department.

Prerequisites

Associated Studies – Construction option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting

third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern					
a) Scheduled Teaching & Learning hours					
KIS Type			Contact Hours		
One-to-one class/tutorial			5		
Supervised time in studio/workshop/productions/rehearsals			235		
b) Assessment					
KIS Assessment Component	Detail		KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio		KPE	100%	40%
c) Independent Study hours			Notional Hours		
Personal practice/study			10		
d) Total student learning hours for module			250		

13. Reading & Resources			
Title	Author	Publisher	Year
Scenic Art and Construction – A Practical Guide	Troubridge, E Blaikie, T	Crowood Press	2002
ABC of Stage Technology	Reid F	Methuen Drama	2007
Scene Technology	Arnold R L	Allyn & Bacon	1993
Stage Crafts	Hoggett C	London, Black	1975
Stage Rigging Handbook	Glerum J O	Carbondale, Southern Illinois Uni.Press	2007
Stage Scenery its Construction & Rigging	Gillette A S & J M	New York, Harper & Row	1981 (3rd Edn.)
Stage Setting for Amateurs & Professionals	Southern R W	London, Faber	1937
Supplier's catalogues and websites			

17.18 Costume Elective

1. Module Title	Costume Elective
2. HE Level	5
3. Credit Value	25
4. SITS module code	COC2010
5. Location of Delivery	Guildhall School
6a. Module Type	Practical
6b. Applicable in the year of study	2
7. Module Leader	Lecturer in Costume
8. Department	Production Arts

9. Aims of the Module

To provide the student (through practical learning on a production) an understanding of the role of costume assistant within a costume department.

Indicative Content

Students learn by active participation in the realisation of live productions, through interacting with and observing peers, tutors and professionals. Personal reflection and practice is developed through individual sessions with programme tutors. Reflective discussions in both group and one to one settings reinforce professional practice.

- Finding and sourcing of costumes
- Purchasing of materials & accessories
- Assisting with fittings and alterations
- Assisting with administration
- Running & maintaining of costumes for performances
- Strike and return of costumes
- Appreciation of the work and requirements of other departments
- Health and Safety

Prerequisites

Associated Studies – Costume option

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; assisting third year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

Students are assessed on their practical production activity on a specific allocation. Students are also required to submit a portfolio with supporting evidence of the work they have undertaken. The portfolio includes a journal, an allocation action plan which is agreed at the start of the allocation, and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account.

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:
Production Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5, B3, B5, C3, D1

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
One-to-one class/tutorial		5		
Supervised time in studio/workshop/productions/rehearsals		235		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

13. Reading & Resources			
Title	Author	Publisher	Year
Costume & Fashion: A Concise History	Laver J	London: Thames & Hudson	2012
The Dictionary of costume	Turner-Wilcox R	London: Batesford	1989
The costume Technician's Handbook	Ingham, R. & Covey, L.	Heinemann Educational Books	1992
Fashion of costumes 1200-1980	Nunn J	London: Herbert Press	1990
Designer's Drawings and reference	Freelance professional designer		
Guildhall School Production Arts Guidelines	Guildhall School staff	Guildhall School	Annual

17.19 Personal & Professional Development 3

1. Module Title	Personal & Professional Development 3
2. HE Level	6
3. Credit Value	50
4. SITS module code	PPD3001N
5. Location of Delivery	Guildhall School and Placement
6a. Module Type	Self-directed
6b. Applicable in year of study	3
7. Module Type	Programme Leader, Production Arts
8. Department	Production

9. Aims of the Module

This module aims to:

- Develop the student's capacity to reflect intelligently on the integration of their learning and development into their professional practice
- Help students be open minded in relation to self-reflection, research and their professional development
- Enable students to communicate and present their ideas, professional development and research in an appropriate form
- Provide the opportunity for students to further their development within the context of a professional secondment
- Encourage and develop awareness of their professional relationships with external professional practitioners
- Provide the opportunity and support to enable students to explore, develop and evidence a personal enquiry into an area of their developing professional practice
- Promote critical analysis, evaluative skills and individual judgement
- Encourage further contacts with the industry

Indicative Content

Students are required to organise a professional secondment of between 4 and 6 weeks in their final year. As a minimum, the work placement should consist of two consecutive weeks.

Students meet at least once a term with their personal tutors to discuss their progress and development and to feedback experiences on the programme.

Students will also undertake an independent inquiry the format of which will vary depending on the nature of the project and the subject. The following are anticipated possibilities:

- Production Project submission to evidence the student's continuous exploration and development of their practice based enquiry. This would include working drawings, photographs, digital, video and or audio examples where necessary. An essay (2,000-2,500) documenting the rationale behind the project, its development and its outcome will be submitted and supported by the student during an oral review.

OR

- Creative Project - a topic involving some type of experimentation or project that allows a student to develop techniques relating to their field of study, supplemented by a project portfolio. This may be performance or workshop based. A written evaluative essay, not less than 2,000 or more than 2,500 words documenting the experimentation or project process will be submitted and supported by the student during an oral review.

OR

- A written Research Project (6,000 – 7,000 words) presenting the findings and conclusions from the research. This should include references to the research methods and relevant appendices supported by the student during an oral review

10. Teaching & Assessment Methodology

Teaching

This module is self-directed. Students are able to seek tutorial support where appropriate, but are expecting to purse their own independent lines of enquiry in order to produce their own work.

Assessment

The work placement is pass/fail and requires the student to submit their weekly placement reports which are reviewed by the relevant Head of Pathway.

Assessment methods for the Graduation Project vary depending on the option selected by the student.

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:

A6.1, A6.2, C6.2, C6.3, D6.2, D6.3, D6.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	10
One-to–one class/tutorial	20
Placement(s)	240

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark	
Progress Report	Work Placement weekly reports and evaluation	KPE	N/A	Pass/Fail	
Option 1 – Production Project					
Coursework	Production Portfolio or Critical Evaluation	KCW	40%	40%	
Self-reflective account	Evaluative Essay 2,000-2,500 words	KCW	30%	40%	
Viva voce	Oral Review	KPE	30%	40%	
Option 2 – Creative Project					
Project	Student devised creative project	KPE	40%	40%	
Portfolio	Creative Project Portfolio	KCW			
Self-reflective account	Evaluative Essay 2000-2500 words	KCW	30%	40%	
Viva voce	Oral Review	KPE	30%	40%	
Option 3 – Research Project					
Coursework	Research Paper 6000-7000 words	KCW	70%	40%	
Viva voce	Oral Review	KPE	30%	40%	

c) Independent Study hours	Notional Hours
Personal practice/study	230
d) Total student learning hours for module	500

13. Reading & Resources			
Title	Author	Publisher	Year
Effective Communications for Arts and Humanities Students	van Emden, J. and Becker, L.	Palgrave Macmillan	2003
Edge Hill Teaching and Learning Development (writing essays, time and study management etc.)	Edge Hill student learning resources		
Skills4Study	free study skills resource for students		
Support4Learning			
Skills for Success; The Personal Development Planning Handbook	Cottrell, S.	Palgrave Macmillan	2010
Doing a successful research project using qualitative or quantitative methods	Brett Davies, M.	Palgrave MacMillan	2007

17.20 Production Practice 2

1. Module Title   Production Practice 2

2. HE Level   6

3. Credit Value   110

4. SITS module code   PPC3003

5. Location of Delivery   Guildhall School

6a. Module Type   Practical and Placement

6b. Applicable in the year study   3

7. Module Leader   Programme Leader, Production Arts

8. Department   Production Arts

9. Aims of Module

- Prepare the student for entry level employment
- Integrate and consolidate the students' understanding of theatre production by working in leading roles on multiple productions; taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment.
- Enable students to work with students, staff and members of the creative team to manage and create productions.
- Consolidate the student's knowledge of technical and IT skills, and of theatre vocabulary and practice.
- Consolidate and develop areas of management of Health and Safety.
- Develop critical and analytical problem solving skills.

Indicative Content

Students undertake leading roles on Guildhall productions or projects, putting into practice and developing skills they have learned in year 2. Roles will be allocated at the beginning of the academic year and will follow on from those undertaken in Production Practice 2, i.e. where a student has taken an assistant role in year 2 they may then go on to take a leading role in year 3. The number of allocations each student undertakes may vary according to the length of time spent on each allocation.

Examples of roles undertaken in this year are:

Technical Pathway	Design Realisation Pathway	Stage Management Pathway	Costume Pathway
Production/Technical Manager	Scenic Carpenter	Stage Manager	Costume Supervisor
Lighting Designer	Scenic Artist	Deputy Stage Manager	Costume Assistant
Chief Electrician	Prop Maker	Assistant Stage Manager	
Production Electrician			
Sound Designer			
Sound Number One			
Production Sound			

Students may also undertake one role which builds on skills developed in Year 2 Elective, or Production Practice 1. Examples of roles undertaken in this year are:

Costume Pathway	Stage Management Pathway	Design Realisation Pathway	Technical Pathway
Construction Assistant	Construction Assistant	Production Assistant	Assistant Stage Manager
Scenic Art Assistant	Scenic Art Assistant	Stage Electrician	Costume Assistant
Props Assistant	Props Assistant	Sound/video Assistant	Construction Assistant
Production Assistant	Production Assistant	Assistant Stage Manager	Scenic Art Assistant
Stage Electrician	Stage Electrician	Costume Assistant	Props Assistant
Sound/video Assistant	Sound/video Assistant		
Assistant Stage Manager	Costume Assistant		

Students from any pathway may request the opportunity to Production manage in their final year. Students who have not undertaken a Production Assistant role in their second year, may be required to attend an interview with the Production Management staff.

10. Teaching & Assessment Methodology

Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of theatre production by working in roles on productions; adopting leading roles and taking responsibility for the preparation, budgeting, planning and realisation of productions in a realistic production environment.

Assessment

Students are assessed on their practical production activity across each allocation; the number of allocations each student undertakes may vary according to the length of time spent on each allocation. As part of the production activity, students are required to submit a portfolio on the final day of each allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance.

The practical work and portfolio, elements of which students are required to produce as part of their production duties, are marked holistically with a single mark awarded taking both assessment elements into account. The marks for each allocation are then averaged to create a single module mark.

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:
A6.1, A6.2, A6.3, A6.4, A6.5, B6.1, B6.2, B6.3, B6.4, C6.1, C6.2, C6.3, C6.4, D6.1, D6.2, D6.3, D6.4, D6.5, D6.6

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Group tutorial		16		
One-to–one class/tutorial		8		
Supervised time in studio/workshop/productions/rehearsals		336		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity Practical work Production Allocation + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		740		
d) Total student learning hours for module		1100		

* while the weighting of each allocation will be equal, it will vary according to the number of productions the student participates in i.e. if a student undertakes 2 allocations each will carry a 50% weighting whereas 4 allocations will each carry a 25% weighting etc.

13. Reading & Resources			
Title	Author	Publisher	Year
Distributed by production supervisor as required.			

18. Assessment Criteria – BA in Production Arts

School-wide undergraduate assessment criteria for levels 4, 5 and 6		**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
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	85+	An exceptionally compelling level - significantly 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- significantly 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	An exceptionally compelling level - significantly 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 solutions in a confident and engaging way that commands trust and respect in a managerial context. Actively listening to other opinions, being open to change and confidently adapting behaviour and	An exceptionally compelling level - significantly exceeds the material Exceptional work that, through its overall originality and rigour within the discipline as a whole, influences how practitioners, academics and students think about their discipline. Demonstrating exceptional and innovative time and resource management skills. Demonstrates an exceptional level of preparation and personal organisation applying theoretical and technical

| School-wide undergraduate assessment criteria for levels 4, 5 and 6 | | 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 pioneering, original, innovative and insightful.

Makes decisions based on an extensive range of evidence demonstrating an | both professionally and publicly

Performs the role at a level that would immediately be commended in a major world-class performing arts environment

Exceptional presentation using a wide and imaginative range of resources and consistently achieving high professional standards. | solutions appropriately for the benefit of the project in a wholly supportive manner.

Clear, insightful and inspiring communication showing and exceptional level of ability to discuss their subject. | knowledge to provide an environment in which all participants can thrive.

Demonstrates exceptional personal accountability driving projects through to completion and achieving exceptionally high outcomes. |

School-wide undergraduate assessment criteria for levels 4, 5 and 6		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 outstanding performance			
School-wide undergraduate percentage ranges for	70-85	An excellent level Demonstrates an excellent depth and breadth of knowledge and skills that is accurate, relevant and informed by a	An excellent level Excellent application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical	An excellent level Excellent communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process.	An excellent level Excellent work that through its overall originality and rigour, influences how practitioners, academics and students think about their discipline.

School-wide undergraduate assessment criteria for levels 4, 5 and 6		**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
		high level of independent learning. 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 an	command which is imaginative and creative. Performs the role at a level that would be immediately accepted in a professional performing arts environment. Excellent presentation using a wide and imaginative range of resources and achieving professional standards.	Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that inspires trust and respect. Actively listens to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project. Clear and insightful communication showing an excellent level of ability to discuss their subject.	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 succeed. Demonstrated excellent personal accountability driving projects through to completion in a thoroughly professional manner.

School-wide undergraduate assessment criteria for levels 4, 5 and 6		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
		extensive range of evidence, demonstration an excellent ability to compile ideas into a new whole or propose alternative solutions. Supports others in achieving peak performance.			
School-wide undergraduate percentage ranges for	60-69	A very good level Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and	A very good level Clear and convincing capacity to engage with the project demonstrating clear integration of creative insight and technical ability.	A very good level Confident communication demonstrating an ability to analyse and reflect on their work, and its contribution to the collaborative process.	A very good level Demonstrating very good time and resource management skills. Demonstrates very good level of preparation and personal organisation considering

| School-wide undergraduate assessment criteria for levels 4, 5 and 6 | | 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 |
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| | | informed by a high level of scholarship.

Very good integration of principles, theories and techniques.

Consistently meets the expected outcomes demonstrating very good understanding which is largely original, innovative and insightful.

Makes decisions based on a range | Performs the role at a very good level that would be expected in a professional performing arts environment.

Very good presentation using a wide range of resources. | Very good interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that gains trust and respect.

Listening to other opinions and being open to change and adapting behaviour and solutions appropriately for the benefit of the project.

Clear communication showing a very good level of ability to discuss their subject. | theoretical and technical knowledge to provide an environment in which all can progress.

Very good level of accountability seeing projects through to completion and achieving positive results. |

| School-wide undergraduate assessment criteria for levels 4, 5 and 6 | | 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

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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
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Punctuality, attendance and personal organisation
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|---|---|---|---|---|---|
| | | of evidence with an ability to compile ideas into a new whole or propose alternative solutions. | | | |
| School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors | 50-59 | A good level

Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and informed by some scholarship.

Consistently meets the expected | A good level

Consistent capacity to engage with the project demonstrating good integration of creative insight and technical proficiency.

Performs the role sufficiently well to be accepted in a professional performing arts | A good level

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 for the benefit of the project. | A good level

Demonstrating good satisfactory time and resource management skills.

Demonstrates a good level of preparation and personal organisation utilising some theoretical and technical knowledge to provide a good working environment. |

School-wide undergraduate assessment criteria for levels 4, 5 and 6		**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
		outcomes demonstrating good I understanding. Breaks down tasks or ideas into simpler parts and produces evidence to support decisions.	environment at entry level with potential to rapidly advance. Good presentation using a limited range of resources.	Coherent communication showing a good level of ability to discuss their subject.	Good level of accountability seeing projects through to completion and achieving good outcomes.
School-wide undergraduate percentage ranges for	40-49	A satisfactory level Meets the expected outcomes demonstrating a satisfactory level of understanding of the facts.	A satisfactory level Performs the role sufficiently well to be accepted into a performing arts environment at entry level.	A satisfactory level Satisfactory communication that on occasions lacks coherence. Satisfactory ability to present and negotiate ideas which contributes to the development of the team.	A satisfactory level Demonstrating satisfactory time and resource management skills. Demonstrates a satisfactory level of preparation and personal organisation with some reference to theoretical and

		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
School-wide undergraduate assessment criteria for levels 4, 5 and 6		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
		Displays ability to apply knowledge to actual situations. Achieves the learning outcomes at a satisfactory level requiring frequent support.	Satisfactory commitment and motivation to produce satisfactory work.	Tries to take into account others' opinions and solution with evidence of a willingness to adapt ideas for the benefit of the project. Satisfactory understanding of the collaborative process.	technical knowledge resulting in provision of a satisfactory working environment. Consistently accountable and seeing projects through to completion achieving satisfactory outcomes.
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	30-39	An unsatisfactory level Demonstrates a low level of knowledge and skills. Unable to integrate principles, theories and techniques.	An unsatisfactory level Does not yet show potential to be able to perform the role sufficiently well to be accepted in a professional performing arts environment.	An unsatisfactory level Frequently incoherent communication lacking capacity to describe their work; very little understanding of the nature of the collaborative production process Lacking in interpersonal skills. Not presenting ideas in a coherent way	An unsatisfactory level Demonstrating poor time and resource management skills. Demonstrates a poor level of preparation and personal organisation with very little reference to theoretical and technical knowledge resulting in a poor working environment.

School-wide undergraduate assessment criteria for levels 4, 5 and 6		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
		Does not meet the expected outcomes demonstrating a lack of understanding of the facts and inability to remember previously learned information. Indecisive and unable to apply knowledge to actual situations. Unable to work without support. Unable to put	Lack of commitment to produce work of an acceptable standard. Poor presentation and unable to use a range of resources.	leading to alienation from the rest of the team. Unable or unwilling to adapt behaviour or solutions or conversely making changes without any attempt to negotiate a mutually acceptable solution. Limited communication showing an unsatisfactory level of ability to discuss their subject.	Lack of accountability or responsibility for completing tasks. Not aspiring to achieving required outcomes.

School-wide undergraduate assessment criteria for levels 4, 5 and 6		**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
		guidance into action.			
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	0-29	An unacceptable level- poor, clear fail Work that is of such poor quality that it needs to be entirely re-presented (i.e. serious misunderstanding of the subject/assignment); non-serious attempt at the assignment (i.e.	An unacceptable level- poor, clear fail Work that has failed to meet any of the Learning outcomes. Non-attendance. No work produced to enable assessment.	An unacceptable level- poor, clear fail Incoherent communication with no capacity to describe their work; no evidence of understanding of the nature of the collaborative production process. Very poor interpersonal skills. Alienation from the rest of the team. Unable to work with others. Behaviour unacceptable.	An unacceptable level- poor, clear fail Work that completely misrepresents or misunderstands thinking in the discipline. Demonstrating no ability to manage time or resources. Lack of attendance. Demonstrates no understanding of what preparation is required for the role. Little or no preparation or personal organization displayed.

| School-wide undergraduate assessment criteria for levels 4, 5 and 6 | | 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 |
|---|---|---|---|---|---|
| | | severely incomplete work).

Not fluent or comprehensible; poor use of language and poor presentation. | | | Avoiding responsibility and failing to complete tasks. Not demonstrably caring about the standard of the final outcome. |