

# BA in Production Arts

Programme & module specifications & assessment criteria for 2022-2023

*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.

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## **1. Programme Title**

BA in Production Arts

## **2. Programme Accredited by (if applicable)**

N/A

## **3. Final qualification and level of award**

BA (Hons) Production Arts (+ pathway title)

## **4. Exit awards (where relevant)**

Level 5: Diploma of Higher Education in Production Arts (+ pathway title)

Level 4: Certificate of Higher Education in Production Arts (+ pathway title)

## **5. Relevant QAA subject benchmarking group(s)**

Dance, Drama and Performance (2019)

## **6. SITS code**

UBARTPRAR

## **7. Approved for the year of study**

2022-2023

## **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).

*“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”.*

The programme aims to:

- Develop appropriate communication and interdisciplinary skills involved in Production Arts and collaborative performance making.
- Prepare the student for employment and lifelong sustainable careers in a rapidly changing industry.
- Enable the student to be confident and competent in the use of existing and emerging technologies, relevant to their pathways.
- Foster an approach to learning as a life-long activity through the process of reflection and self-appraisal promoted by the Programme.
- Promote the long-term impact on the work we do and to collaboratively consider sustainability and the impact of waste.

## 11. Criteria for admission to the Programme

### 11.1 Selection Process

The department opens 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 where appropriate via SKYPE or Zoom. The programme normally attracts on average four applicants for every available place.

Interviews are held during the spring term. In addition to interview all applicants are invited to spend a whole day in the Production Arts Department. They are given an introduction to the Programme, the events of the day and a tour of the School and the Production Arts areas in particular. Wherever possible, applicants watch a rehearsal, part or all of a technical rehearsal, dress rehearsal or matinee performance of a production.

Applicants are interviewed by a panel, which usually consists of the relevant Head of Pathway plus one or two lecturers from the programme team. Applicants will participate in pathway specific activities in order to give a basic overview of the type of work they may be involved in. The applicants are stewarded by current students who are able to offer applicants support, advice and information throughout the day.

All staff involved in the interview process confer and make a decision based on merit, as well as the suitability and potential of the applicant.

The department asks all applicants to complete a feedback questionnaire about their experiences during the interview day. This feedback is 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

The programme team consider diversity to be an enriching and vital part of performance-making and welcome applications from individuals with disabilities and encourage them to disclose relevant information regarding any disability when completing their application form, thereby enabling any additional support required to be provided during the interview process.

Students should normally be 18 years old on entry to the programme. The Production Arts Department follows a school-wide process for admitting students under the age of 18.

## **11.2 Standard Entry Requirements**

Normally applicants 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 applicants who do not have English as their first language must 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**

In exceptional circumstances, candidates whose abilities match the standards required for entry to a programme but whose formal qualifications do not meet the standard entry requirements may still be considered.

The Production Arts programme complies with a school-wide 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 at this time.

## 12. Programme Level Intended Learning 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 (2014) in order to demonstrate the progressive nature of teaching and assessment. These outcomes have been formulated with reference to the QAA Benchmarks for Dance, Drama and Performance (2019).

Reference has also been made to criteria and standards set by the Association of British Theatre Technicians (Bronze Award), Association of Lighting Designers, Association of Sound Designers, Association of British Theatre Technicians, Stage Management Association, Screen Skills, BECTU and Equity unions in order to ensure professional relevance.

[\* = transferable skill]

<b>A. Technique and knowledge</b>		
Subject benchmark reference: Dance, Drama & Performance: 7.9, 7.10, 7.11		
<b>Year One – level 4</b>	<b>Year Two – level 5</b>	<b>Year Three – level 6</b>
A4:1* Evidence a range of relevant research from a variety of sources.	A5:1* Evidence, evaluate and apply relevant research from a variety of sources.	A6:1* Evidence, evaluate, apply and review relevant research from a variety of sources.
A4:2* Identify and use appropriate tools and equipment.	A5:2* Appropriately select and use standard and specialist tools, equipment and/or IT.	A6:2* Demonstrate a detailed and comprehensive understanding of their skills, processes and techniques using specialist tools, equipment and/or IT.
A4:3 *Demonstrate an understanding of the basic aspects of their technical and creative skills.	A5:3* Demonstrate a clear understanding of their technical and/or creative skills and processes.	A6:3* Demonstrate a comprehensive understanding of their technical and /or creative skills and processes.
A4:4* Demonstrate an understanding of the relevant production/project process.	A5:4* Demonstrate a clear and informed understanding of the relevant production/project process.	A6:4* Demonstrate a critical and informed understanding of professional production processes.
A4:5 Identify Health & Safety & sustainability	A5:5 Evaluate the Health and Safety & sustainability implications of tasks and engage in the process of	A6:5 Evaluate the Health and Safety & sustainability implications of tasks and lead in the



<b>Year One – level 4</b>	<b>Year Two – level 5</b>	<b>Year Three – level 6</b>
implications in a range of tasks.	ensuring and documenting safe working.	process of ensuring and documenting safe working.
A4:6 Identify and resolve potential problems and technical challenges.	A5:6 Identify, analyse and resolve problems and technical challenges in a range of different situations.	A6:6 Predict, avoid and/or resolve problems and technical challenges in a range of different contexts.

## **B. Performance and/or creative output**

Subject benchmark reference: Dance, Drama & Performance: 7.9, 7.10, 7.11

<b>Year One – level 4</b>	<b>Year Two – level 5</b>	<b>Year Three – level 6</b>
B4:1 Create appropriate material in response to creative briefs.	B5:1 Interpret creative briefs and ideas and produce a range of appropriate responses.	B6:1 Interpret and respond to creative briefs and ideas by developing a range of solutions which contribute sensitively to the project.
B4:2* Engage with the creative aims of the project.	B5:2* Engage with and contribute to the creative aims of a project.	B6:2* Contribute to innovation and creativity through thoughtful engagement with the creative aims of a project.
B4:3* Engage with project briefs.	B5:3* Engage with project briefs in a positive and collaborative manner.	B6:3* Lead on the implementation of project briefs in a positive, collaborative and reflective manner.
B4:4* Use feedback to develop ideas.	B5:4* Analyse and evaluate feedback from others to develop ideas.	B6:4* Analyse and evaluate feedback from others to develop innovative and creative contributions to the project.

### **C. Communication and artistic values**

Subject benchmark reference: Dance, Drama & Performance: 7.9, 7.10, 7.11

<b>Year One – level 4</b>	<b>Year Two – level 5</b>	<b>Year Three – level 6</b>
C4:1* Engage, participate and reflect on their learning.	C5:1* Actively learn and seek out opportunities to further develop their abilities through participation, observation, analysis and self-evaluation.	C6:1* Actively learn and contribute to the learning of others through participation, observation, critical evaluation, synthesis of ideas and discussion.
C4:2* - Communicate appropriately, accurately and reliably in written and verbal skills.	C5:2* Communicate information appropriately, accurately and effectively in written and verbal skills.	C6:2* Communicate complex concepts accurately with clarity and insight in written and verbal skills.
C4:3* Be self-motivated and use their initiative to achieve goals.	C5:3* Be self-motivated, use their initiative and encourage others to succeed.	C6:3* Take the lead in motivating and enabling others to achieve the highest possible standards.
C4:4* Adopt a flexible and open-minded approach to their work.	C5:4* Adopt a flexible, open-minded and considerate approach to their work.	C6:4* Adopt a flexible, open-minded and generous approach to their work, actively recognising the contribution of all participants in the success of each project.

### **D. Professional protocols**

Subject benchmark reference: Dance, Drama & Performance: 7.9, 7.10, 7.11

<b>Year One – level 4</b>	<b>Year Two – level 5</b>	<b>Year Three – level 6</b>
D4:1* Demonstrate sustained effort, concentration and focus on a particular task.	D5:1* Demonstrate sustained effort, concentration and focus on a range of tasks.	D6:1* Demonstrate sustained effort, concentration and focus on a broad range of tasks for extended periods.

D4:2* Demonstrate time management in their practice.	D5:2* Demonstrate effective strategies to ensure that tasks are completed in the time allocated.	D6:2* Demonstrate effective time management and personal organisational skills and have the ability to work well under pressure.
D4:3* Evidence their working process.	D5:3* Maintain clear and accurate records of their working processes.	D6:3* Maintain clear and accurate records of their own and their team's working processes.
D4:4* Demonstrate a collaborative attitude.	D5:4* Demonstrate an objective and collaborative attitude that is sensitive to the aims of the team.	D6:4* Demonstrate an objective and professional attitude that is sensitive to the creative process.
D4:5* Demonstrate an understanding of being part of a team.	D5:5* Demonstrate a collaborative and supportive understanding of being part of a team.	D6:5* Manage human resources sensitively and effectively to ensure a high standard of teamwork is achieved.
D4:6* Utilise a range of physical and/or financial resources.	D5:6* Manage physical and/or financial resources accurately.	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**

4100

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

Contact hours: 65%

Self-directed: 35%

The split of contact to self-directed hours may vary depending on the pathway module in year 1 and the choice of elective in year 2. The percentages are an average over the three years. Contact time on productions is high as staff mentor students throughout the productions/projects.

## **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 as well as other activities such as festivals and events. These productions/projects are often performed publicly, or via online streaming and the aims of the strategies are to promote professional standards.

The 1st year of the programme is based on the teaching of overarching core production skills, as well as specific pathway foundation skills. During the 2<sup>nd</sup> and 3<sup>rd</sup> year, students develop their skills by working on a range of productions/projects in specific roles (these are called allocations throughout the documentation, and may be spread across drama, opera and events), where they are able to grow and consolidate their knowledge in an experiential learning environment.

Students are encouraged to develop their skills in collaborative projects working with students from 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 result in a performance, or a recording, where professional standards are promoted.

Teaching is delivered by industry professionals with a sound knowledge and demonstrable experience of Higher Education including salaried staff and freelance practitioners who encourage both high production/project values and a high achievement in critical analysis. An emphasis is placed on teamwork, and the integration of departments is an essential part of the teaching 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 from 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 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 variety of sources is developed throughout the programme, culminating in a 3<sup>rd</sup> year 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 evaluate their progress and learning objectives. Students are introduced to each level of their degree at an induction session at the beginning of each new academic year.

Feedback is a key element of the programme strategy and is provided to students in a way that promotes learning and facilitates improvement. Students are also encouraged to give and receive constructive criticism. In the first year, students have regular tutorials with their Head of Pathway, and 2<sup>nd</sup> and 3<sup>rd</sup> year students have regular tutorials with their Production/Project Supervisor during the process and each allocation ends with a final tutorial.

Personal and 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, which was established in 2014 and is managed by Heads of Pathways and Production Arts & Drama Administration. Mentors are alumni of the programme who, on a voluntary basis, give their time to support the next generation of production artists. The mentor and mentee are introduced via the School, following which they continue to develop the relationship themselves; this often supports the students in finding work placements and possible future work.

Information about the assessment strategy is provided to students at the beginning of each academic year in an induction session, and assessment learning outcomes are discussed on a regular basis in the tutorials.

### Production Arts Department Principles

The department embraces a set of principles that encourages individual creativity and departmental collaboration:

- Be Creative
- Be Supportive
- Be Humble
- Be Respectful
- Be Courageous
- Be Forgiving
- Be Kind
- Learn to be the best of yourself
- We're all in it together

### Interface Between TT Pathway and VDLP/DDP – Sept 2022

The BA in Video Design for Live Performance (VDLP) / BA in Digital Design & Production (DDP) is a discrete programme in the Production Arts Department that develops and trains students to be professional practitioners in video design and its assorted related skills (animation, live capture, AR/VR etc.). However, the course shares the School and department ethos of health & safety, collaboration and supportive development which form significant aspects of the 1<sup>st</sup> year of study of both the current VDLP/DDP and BA in Production Arts (PA) degrees. Therefore both 1<sup>st</sup> year cohorts partake of collaborative learning across a number of shared year 1 modules to establish a foundation of skills which benefit both cohorts before they start to specialise in their chosen areas.

The Theatre Technology (TT) pathway of the BA in Production Arts degree also shares with DDP the initial video teaching at the beginning of year one that introduces both sets of students to the basics of video design and projection mapping (the Intro to Video project) where students are intermingled into small groups to again develop their collaborative creative skills. This collaborative development is further developed in the Group Project (Personal & Professional Development 1, shared with BA in Production Arts) and the Cross-school project (which also includes year 1 students from the Drama and Music departments).

In years 2 and 3 there are also opportunities for VDLP and production arts students to work together on various internal and external projects in various roles (Production Management, Stage Management, Sound Design, Lighting Design, Video Design and Technical Management etc. (and various supporting technical roles)). These roles offer diverse opportunities for students across all the BA in Production Arts pathways but particularly for TT students who share the more technical skill-base of installing audio and visual equipment and the associated design skills.

The opportunities for TT and VDLP/DDP students to collaborate on projects has grown significantly over the last three years with the successful implementation and development of the Guildhall Live Events (GLE) department who have established a significant precedent in developing and delivering commercial projects with external clients that require a range of skills and therefore a wealth of opportunities for students across the school (but particularly from the Production Arts Department) to engage and work collaboratively on large-scale projects across the country.

The video curriculum is predominantly delivered by the Lecturers in Video who make up part of the TT Teaching team and are managed by the Head of Theatre Technology who is the Head of Pathway for Theatre Technology and the Programme Leader for VDLP/DDP. Video teaching across both VDLP/DDP and TT is supplemented by various freelance lecturers / practitioners who bring unique and cutting-edge skills to the video curriculum. Students who work on external (GLE) projects also get to work with external clients and creatives from across the commercial events industry.

## **14.1 Year 1**

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

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 introduces students to the foundation skills of their pathway discipline and to a wider range of Production Arts Departments. Stage Management and Costume are single discipline pathways whereas Design Realisation covers prop making, scenic art and scenery construction. Theatre Technology covers lighting, sound, video and stage technology. All modules continue throughout the academic year and are usually assessed at the end of a block of teaching.

In year 1 all students also study the core modules of Personal & Professional Development 1, Contextual Studies, Stagecraft & Production Process and Associated Studies.

## **14.2 Year 2**

Students are required to acquire 155 credits at Level 5 of the FHEQ.

Production Practice 1 is a pathway specific module which allows the student to progress their learning from the year 1 pathway module in a variety of realised production/project roles. This is a long linear module spanning the academic year.

Productions/projects may consist of drama, opera, events, production arts projects or film projects.

There are two other core modules:

Personal & Professional Development 2 runs throughout the year and introduces students to key aspects of working in the industry. This consists of industry talks from practitioners across a variety of different areas, as well as sessions introducing the concept of working as a freelancer e.g. self-assessment and tax advice.

Additionally, students enrol on an Elective module must be from outside of their pathway, 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 135 credits at Level 6 of the FHEQ.

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

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

A placement within a professional environment or where appropriate an alternative experiential learning opportunity, which will last 4 weeks.

And

An independent Graduation Project. The students can chose one of the following options:

- A Research Project into an area of the student's developing professional practice;
- A Production Portfolio Project based on one of their final year projects or a critical evaluation of the design or direction of the production worked on;
- A Creative Project- which could be a make project, running an event of their own or undertaking a further production allocation (students undertaking a production allocation often chose to continue their Elective module of their 2<sup>nd</sup> year).

Students must complete the placement and project in order to pass this module.

In Production Practice 2 students undertake leading production roles, either in management positions or as members of a production's creative team. This is a long linear module that spans the whole academic year.



Occasionally, depending on their career aims, a student may also choose to continue to study in the subject area which they undertook as an Elective in year 2 as part of the Production Practice 2 module. This study will normally take the form of a production allocation (show role) which builds on their year 2 experience.

## 14.4 Teaching Methods

The Production Arts Programme adopts a student-centred 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-centred 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 to 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 or as part of 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 or streamed performances.

**Lectures** - are usually delivered to whole year groups and are primarily used in modules, which are delivered by a mix of blended learning. The student is presented with a specific idea and or body of knowledge, which leads to a discussion or analysis.

**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. These are usually delivered within the pathway groups.

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

**Industry engagement** forms part of the Contextual Studies module in year 1, students watch a variety of different industry events, either physically by in-person visits or virtually by engaging with online streamed events or museum/art gallery virtual tours. These are then discussed and analysed in lectures. This element of

teaching informs the students' Contemporary Theatre Portfolio. Alongside these a variety of field trips are arranged, where students are able to see first-hand the mechanics behind both large-scale and small-scale projects. Personal & Professional Development 2 embraces industry engagement with talks by professional practitioners, and also forms part of Production Practice 1 & 2 where students work on productions / projects with professional creative teams.

**Work Placements** provide students with a valuable opportunity to put their learning into practice in the real world. Self-directed learning promotes an entrepreneurial spirit and allows students the freedom to experiment with both new emerging and existing concepts.

The choice of Graduation Projects in the Personal & 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

**Continuous 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.

**Practical Activity:** Similarly, practical exercises and production activity concentrate on craft and technique in the context of professional industry. 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 developing practice in each allocation. The Production Portfolio gives greater insight to the activity undertaken by the student and helps inform the mark for that allocation assessment component. The Production Portfolio also includes a reflective journal, an Allocation Action Plan, which is written 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 undertaken on the allocation and highlights a student's achievements and areas for improvement.

The collaborative nature of the 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.

The range of assessments to be considered is as follows:

**Continuous assessment:** A tutor at any point in the delivery of the module can undertake this.

**Formative Assessment:** Students receive formative written assessment and an end of allocation tutorial after each of their allocations in Production Practice 1 & 2 and for their production activity work in their pathway module in year 1.

**Summative Assessment:** Students receive a final written assessment at the end of an assessed project in year 1, the Elective module in year 2, Personal & Professional Development in year 3 and Production Practice 1 & 2 in years 2 & 3.

**Pass/ Fail:** Some assessments are assessed on a pass/fail basis. Criteria for assessment is detailed in each module specification.

**Written Assignments/ Self-reflection:** There are written elements associated with a number of modules throughout the programme. In year 1 a reflective essay is written as a component of the Personal & Professional Development 1 module, reflective evaluation as part of Production Practice 1, 2 and the Elective Module and a self-evaluative essay as part of Personal & Professional Development 3 in year 3.

**Oral Review:** A viva voce style assessment is undertaken as part of the graduation project in the Personal & Professional Development 3 module in year 3.

**Peer Assessment:** Students undertake peer assessment as part of the Personal & Professional Development 1 in year 1. This is an important aspect of the group work undertaken, where reflecting on the work of peers encourages the development of personal self-reflection in future modules.

**Production Reviews:** 2<sup>nd</sup> and 3<sup>rd</sup> year students undertake a group review of their work and analyse the production process at the end of each production/ project.

**Tutorials:** Students received a minimum of 3 tutorials (start, mid and end of allocation) from their supervising tutor during their production/project allocations as part of the Production Practice 1 and 2 modules, and Elective modules. Students undertaking their graduation project as part of Personal & Professional Development 3 also receive tutorials from their supervising tutor, the emphasis here being on the student to organise them. Students in all years received regular tutorials with their Head of Pathway.

**Pastoral Tutor Tutorials:** All students have a pastoral tutor who is a member of staff outside of their own pathway who they have tutorials with on a regular, but slightly more ad hoc basis, throughout the year.

## 14.6 Arrangements for Feedback

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

<b>Year 1 Modules</b>	<b>Oral Feedback</b>	<b>Written Feedback</b>
Personal & Professional Development 1	Summative Oral feedback is provided following the group presentation.	Summative written feedback is provided within 15 working days following submission of the Evaluative Essay.
Stagecraft & 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 working days at the end of the module.
Contextual Studies	Oral feedback does not form part of this module.	Formative feedback is provided at the end of Term 1. Summative written feedback is provided within 15 working days following the end of the module.
Associated Studies	Formative oral feedback is provided by tutors on an ongoing basis throughout the duration of the 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 working 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 working 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 working 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 working days following an assessment point.

<b>Year 2 Modules</b>	<b>Oral Feedback</b>	<b>Written Feedback</b>
Personal & 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.	Formative written feedback is provided within 15 working days of the submission of the Production Portfolio at the end of each allocation. A summative mark is provided within 15 days of the end of the module
All Elective Modules	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 working days of the submission of the Production Portfolio at the end of an allocation.

<b>Year 3 Modules</b>	<b>Oral Feedback</b>	<b>Written Feedback</b>
Personal & Professional Development 3	Formative oral feedback is provided by the student's supervisor on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 working days following the final 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 working days of the submission of the Production Portfolio at the end of each allocation. A summative mark is provided within 15 days of the end of the module.

## **Additional Guideline Documents**

There are separate further guideline documents that give further details to students on different elements of their assessments:

[Written Work Guidelines 20-21](#)

[Production Allocation Evidence Based Portfolios Guidelines 20-21](#)

[Reflective Journal Guidelines 20-21](#)

[Graduation Project Guidelines 20-21](#)

[Production Arts Referencing Guidelines 20-21](#)

## Programme outline

Years and modules			
<b>Year 1</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	*Pathway specific module
Personal & Professional Development 1	10	4	
Stagecraft & Production Process	20	4	
Contextual Studies	20	4	
Associated Studies	10	4	
Stage Management*	60	4	
Costume *	60	4	
Theatre Technology*	60	4	
Design Realisation*	60	4	
<b>Year 1 TOTAL</b>	<b>120</b>	4	
<b>Year 2</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Personal & Professional Development 2	10	5	
Production Practice 1	120	5	
Elective Module	25		
<ul style="list-style-type: none"> <li>• Costume</li> <li>• Electrics</li> <li>• Production Assistant</li> <li>• Prop Making</li> <li>• Scenic Art</li> <li>• Scenic Construction</li> <li>• Sound</li> <li>• Stage Management</li> <li>• Video</li> </ul>			
<b>Year 2 TOTAL</b>	<b>155</b>	5	
<b>Year 3</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Personal & Professional Development 3	35	6	
Production Practice 2	100	6	
<b>Year 3 TOTAL</b>	<b>135</b>	6	

## Programme Diagram

### Year 1

Autumn Term	Spring Term	Summer Term
	Personal & Professional Development 1 (10 credits)	
Stagecraft & Production Process (20 credits)		
Contextual Studies (20 Credits)		
	Associated Studies (10 Credits)	
Stage Management * (60 credits)		
Costume * (60 credits)		
Theatre Technology* (60 credits)		
Design Realisation * (60 Credits)		

### Year 2

Autumn Term	Spring Term	Summer Term
Personal & Professional Development 2 (10 Credits)		
Production Practice 1 (120 credits)		
Students work on a number of pathway specific production / project allocations during the academic year		
Elective Module (25 credits)		
A student will be allocated to 1 production / project allocation of 6 weeks at one point during the academic year		

### Year 3

Autumn Term	Spring Term	Summer Term
<p>Personal &amp; Professional Development 3 (35 credits)</p> <p>Graduation Project (6 weeks)</p> <p>Work Placement (4 weeks)</p> <p>Students are allocated time in the timetable to undertake these components</p>		
<p>Production Practice 2 (100 credits)</p> <p>Students work on a number of pathway specific production / project allocations during the academic year</p>		

## 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



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

<b>Year 2</b>	<b>Module</b>	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	D5:6
	Personal & Professional Development 2			✓	✓					✓	✓						✓					✓		
	Production Practice 1	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓
	Electives	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓

Year 3	<b>Module</b>	A6:1	A6:2	A6:3	A6:4	A6:5	A6:6		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 Regulations**

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic regulatory framework* covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct. A student undertaking professional work in place of a project allocation will still be required to comply with all School regulations and any other regulations governing their programme of study.

### **16.1 Module Regulations**

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module.

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

### **16.2 Progression Requirements**

To progress from year 1 to year 2 a student must pass each module in year 1 with an aggregate mark of 40% or greater and acquire 120 credits.

To progress from year 2 to year 3 a student must pass each module in year 2 with an aggregate mark of 40% or greater and acquire 155 credits.

To pass year 3 a student must achieve an aggregate mark of 40% or greater in each module and acquire 135 credits.

### **16.3 Reassessment /Re-sit Procedures**

Where a student has failed an assessment component, or not met the minimum requirements to pass the module, the Programme Assessment Board will offer a re-sit of the failed assessment component, as laid out in the Academic regulatory framework.

Where a student cannot be reassessed in the same format as at the first attempt due to practical difficulties related to performance and/or collaborative work, the Programme Assessment Board may recommend an alternative form of assessment ("Special Scheme of Study") which equally meets the learning outcomes and standards.

The Programme Assessment Board may, exceptionally, recommend to the School Board of Examiners that the student be permitted to re-sit during the course of the following year, with or without attendance.

A re-sit fee will be payable.

All reassessment will be capped at the pass mark.

In the Production Practice 1 and 2 modules and the Elective module, the allocations require evidence and written reflection to meet the relevant learning outcomes. Late submission of the written work will result in a penalty being applied to the assessment component.

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 module component may be re-sat 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;

Failure at reassessment, where a failed module or component cannot be compensated for, may lead to a recommendation of Fail/Withdraw.

## **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, having exhausted any re-sit opportunities, a student fails to meet the pass 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 Periods of Study

The maximum period of study including any repeat years and/or periods of deferral or interruption will be the length of the programme plus two years.

## 16.7 Award Regulations

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

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

### Year 1: Award Regulations

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

The mark for the award will be the end of year mark based on the aggregated credit weighting of each module in year 1.

The classification of the Certificate Award shall normally be:

Classification	Minimum %
Distinction	70%
Merit	60%
Pass	40%

## Year 2: Pass and 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%

The classification of the Diploma Award shall normally be:

Classification	Minimum %
Distinction	70%
Merit	60%
Pass	40%

## 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 & Professional Development 3	25%

## 16.8 Further Regulations for Attendance and Engagement

The Production Arts Department embraces the conservatoire ethos of learning through practice. We believe that all students have a right to work in a supportive and collaborative environment with a responsibility to support each other's learning, through consistent attendance, punctuality and engagement.

All students working in the Production Arts Department are expected to attend and fully engage with all scheduled classes, production and learning activities.

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

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

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.

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. Unauthorised 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, 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 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.

## **16.9 Arrangements for Changing Pathway at the End of Year One**

Occasionally a student may wish to change pathway. Such a change will be disruptive to the student's learning and may impact on the learning of other students or on teaching and learning resources, and these factors must be taken into consideration. A change of pathway may be accommodated on the following exceptional basis at the end of year 1.

Students wishing to change pathways must apply to the Vice Principal & Director of Production Arts in writing by the end of week three in the summer term. All applications will normally be considered in week four of the summer term. The student will then attend an interview with a panel of staff composed of the Vice Principal and staff representatives from both the student's current pathway and their chosen substitute pathway. If, in the opinion of this panel, the student is considered to have the necessary skills and knowledge to undertake the new pathway the panel will consider the implications of a change of pathway on the student's learning and on the learning of other students. They will also consider the feasibility of such a change in terms of availability of resources and teaching spaces.

If the panel are persuaded that such a change is feasible the student will enter into a special scheme of study for year 2. They will normally be required to undertake the appropriate year 1 pathway module which will be considered an equivalent to the year 2 Elective and they will no longer be required to take the Elective. They will not be required to undertake the production elements of the year 1 pathway module and will receive 25 credits (i.e. a credit value equal to the value of the year 2 Elective).

The year 1 pathway classes may have some impact on the student's ability to undertake Production Practice 1. This will be taken into consideration by the panel who will not give permission for a change of pathway unless they are persuaded that overall the effect of the change will be ameliorated by not being required to undertake the Elective module.

## **16.10 Participation in Production Practice 2**

A student may, at the discretion of the Vice Principal & 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 Vice Principal & 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, the cost implications to the department may need to be considered.

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

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

#### 9. Aims of the Module

This module aims to:

- 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) A written peer observation is required.
- 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 facilitated 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 and Written Peer Observation is first marked by one of the module tutors and moderated by the module tutors accordingly.

<b>11. Learning outcomes:</b> 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, A4:2, A4:3, A4:4, A4:5, A4:6, B4:1, B4:2, B4:3, B4:4, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5.
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<b>12. Module Pattern</b>				
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	40%	40% aggregate
	Written Peer Observation	KCW	10%	
Presentation	Group presentation	KPE	50%	
c) Independent Study hours			Notional Hours	
Personal practice/study			80	
d) Total student learning hours for module			100	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Study Skills Handbook	Cottrell, S.	Palgrave Macmillan	2013
<a href="#">Skills4Study</a>		Free study skills resource for students	
<a href="#">Support4Learning</a>		Free learning resource	

## 17.2 Contextual Studies

<b>1. Module Title</b>	Contextual Studies
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	CTS1012N
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in year of study</b>	1
<b>7. Module Leader</b>	Lecturer in Design & Contextual Studies
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Develop the students' understanding of the historical contexts relating to the performing arts.
- Examine contemporary developments in performing arts.
- Introduce students to a series of critical and cultural lenses through which to view the work of Production Arts.

### Indicative Content

This module provides 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 engender connections between students of different disciplines.

- Gaining an overview, via lectures, of the history of the performing arts.
- Experiencing a broad spectrum of performance and/or related events. This might include theatre, opera, dance, art exhibitions, digital experiences, installation, or immersive events.
- Participating in discursive seminars in which resources supporting students' understanding of the performances will be shared, and critical evaluation will be encouraged via whole-group discussion points and small-group activities.
- Gaining an understanding, via lecture-seminar and participation through presentation, of contemporary concerns for practitioners in Production Arts.

## 10. Teaching & Assessment Methodology

### Teaching

Students see twelve different performances or performance-related events in order to critique 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.

Critical Lens classes are delivered via lecture and include a short programme of related student presentations at every session. Each taught class connects to a package of additional resources, whether real-world or online, that expand on the themes of the taught session. Students keep a visual and notational record of the six themes offered across the year and prepare one additional section, relating to their given subject for presentation. The six themes for the Critical/Cultural Lens lectures address a spectrum of contemporary concerns for practitioners in Production Arts, e.g., sustainability, social impact, everyday life as performance, the referencing of design movements in performance and works instigated by Production Arts practitioners.

Theatre History classes are delivered via lecture. Students organise their lecture notes into a timeline, giving a clear, chronological overview of the history of theatre.

### Assessment

The Theatre History Timeline and Critical Lens Record are assessed together as one folio, with the Contemporary Industry Journal assessed separately.

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

<b>11. Learning outcomes:</b> 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:
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Production Arts: A4:1, A4:4, B4:1, B4:2, B4:3, B4:4, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3.
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours				
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KIS Type	Contact Hours			
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Lecture	36			
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Seminar	24			
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External visits	54			
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b) Assessment				
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KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
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12. Module Pattern				
Folio Written Work	Theatre History Timeline and Critical Lens Record	KCW	60%	40% aggregate
Folio Written Work	Contemporary Industry 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 20 <sup>th</sup> Century	Eyre, R. and Wright, N.	Bloomsbury	2000
*The Cambridge Companion to Theatre and Science		Cambridge University Press	2020
Theatre History Explained	Fraser, N.	Crowood Press	2004
A History of the Theatre (2 <sup>nd</sup> Ed.)	Wickham, G.	Phaidon Press	1994
Ecoscenography <a href="http://www.ecoscenography.com">www.ecoscenography.com</a>	Beer, T.		2021
SBTD Sustainable Design Group <a href="http://www.theatredesign.org.uk/working-groups/sustainable-design-group/">http://www.theatredesign.org.uk/working-groups/sustainable-design-group/</a>	Society of British Theatre Designers		2021
Embracing Sustainable Theatre Design <a href="https://www.soutragilmour.com/media/files/Eco-design-board.pdf">https://www.soutragilmour.com/media/files/Eco-design-board.pdf</a>	Gilmour, S.		2021
*Performance in the 21st Century: Theatres of Engagement	Lavender, A.	Routledge	2016
Theatre and Protest	Shalson, L.	Red Globe Press	2017
*Theatre and Politics	Kelleher, J.	Red Globe Press	2009

<b>13. Reading &amp; Resources</b>			
*Theatre and Community	Fisek, E.	Red Globe Press	2019
Communities of Practice	Wenger, E.	Cambridge University Press	2000
Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance	Frieze, E. (ed)	Palgrave Macmillan	2017
Culture, democracy and the right to make art: The British Community Arts Movement	Jeffer, A. & Moriarty, G.	Bloomsbury	2018

## 17.3 Stagecraft & Production Process

<b>1. Module Title</b>	Stagecraft & Production Process
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	SPP1004N
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Lecturer in Production Management
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Train the student in safe practices to enable them to work safely in the stage environment with induction to Health and safety legislation and risk assessment.
- Train the student in basic stagecraft.
- Introduce the student to the Production Process.
- Introduce the student to sustainability in the Theatre and Performing Arts.
- Give a grounding in use of CAD.
- 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 industry practice
- Fire Awareness
- First Aid
- Manual Handling
- Electrical Safety
- Access Equipment
- Personal Protective Equipment
- Sustainability

## **10. Teaching & Assessment Methodology**

### **Teaching**

Teaching on this module aims to provide the students 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 and events. Sustainability and environment audits are introduced in the 1<sup>st</sup> year and followed through into the production / project processes. 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 log records the student's competence in essential skills in First Aid, Manual Handling, Electrical Safety and Access Equipment. The log will also include subject specific knowledge as required from a range of regulations which may include: MHSW, LOLER, PUWER, COSHH etc. The skills log must be signed off by a designated member of staff in order to pass the module.

Students complete an online test in H&S legislation, rigging, flying and stagecraft, which must be passed at 40% or above.

Further assessment takes the form of a practical flying exercise which must be passed at 40% or above.

Pathway specific skills in the safe use of certain machine is required to be signed off by a pathway tutor.

CAD is assessed on a pass/fail basis. To pass students need to be able to create 2D drawings using a range of tools and techniques, applying appropriately-formatted dimensions and layers, prepare a sheet layout to include a title block and appropriately-scaled viewport, and print the document to PDF whilst maintaining the correct paper size and scale.

**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, A4:3, A4:4, A4:5, B4:2, B4:3, C4:1, C4:4, D4:1, D4:2, D4:4.

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	60
Supervised time in studio/workshop/productions	80

### 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	60
d) Total student learning hours for module	200

## 13. Reading & Resources

Title	Author	Publisher	Year
Production Arts VLE- H&S Guidelines and Method Statements			
Rigging for Entertainment: Regulations and Practice	Higgs, C.	Entertainment Technology Press	2002
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	2002 – Revised addition

<b>13. Reading &amp; Resources</b>			
Making Space for Theatre, British Architecture and Theatre since 1958	Edited by Ronnie Mulryne and Margaret Shewring	Mulryne and Shewring	1995
Model National Standard Conditions for Places of Entertainment	ABTT/DSA/LG LF	Entertainment Technology Press	2002
Production Management	Aveline, J.	Entertainment Technology Press	2002
Production Management – Making Shows Happen – A Practical Guide	Dean, P.	The Crowood Press	2002
Rigging for Entertainment: Regulations and Practice	Higgs, C.	Entertainment Technology Press	2003
Technical Standards for Place of Entertainment <a href="https://www.abtt.org.uk/product/technical-standards-for-places-of-entertainment/">https://www.abtt.org.uk/product/technical-standards-for-places-of-entertainment/</a>	ABTT/DSA	Entertainment Technology Press	2020-updated version
The ABC of Theatre Jargon	Reid, F.	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	Ogawa, T.	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	Higgs, C.	Entertainment Technology	2014
Safety And Health For The Stage, Collaboration with the production process	Reynolds, W. J.	Routledge	2020
Illustrated Theatre Production Guide	Holloway, J.	Routledge	2014 - Updated 2020

Introduction to Production, Creating Theatre Onstage, Backstage and Offstage	Sutherland-Cohen, R. I.	Routledge	2018
Autocad – A Handbook for Theatre Users	Ripley, D.	Entertainment and Technology Press	2018
International Code of Practice For Entertainment Rigging	Barnfield N. et.	ESTA/PLASA	2017
BECTU Union resources	<a href="https://bectu.org.uk/">https://bectu.org.uk/</a>		
SBTD Sustainable Design Group <a href="http://www.theatredesign.org.uk/working-groups/sustainable-design-group/">http://www.theatredesign.org.uk/working-groups/sustainable-design-group/</a>	Society of British Theatre Designers		2021
Embracing Sustainable Theatre Design <a href="https://www.soutragilmour.com/media/files/Eco-design-board.pdf">https://www.soutragilmour.com/media/files/Eco-design-board.pdf</a>	Gilmour, S.		2021

## 17.4 Associated Studies

<b>1. Module Title</b>	Associated Studies
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ASC1005
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Programme Leader, Production Arts
<b>8. Department</b>	Production Arts
<b>9. Aims of Module</b>	

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 projects.
- 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 Management
- Digital Video Editing
- Stage Management
- Prop making
- Scenic Art
- Construction

- Costume
- Introduction to Live Events

Some Associated Studies courses are also a pre-requisite to electives taken in the 2<sup>nd</sup> year (see Elective module specifications for further information).

The breadth of the Associated Studies delivered also needs to remain linked to the Elective module in year 2.

An Associated Studies briefing session is timetabled for the year 1 students where the content for each associated studies week is talked through. This is accompanied by a Subject Outline document that explains the indicative content in each discipline. (See Appendix A)

## 10. Teaching & Assessment Methodology

### Teaching

Each short course is a one week 'taster course'. 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 a programme of blended and in person seminars, and practical classes putting theory into practice.

### Assessment

In order to pass the module, students must successfully complete two of the three courses, which are assessed on a pass/fail basis through consistent attendance and punctuality.

**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, A4:3, A4:5, B4:1, C4:1, C4:4, D4:1, D4:2, D4:4.

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
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Practical classes/workshops	80
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#### 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

Personal practice/study	20
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d) Total student learning hours for module	100
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### **13. Reading & Resources**

Students receive a Subject outline Document at the briefing session in order to inform their selection.

During the short course week the receive students will receive guidelines, hand-outs and reading lists as appropriate to each short course.

## 17.5 Theatre Technology

<b>1. Module Title</b>	Theatre Technology
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	60
<b>4. SITS module code</b>	TTC1006N
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Theatre Technology
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Enable the student to demonstrate an ability to analyse, interpret, and generate relevant technical documentation and drawings.
- Enable the student to demonstrate a positive, professional and inquisitive approach, with empathy for the work of the director and designer and for the creative process.
- Enable the student to consistently demonstrate safe working practices and an awareness of the risk assessment process.
- Enable the student to demonstrate effective use of equipment and software.
- Enable the student to demonstrate an ability to perform in a range of appropriate production roles.
- Enable the student to consider the ethics and values of practice (sustainability).

### Indicative Content

- Performance-based technical 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
- Introduction to digital technology appropriate software

### 10. Teaching & Assessment Methodology



## Teaching

Taught classes aim to give students a basic grounding in 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

The module incorporates five assessed points, four projects worth 20% each plus a 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 20%. Each component is marked by the tutor of the project.

There are also 2 pass/fail assessment components. The electrics and sound tests have to be passed at 40% or above, for the component to be recorded as a pass.

Typically, there are four projects. For example:

- 1) A sound design project that enables students to gain an insight into the designer's process. Students work with a given source (film, text, photo.) to produce a relevant soundscape. 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.
- 2) An AV project which introduces basic video manipulation and special sound design. Students are encouraged to work independently with technical support provided by staff.
- 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 and presented to an invited audience.
- 4) A second lighting design project which is largely self-directed. Students can choose between 2 projects, for example, either using CAD to light a self-selected music track; or an in depth research of light in the built or natural environment and its recreation in a theatrical context.

Assessment marks are given at the end of each project.

Each of the four subjects (Lighting, Sound, Video, Stage Technology) are delivered through a series of practical classes and exercises that are assessed through the completion of the four project assessments. The class content develops each student from a beginners position through to that of a capable practitioner who is ready for show roles in year 2.

Practical work on productions/ projects gives students the opportunity to undertake experiential learning by being involved in fit up, strike and production activity.

**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, A4:4, A4:5, A4:6, B4:1, B4:2, B4:3, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5, D4:6.

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	150
Supervised time in studio/workshop/productions/rehearsals	375
External visits	15

### b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	e.g. AV project	KPE	20%	40% aggregate
Project	e.g. Sound design 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
Practical Work	Work on Productions in Year 1	KPE	20%	40%

### c) Independent Study hours

Personal practice/study	Notional Hours
Personal practice/study	60
d) Total student learning hours for module	600

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Production Arts VLE – H&S Guidelines and Method Statements			
Performance Lighting Design	Moran, N	Methuen	2007
Theatre sound	Leonard, J.A.	Theatre Arts	2001
Basics a beginners guide to stage sound	Coleman, P.	Entertainment Technology Press	2004
Basics a beginners guide to stage lighting	Coleman, P.	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	Reid, F.	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		
Stage Lighting Explained	Fraser, N.	Crowood Press	2002
Stage Lighting Design	Fraser, N.	Crowood Press	2007
Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation	Dixon, S., Malina, R.F. et al.	Leonardo Book Series	2015

<b>13. Reading &amp; Resources</b>			
Media Design and Technology for Live Entertainment: Essential Tools for Video Presentation	Gaddy, D.		2017
Between the Black Box and the White Cube: Expanded Cinema and Postwar Art	Uroskie, A.V.		2014
Digital Compositing for Film and Video: Production Workflows and Techniques	Wright, S.		2017
Association of Lighting Designers resources	<a href="https://www.ald.org.uk/">https://www.ald.org.uk/</a>		
Association of Sound Designers resources	<a href="http://associationofsounddesigners.com/">http://associationofsounddesigners.com/</a>		

## 17.6 Stage Management

<b>1. Module Title</b>	Stage Management
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	60
<b>4. SITS module code</b>	SMT1009N
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Stage Management
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Enable the student to identify, and demonstrate practically the roles and responsibilities associated with the stage management team.
- Enable the student to introduce the breadth & diversity of career opportunities within the wider industry.
- Enable the student to demonstrate teamwork and collaboration skills.
- Enable the student to demonstrate management skills and techniques in recording information, preparing reports and contributing to meetings.
- Enable the student to demonstrate a positive, professional and inquisitive approach, with empathy for the work of the creative process.
- Enable the student to consistently demonstrate safe working practices and an awareness of the risk assessment process.
- Enable the student to consider the ethics and values of practice (sustainability).

### Indicative content

Areas covered by teaching include:

- Roles and responsibilities of the stage management team
- The production process – (live or streamed)
- The creative team
- Props sourcing, buying and hiring
- Management opera, drama and live events
- Cueing to music
- Blocking and cueing

- Production paperwork
- Mark Out
- Photoshop
- Introduction to working with an orchestra
- Introduction to TV/ Film/ Events
- Production Work
- Practical project work

## **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 a variety of different projects and 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.

- 1) Project 1 is a Props research and propping project based on a script selected by the student. This project enables the student to synthesise their learning into a practical project. Students work independently on their project before presenting to their peers.
- 2) Project 2 – Cueing to Music assessment. Following on from the cueing to music teaching sessions, the students undertake a formal cueing to music assessment.
- 3) Project 3 – Stage Management paperwork project. Students work independently on the project, following a brief to produce a comprehensive folder of relevant paperwork that they will use continually through the rest of their training. Students use the same script used in Project 1.

Practical Work on productions/ projects gives students the opportunity to undertake experiential learning by being involved in fit up, strike and production activity.

Students undertake seminars and practical project work during the three terms of their 1<sup>st</sup> year. They will also undertake production activity as stage crew giving them the opportunity to assist and observe the 2<sup>nd</sup> and 3<sup>rd</sup> years in their production roles.

Assessment marks are given at the end of each 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, A4:4, A4:5, A4:6, B4:1, B4:2, B4:3, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5, D4:6.

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	80
One-to-one class/tutorial	10
Practical classes/workshops	40
Supervised time in studio/workshop/productions/rehearsals	346
External visits	24

### b) Assessment

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

### c) Independent Study hours

Personal practice/study	Notional Hours
Personal practice/study	100

### d) Total student learning hours for module

600

## 13. Reading & Resources

Title	Author	Publisher	Year
Contacts <a href="https://www.spotlight.com/contacts">https://www.spotlight.com/contacts</a>		Spotlight	Annual Publication
Opera Magazine			Monthly Publication
The Stage Online Website		<u>The Stage</u>	
Essentials of Stage Management	Maccoy, P.	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

<b>13. Reading &amp; Resources</b>			
Stage Management Handbook	Pallin, G.	Nick Hern	2003
Stagecraft – The Complete Guide to Theatrical Practice	Griffiths, T.R.	Oxford Phaidon	2001
Stage Management	Norburn, D.	Crowood Press	2018
The Staging Handbook	Reid, F.	A and C Black	2001
The Stage Manager's Toolkit	Kincman, L.	Routledge	2017
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
Opera for Dummies (1997), D Pogue and S Speck	Pogue, D. and Speck, S.	John Wiley & Sons Inc	1997
Royal Opera House – Opera Machine		<a href="https://www.roh.org.uk/interactives/operamachine">https://www.roh.org.uk/interactives/operamachine</a>	
Stage Management Association resources		<a href="https://stagemanagementassociation.co.uk/">https://stagemanagementassociation.co.uk/</a>	
Screenskills resources		<a href="https://www.screenskills.com/">https://www.screenskills.com/</a>	
Equity Union resources and agreements		<a href="https://www.equity.org.uk/">https://www.equity.org.uk/</a>	



## 17.7 Costume

<b>1. Module Title</b>	Costume
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	60
<b>4. SITS module code</b>	COS1010N
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable to the year of study</b>	1
<b>7. Module Leader</b>	Head of Costume
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Enable the student to understand the role costume plays in producing performance.
- Enable the student to understand the history of costume.
- Enable the student to develop an understanding of the roles and responsibilities associated with costume within a broad based industry.
- Enable the student to understand and use appropriate equipment, skills and techniques used within the costume industry.
- Enable the student to develop safe working practice.
- Enable the student to consider the ethics and values of practice (sustainability).
- Enable the student to demonstrate collaboration and team skills.
- Enable the student to develop an understanding of the performers' relationship with their costume.
- Enable the student to understand and use paper work and administration appropriate to the costume department.

### Indicative content

Areas covered include:

- Roles & responsibilities associated to the costume Industry
- Introduction to Costume in performance
- Understanding the journey of costume and costume as clothing
- Workroom equipment, identification and safe application
- Construction and alteration skills

- Introduction to breaking down & dyeing of textiles
- Introduction to fabric sampling and sourcing
- Measuring costumes & performers
- Introduction to pattern cutting
- Fitting Costumes
- Costume administration: (including costume plots, running & setting lists, budgets, buying & hire of costumes)
- Show running, dressing & quick changes
- Roles & responsibilities associated to the costume Industry
- Costume design and construction
- Introduction to Wigs, Hair and make up
- Field trips
- Production Activity
- Practical project work

## **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 a variety of different projects and 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.

- 1) Project 1 is a Textiles project where students consolidate their training in dyeing and breaking down skills. Students work independently on their project before presenting to their peers.
- 2) Project 2 – Costume Construction Project, students work on a bodice project to consolidate their practical skills.
- 3) Project 3 – Costume Research project. Students undertake a research project to consolidate both their understanding of the history of costume and supports the student's development of research skills to develop their practice.

Students undertake seminars and practical project work during the three terms of their 1<sup>st</sup> year. They will also undertake production activity as costume assistants giving them the opportunity to assist and observe the 2<sup>nd</sup> and 3<sup>rd</sup> years in their production roles.

Practical work on productions/ projects gives students' the opportunity to undertake experiential learning by being involved in fit up, strike and production activity.

Assessment marks are given at the end of each 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, A4:4, A4:5, A4:6, B4:1, B4:2, B4:3, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5, D4:6.

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	80
One-to-one class/tutorial	8
Group tutorials	8
Practical classes/workshops	65
Supervised time in studio/workshop/productions/rehearsals	324
External visits	15

### b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Textile Project	KPE	25%	40% aggregate
Project	Costume Construction Project	KPE	25%	
Project	Costume Research & Design 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	600

## 13. Reading & Resources

Title	Author	Publisher	Year
The Costume Supervisors Toolkit	Pride, R.	Routledge	2019
Costume Makers Companion	Favell, D.	Crowood Press	2020

How To Read A Dress	Edwards, L.	Bloomsbury	2017
Costume & Design For Devised & Physical Theatre	Bicat, T.	Crowood Press	2012
Costume Design (Film Craft)	Nadoolman Landis, D.	ILEX Press Ltd	2012
The Dictionary of Costume	Turner, W.R.	Macmillan	1977
A Concise History of Costume	Laver, J.	Macmillan	1979
A History of Fashion vols. 1 & 2.	Kyoto Costume Institute	Taschen	2002
The Costume Supervisor's Toolkit	Pride, R.	Routledge	2018
Creating Historical Clothes: Pattern Cutting from Tudor to Victorian Times	Friendship, E.	Batsford	2013
The Victorian Tailor	MacLochlain, J.	Batsford	2011
Seventeenth Century Women's Dress Patterns Book 1 & 2	North, S. & Tiramani, J.	V & A Publishing	2011
Patterns of Fashion: Vols1- 4	Arnold, J.	Macmillan	2008

Corsets & Crinolines	Waugh, N.	Theatre Arts Books	1990
The Costume Society	info@costumesociety.org.uk		
V & A resources:	VAM		
National Theatre Costume department	On line resources	<a href="https://www.youtube.com/watch?v=ISGzQLkjZYk">https://www.youtube.com/watch?v=ISGzQLkjZYk</a>	
Fashion – The Whole Story	<u>Fogg, M.</u>	Thames and Hudson Ltd	2013
How to Read a Suit: A Guide to Changing Men's Fashion from the 17th to the 20th Century	<u>Edwards, L.</u>	Bloomsbury Publishing	2020
How to Read a Dress: A Guide to Changing Fashion from the 16th to the 20th Century	<u>Edwards, L.</u>	Bloomsbury Publishing	2017
BECTU – Costume & Wardrobe Committee resources		<a href="https://www.bectu.com/">https://www.bectu.com/</a>	
The Wardrobe Chronicles biweekly journal and resources		<a href="https://www.thewardrobechronicles.com/">https://www.thewardrobechronicles.com/</a>	
Costume in Theatre, Entertainment & the Arts resources		<a href="https://www.costumeintheatre.com/">https://www.costumeintheatre.com/</a>	

## 17.8 Design Realisation

<b>1. Module Title</b>	Design Realisation
<b>2. HE Level</b>	4
<b>3. Credit Value</b>	60
<b>4. SITS module code</b>	DRC1008N
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Design Realisation
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Enable the student to identify and demonstrate practically the role of the design realisation departments in the theatre making process.
- Enable the student to demonstrate an ability to use models, visual references, working drawings and scale in the realisation of designs.
- Enable the student to demonstrate a range of basic skills and techniques in prop making, scenic construction and scenic art.
- Enable the student to use and maintain a range of tools and equipment.
- Enable the student to demonstrate a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Enable the student to use appropriate vocabulary and technical terminology.
- Enable the student to participate in group discussions and problem solving.
- Enable the student to consider the ethics and values of practice (sustainability).

### 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 theory and mixing
- Paint consistencies and application
- Key painting techniques
- 3D illusion
- Texture
- Surfaces
- Protective finishes
- Group project
- Health and Safety theory and practice
- Production Activity

## **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**

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.

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 teaching in video editing but are otherwise encouraged to be self-directed.

In the first term students attend skills sessions in Scenic Art, Props and Construction going on to work on junior roles on production work in the second and third terms. In the summer term students undertake a 'production carousel' where they spend a few days in each department assisting and observing 2<sup>nd</sup> and 3<sup>rd</sup> 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%.

Practical work on productions/ projects gives students' the opportunity to undertake experiential learning by being involved in fit up, strike and production activity.

**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, A4:4, A4:5, A4:6, B4:1, B4:2, B4:3, C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5, D4:6.

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	6
Group tutorial	5
One-to-one class/tutorial	10
Practical classes/workshops	120
Supervised time in studio/workshop/productions/rehearsals	203
External visits	6

### b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	e.g. Scenic Art Project	KPE	25%	40% aggregate
Project	e.g. Model Box Project	KPE	25%	
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	50
d) Total student learning hours for module	600



<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Making Stage Props – A Practical Guide	Wilson, A.	The Crowood Press	2003
The Prop Building Guidebook	Hart, E.	Routledge	2017
<a href="http://www.props.eric-hart.com">http://www.props.eric-hart.com</a>	Hart, E.		2020
The Mouldmaker's Handbook	Delpech, J.P. and Figueres, M.A.	A&C Black	2004
The Prop Master	Mussman, A.	Meriweather Publishing	2008
The Manual of Sculpture Techniques	Plowman, J.	A&C Black London	2003
<a href="http://www.facebook.com/ProfessionalPropMakersForum">www.facebook.com Professional Prop Makers Forum</a>			
Anatomy for the Artist	Simblet, S.	Doring Kindersley	2020
Folger Shakespeare Library <a href="mailto:folger@folger.edu">folger@folger.edu</a>			1996-2020
Scenic Construction for the Stage	Tweed, M.	Crowood Press Ltd	2018
Scene Technology	Arnold, R.L.	Allyn & Bacon	1993
Stage Scenery its Construction & Rig.	Gillette, A. S. & J. M.	New York Harper & Row	1981 3 <sup>rd</sup> 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
Theatrical Scenic Art	Troubridge, E.	The Crowood Press Ltd	2018
National Theatre Scenic Art - Youtube Video	<a href="#">LINK</a>	National Theatre	2014
Scenic Art for the Theatre: 3 <sup>rd</sup> Ed.	Crabtree, S. & Beudert, P.	Focal Press	2012
<a href="http://www.facebook.com/AssociationofScenicArtistsandMakers">www.facebook.com Association of Scenic Artists and Makers</a>			2020

<b>13. Reading &amp; Resources</b>			
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Theatrical Scene Painting – a lesson guide: 2 <sup>nd</sup> Ed.	Pinnell, W. H.	Southern Illinois University Press	2008
The Art of Woodgraining	Spencer, S.	Macdonald & Co Ltd	1993
The Art of Faux	Finkelstein, P.	Watson-Guptill Publications	1997
Handbook of Ornament	Sales Meyer, F.	Dover Publications,	2000
Painting and Decorating	Butterfield, D. Fulcher, A. Rhodes, B. Stewart, B. Tickle, D. Windsor, J.	Whiley-Backwell	2011
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
<a href="http://www.facebook.com/SBTD">www.facebook.com</a> SBTD Society of British Theatre Designers			
Model Making, Materials and Methods	Daid Neat, D.	The Crowood Press Ltd	2008
Model Making for the Stage	Orton, K.	The Crowood Press Ltd	2004

## 17.9 Personal & Professional Development 2

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

### 9. Aims of the Module

This module aims to:

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

### Indicative Content

A series of professional development seminars introducing students to the world of work in a broad and diverse industry. The module also introduces students to the practicalities of freelance working.

### 10. Teaching & Assessment Methodology

#### Teaching

The teaching content is drawn from a series of industry based seminars in order to develop the students' knowledge and understanding of the different elements of the industry and the possibilities for future employment. The module is delivered in a blended learning format. 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 at all classes and talks is 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 regular attendance, punctuality and engagement. The module is delivered online and sessions may be recorded, but students' non-attendance at a session, and viewing the recording at a later date, is considered an absence. 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 production allocations, work 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, B5:2, B5:3, C5:4, D5:4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
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Seminar	45
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#### b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Seminars	Attendance at Industry seminars.	KPE	N/A	Pass/Fail
Course work	Year 3 Professional Development Plan	KPE	N/A	Pass/Fail

#### c) Independent Study hours

Personal practice/study	Notional Hours
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	55
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d) Total student learning hours for module	100
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### 13. Reading & Resources

Title	Author	Publisher	Year
Effective Communications for Arts and Humanities Students	van Emden, J. and Becker, L.	Palgrave Macmillan	2003
<a href="#">Edge Hill</a> Teaching and Learning Development (writing essays, time and study management etc.)	Edge Hill student learning resources		
<a href="#">Skills4Study</a>	free study skills resource for students		
<a href="#">support4Learning</a>			

<b>13. Reading &amp; Resources</b>			
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
Industry websites as applicable to guest speakers			2021
Guildhall Academic Programme Handbook			2021
Guildhall Graduation Project Guidelines			2021
BECTU – industry union	<a href="https://bectu.org.uk/">https://bectu.org.uk/</a>		
Association of British Theatre Technicians	<a href="https://www.abtt.org.uk/">https://www.abtt.org.uk/</a>		
Various Industry Associations websites	Stage Management Association Association of Lighting Designers Association of Sound Designers Association of British Theatre Designers CITA – Costume in Theatre Association		
HMRC – Working as a self employed person	<a href="https://www.gov.uk/working-for-yourself">https://www.gov.uk/working-for-yourself</a>		
Screen skills resources	<a href="https://www.screenskills.com/">https://www.screenskills.com/</a>		

## 17.10 Production Practice 1

<b>1. Module Title</b>	Production Practice 1
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	120
<b>4. SITS module code</b>	PPC2002
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable to the year of study</b>	2
<b>7. Module Leader</b>	Programme Leader, Production Arts
<b>8. Department</b>	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/ projects.
- Enable the student to develop and implement their skills and understand production values through involvement in the process of production / project work.
- Extend and develop professional communication skills, which are transferable through involvement with the management of productions/ projects.
- Introduce the student to relevant paperwork and financial systems which may be appropriate to their role.
- Extend their knowledge of equipment and techniques associated with their area of study.
- Appreciation of the work and requirements of other departments
- Develop team-working skills.
- Enable students to consider the ethics and values of practice (sustainability).

### Indicative Content

Students undertake a variety of roles on Guildhall productions/projects in their chosen pathway, 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 timetabled blocks of time which may consist of a single role on one production, or may consist of single role working across a number of productions/ projects taking place at that time. 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 1 at the end of the academic year.

In year 2, Heads of Pathways organise the allocations for each student to ensure the required vocational aspects of their pathway training are covered, as well as mapping the hours and learning opportunities throughout the module.

The module is a long, linear module which lasts the academic year, with students focussing on the experiential learning as they go through the vocational aspects of a number of different productions/projects. This module as an academic year long module, supports the student's journey through a number of different productions/projects. The allocations are organised in consultation with the students and Heads of Pathways are able to support the students' personal journey and career aims.

The module format allows for flexibility when unforeseen circumstances occur and productions/projects are unable to be realised, since the module is able to support the students through different experiential and blended learning experiences.

Student's production/project allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

Examples of roles undertaken in this module are:

<b>Design Realisation Pathway</b>	<b>Theatre Technology Pathway</b>	<b>Stage Management Pathway</b>	<b>Costume Pathway</b>
Assistant Carpenter	Lighting Operator / Programmer	Assistant Stage Manager	Costume Assistant
Assistant Scenic Artist	Sound Operator / Programmer	Deputy Stage Manager	Wardrobe Manager
Props Assistant	Video Operator / Programmer	Stage Manager	
Self-Directed Study project (3 weeks)	Production / Technical Assistant	Event management	

Students undertaking the Stage Management pathway will be allocated in a Costume Assistant Role. Costume students can opt for 1 other allocation in an alternative discipline (based on one other of the Associated Studies undertaken in year 1), or opt for a Costume Skills Project.

<b>Stage Management Pathway</b>	<b>Costume Pathway</b>
Costume Assistant	Costume Skills project or one of the below

Stage Management Pathway	Costume Pathway
	Construction Assistant
	Scenic Art Assistant
	Props Assistant
	Production Assistant
	Lighting Operator / Programmer
	Sound Operator / Programmer
	Video Operator / Programmer

It is to be noted that students in different pathways have a different experience during this module depending on the pathway, as stage management and costume are single pathways, and theatre technology and design realisation have more disciplines within the framework of the pathway. However, the experiential learning opportunities are the same throughout and the portfolio submission of evidence and reflection is intrinsic in the marking of each student allocation.

The list above is examples of production / project roles. If different types of projects are undertaken e.g. Film / Events / Live Stream performances, roles may be adapted e.g. Floor Manager, Show Caller, Camera Operator, Vision Mixer.

In exceptional circumstances, a 2<sup>nd</sup> year student may, with the approval of the Head of Pathway, undertake a Lighting, Sound or Video Design role should one become available in the programme planning of allocations. No detriment to any 3<sup>rd</sup> year student opportunities would be affected in this decision.

## 10. Teaching & Assessment Methodology

### Teaching

Teaching is designed to integrate and consolidate the students' understanding of the industry by working in roles on productions/ projects; assisting 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment.

Experiential learning is the focus for this module, whereby the students learn through experience. Through each allocation students are supervised by a pathway staff member, and also work alongside industry professionals, both within the creative teams (director, designer, composer, on occasions lighting, sound, video designers) as well as freelance scenic artists, prop makers, costume makers and lighting programming mentors, to name but a few. As part of this module students receive regular tutorials where they are asked to reflect on their practice and they also reflect on their practical work in their assessment at the end of the allocation.

### Assessment

Students are assessed on their practical production/project 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/ project activity,



students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development to continue to work on in their next allocation.

The practical work and portfolio are marked holistically with a single mark at the end of each allocation, as the portfolio submission supports the combined quality of some of the learning outcomes. The marks for each allocation are then averaged to create a single mark at the end of the module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

**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, D5:6.

## 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	870

### b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio is submitted per allocation	KPE	100%*	40%

### c) Independent Study hours

Personal practice/study	Notional Hours
	300

### d) Total student learning hours for module

1200

\* 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 Each show allocation has a guideline document that is available on-line + additional health and safety and production process documentation. E.g. Front of House procedures and Show Stop procedures			

## 17.11 Stage Management Elective

<b>1. Module Title</b>	Stage Management Elective
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	SMC2003
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Stage Management
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Provide the student (through practical learning on a production/ projects) an understanding of the role of the Assistant Stage Manager within a Stage Management Team and within a production/ project.
- Provide the student with an appreciation of the work and requirements of other departments.

### Indicative Content

Students learn by active participation in the realisation of live (or streamed) drama, opera productions, and events, 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.

Areas covered include:

- Production/ Project Planning
- Rehearsal Process
- Performances (live or streamed)
- Post Production
- Stage Management and its function
- Health and Safety theory and practice & sustainability

### Prerequisites

## Associated Studies – Stage Management option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

### 10. Teaching & Assessment Methodology

#### Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions/ projects; assisting 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

#### Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<b>11. Learning outcomes:</b> 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:
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Production Arts: 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, D5:6.
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours	
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KIS Type	Contact Hours
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One-to-one class/tutorial	6
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<b>12. Module Pattern</b>				
Supervised time in studio/workshop/productions/rehearsals			234	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Stage Newspaper		The Stage	Weekly
Contacts <a href="https://www.spotlight.com/contacts">https://www.spotlight.com/contacts</a>		Spotlight	Annual
Opera Magazine			Monthly
The Stage Online Website		<a href="#">The Stage</a>	
Essentials of Stage Management	Maccoy, P.	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, G.	Nick Hern	2003
Stagecraft – The Complete Guide to Theatrical Practice	Griffiths, T.R.	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, N.	The Crowood Press	2007
Assistant Stage Manager departmental guidelines	Available on line via Moodle		

## 17.12 Production Assistant Elective

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

### 9. Aims of the Module

This module aims to:

- Enable the student to describe and demonstrate the role of the production assistant and their functions within the creation and realisation of productions.
- Enable the student to manage information and documentation associated with the role.
- Instil a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Engender an appreciation of the work and requirements of other departments.
- Equip the student 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/project
- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Production Management option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## 10. Teaching & assessment Methodology

### Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions/projects; assisting 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark at the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<b>11. Learning outcomes:</b> 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:
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Production Arts: 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, D5:6.
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### 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
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<b>12. Module Pattern</b>				
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
AutCAD a Handbook for Theatre Users (4 <sup>th</sup> Ed.)	Ripley, D.	Entertainment Technology Press	2018
Production Management (Application & techniques series)	Aveline, J.	Entertainment Technology Press	2002
Production Arts H&S Guidelines (VLE)	Production Arts Staff	Guildhall School	Updated Annually
Technical Standards for Places of Entertainment	ABTT/DSA	Entertainment Technology Press	2020
The ABC of Theatre Jargon	Reid, F.	Entertainment Technology Press	2001
Production Assistant departmental guidelines	Available on line via Moodle		
Association of British Theatre Technicians resources	<a href="https://www.abtt.org.uk/">https://www.abtt.org.uk/</a>		



## 17.13 Electrics Elective

<b>1. Module Title</b>	Electrics Elective
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	LXC2005
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Lecturer in Lighting Design and Technology
<b>8. Department</b>	Production Arts

### 9. Aims of the Module

This module aims to:

- Give the student a basic appreciation of the role of an electrician on a production/project and an understanding of the function of an Electrics Department and its relation to the Lighting team and other departments.
- Provide the student with an appreciation of the work and requirements of other departments.

### Indicative Content

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

- Production/ Project Preparation
- Rigging and Focussing
- Plan Reading
- Performance
- Plotting lighting states
- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Electrics option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## 10. Teaching & Assessment Methodology

### Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions/ projects; assisting 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions/projects in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>Production Arts: 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, D5:6.</p>
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<p><b>12. Module Pattern</b></p>
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<p>a) Scheduled Teaching &amp; Learning hours</p>	
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<p>KIS Type</p>	<p>Contact Hours</p>
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<p>One-to-one class/tutorial</p>	<p>3</p>
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<p>Supervised time in studio/workshop/productions/rehearsals</p>	<p>237</p>
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<p>b) Assessment</p>	
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<b>12. Module Pattern</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Equipment manuals	Various	Various	Various
Performance lighting	Moran, N.	Methuen Drama	2007
Lighting and Sound magazine	Baldock, L. (ed.)	LSi Online	Monthly
www.etnow.com	Entertainment Technology	www.etnow.com	Digital
Production Arts VLE – H&S Guidelines and Method Statements			
Electrics Departmental guidelines	Available on line via Moodle		

## 17.14 Sound Elective

<b>1. Module Title</b>	Sound Elective
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	SDC2006
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Theatre Technology
<b>8. Department</b>	

### 9. Aims of the Module

This module aims to:

- Give the student a basic understanding of Production Sound at Technician/Associate designer level; an introduction to the role of the Sound 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, and their responsibilities to a production/project.
- Provide the student with an appreciation of the work and requirements of other departments.

### Indicative Content

Students will learn by active participation in the realisation of the Sound 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
- Production Communications
- Onstage Foldback
- Musical Instrument Microphones
- Radio Mic Fitting & Management
- Performance Playback

- Sound documentation
- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Sound option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## **10. Teaching & Assessment Methodology**

### **Teaching**

Teaching in this module is designed to integrate and consolidate the students' understanding of performance production by working in roles on productions / projects; assisting 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions / projects in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### **Assessment**

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>Production Arts: 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, D5:6.</p>
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<b>12. Module Pattern</b>				
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/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Theatre Sound	Leonard, J.A.	Theatre Arts	2001
Basics - A Beginners Guide To Stage Sound	Coleman, P.	Entertainment Technology Press Ltd.	2004
Sound for the Stage	Finelli, P.	Entertainment Technology Press Ltd.	2002
Production Arts VLE – H&S Guidelines and Method Statements	Guildhall Staff	Guildhall School	Annual
Sound Departmental guidelines	Available on line via Moodle		

## 17.15 Video Elective

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

### 9. Aims of the Module

This module aims to:

- Give the student a basic understanding of Production Video at Technician / Associate Designer level; an introduction to the role of the Video Department within a production or external project and its relationship to other departments; an introduction to the roles of Video Designer, Video Operator, Production Video Engineer, and their responsibilities to a production / project.
- Give the student with an appreciation of the work and requirements of other departments.

### Indicative Content

Students will learn by active participation in the realisation of the Video 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
- Video Patching
- Alignment and keystoneing
- Mapping and focusing
- Plotting & Programming
- Production Communications
- Performance Playback
- Video documentation

- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Digital Video Editing

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## **10. Teaching & Assessment Methodology**

### **Teaching**

Teaching in this module is designed to integrate and consolidate the students' understanding of performance production by working in roles on productions / projects; assisting 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions / projects in a realistic production environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### **Assessment**

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes).

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>Production Arts: 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, D5:6.</p>
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<b>12. Module Pattern</b>	
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a) Scheduled Teaching & Learning hours	
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KIS Type	Contact Hours
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One-to-one class/tutorial	3
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<b>12. Module Pattern</b>				
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation (Leonardo Book Series) Paperback	Dixon,S et al.	MIT Press	2015
Media Design and Technology for Live Entertainment: Essential Tools for Video Presentation Paperback	Gaddy, D.	Focal Press	2017
Between the Black Box and the White Cube: Expanded Cinema and Postwar Art Paperback – Illustrated,	Uroskie, A.V.	University of Chicago Press	2014
Digital Compositing for Film and Video: Production Workflows and Techniques	Wright, S.	Routledge	2017
Production Arts VLE – H&S Guidelines and Method Statements	Guildhall Staff	Guildhall School	Annual
Video Departmental guidelines	Available on line via Moodle		

## 17.16 Prop Making Elective

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

### 9. Aims of the Module

This module aims to:

- Enable the student to practice, develop and broaden their range of specialist prop making skills.
- Continue to encourage and develop safe working practices whenever new materials are encountered.
- Allow the student to observe the production process first hand, and to introduce the vocabulary necessary for everyday use in a practical setting.
- Develop an awareness of time management and multitasking.
- Provide the student with an appreciation of the work and requirements of other departments.

### 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
- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Prop making option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## 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 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>Production Arts: 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, D5:6.</p>
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<p><b>12. Module Pattern</b></p>
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<p>a) Scheduled Teaching &amp; Learning hours</p>	
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<p>KIS Type</p>	<p>Contact Hours</p>
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<p>One-to-one class/tutorial</p>	<p>3</p>
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<p>Supervised time in studio/workshop/productions/rehearsals</p>	<p>237</p>
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<p>b) Assessment</p>	
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<b>12. Module Pattern</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Making Stage Props	Wilson, A.	The Crowood Press	2003
The Prop Building Guidebook <a href="http://www.props.eric-hart.com/">http://www.props.eric-hart.com/</a>	Hart, E.	Routledge	2017
The Mould Makers Handbook	Delpech, J.P. and Figueres, M.A.	A&C Black	2004
The Manual of Sculpture Techniques	Plowman, J.	A&C Black London	2003
Anatomy for the Artist	Simblet, S.	Doring Kindersley	2020
Guildhall School Production Arts Health and Safety Handbook	Guildhall Schools Staff	Guildhall School	Annual
Year 2 Prop Making Manual	Lecturer in Prop Making	Guildhall School	Revised Annually
Props department departmental guidelines	Available on line via Moodle		

## 17.17 Scenic Art Elective

<b>1. Module Title</b>	Scenic Art Elective
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	SAC2008
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Design Realisation
<b>8. Department</b>	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 designer's model, with an awareness of the aesthetic and technical requirements while working as a member of a team.
- Develop the skills and knowledge acquired in year 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.
- Provide the student with an appreciation of the work and requirements of other departments.

### 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.
- 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 & sustainability.

## Prerequisites

Associated Studies – Scenic Art option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## **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 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### **Assessment**

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<b>11. Learning outcomes:</b> 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:
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Production Arts: 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, D5:6.
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours	
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KIS Type	Contact Hours
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One-to-one class/tutorial	3
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<b>12. Module Pattern</b>				
Supervised time in studio/workshop/productions/rehearsals				237
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Scenic Art and Construction – a practical guide	Troubridge, E. Blaikie, T.	Wiltshire The Crowood Press	2002
<a href="#">National Theatre Scenic Art - Youtube Video</a>	National Theatre		2014
The Art of Woodgraining	Spencer, S.	Macdonald & Co Ltd	1993
Theatrical Scenic Art	Troubridge, E.	Crowood	2018
Handbook of Ornament	Sales Meyer, F.	Dover Publications,	2000
Surfaces: Visual Research for Artists, Architects and Designers	Juracek, J. A.	Thames and Hudson	1996
Period Finishes and Effects	Miller, M. & J.	Rizzoli International Press	2003
Scenic Art for the Theatre 3 <sup>rd</sup> Ed	Crabtree, S. & Beudert, P.	Focal Press	2012
Theatrical Scene Painting – a lesson guide 2 <sup>nd</sup> Ed	Pinnell, W. H.	Southern Illinois University Press	2011
Guildhall School Production Arts Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Guildhall School Production Arts Guidelines	Guildhall School staff	Guildhall School	Annual
Designer's model and reference	Freelance professional designer		
Scenic Art Departmental guidelines	Available on line via Moodle		

## 17.18 Scenic Construction Elective

<b>1. Module Title</b>	Scenic Construction Elective
<b>2. HE Level</b>	5
<b>3. Credit Value</b>	25
<b>4. SITS module code</b>	SCN2009
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Lecturer in Scenic Construction
<b>8. Department</b>	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.
- Provide the student with an appreciation of the work and requirements of other departments.

### Indicative Content

- Consolidate and expand construction skills acquired during 1<sup>st</sup> 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.
- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Construction option



Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## 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 3<sup>rd</sup> year students and taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

### Assessment

Students are assessed on their practical production/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>Production Arts: 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, D5:6.</p>
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<p><b>12. Module Pattern</b></p>
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<p>a) Scheduled Teaching &amp; Learning hours</p>	
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KIS Type	Contact Hours
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One-to-one class/tutorial	3
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Supervised time in studio/workshop/productions/rehearsals	237
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<p>b) Assessment</p>	
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<b>12. Module Pattern</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		10		
d) Total student learning hours for module		250		

<b>13. Reading &amp; Resources</b>			
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 (3 <sup>rd</sup> Edn.)
Scenic Construction for the Stage	Tweed, M.	Crowood	2018
Stage Setting for Amateurs & Professionals	Southern, R. W.	London, Faber	1937
Supplier's catalogues and websites			
Departmental Guidelines	Available on line via Moodle		
Guildhall Health & Safety, Method Statement documents	Available on line via Moodle		

## 17.19 Costume Elective

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

### 9. Aims of the Module

This module aims to:

- Provide the student (through practical learning on a production/ project) an understanding of the role of costume assistant or Wardrobe Manager within the costume department.
- Provide the student with an appreciation of the work and requirements of other departments.

### Indicative Content

Students learn by active participation in the realisation of 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, fabrics & accessories
- Assisting with fittings and alterations
- Assisting with administration
- Running & maintaining of costumes for performances
- Strike and return of costumes
- Understanding of the Costume journey
- Health and Safety theory and practice & sustainability

### Prerequisites

Associated Studies – Costume option

Student's allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## 10. Teaching & Assessment Methodology

### Teaching

Teaching in this module is designed to integrate and consolidate the students' understanding of productions by working in roles on productions; assisting 3<sup>rd</sup> 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/project activity on a specific allocation.

As part of the production/project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development.

The practical work and portfolio, are marked holistically with a single mark the end of the module, as the portfolio submission supports the combined quality of some of the learning outcomes. The student receives a summative assessment mark at the end of their Elective module.

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<b>11. Learning outcomes:</b> 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:
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Production Arts: 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, D5:6.
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours	
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KIS Type	Contact Hours
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One-to-one class/tutorial	3
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<b>12. Module Pattern</b>				
Supervised time in studio/workshop/productions/rehearsals			237	
<b>b) Assessment</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
<b>c) Independent Study hours</b>			<b>Notional Hours</b>	
Personal practice/study			10	
<b>d) Total student learning hours for module</b>			<b>250</b>	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Costume Makers Companion	Favell, D.	Crowood Press	2020
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
The Costume Supervisors Toolkit	Pride, R.	Routledge	2018
Designer's Drawings and reference	Freelance professional designer		
Guildhall School Production Arts Guidelines	Guildhall School staff	Guildhall School	Annual
Guildhall Health & Safety documents	Available on Line via Moodle		
Costume departmental guidelines	Available on Line via Moodle		

Examples of roles undertaken in the Elective module are:

<b>Design Realisation Pathway</b>	<b>Theatre Technology Pathway</b>	<b>Stage Management Pathway</b>	<b>Costume Pathway</b>
Assistant Stage Manager	Assistant Carpenter	Lighting Operator / Programmer	Lighting Operator / Programmer
Costume Assistant	Assistant Scenic Artist	Sound Operator / Programmer	Sound Operator / Programmer
Lighting Operator / Programmer	Props Assistant	Video Operator / Programmer	Video Operator / Programmer
Sound Operator / Programmer	Costume Assistant	Production / Assistant	Production / Assistant
Video Operator / Programmer	Assistant Stage Manager	Assistant Carpenter	Assistant Carpenter
Production / Assistant		Assistant Scenic Artist	Assistant Scenic Artist
		Props Assistant	Props Assistant
			Assistant Stage Manager

Student's elective allocations can be allocated on either a drama, opera or events (under Guildhall Live Events).

## 17.20 Personal & Professional Development 3

1. Module Title	Personal & Professional Development 3
2. HE Level	6
3. Credit Value	35
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 Arts

### 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 the student 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

**Work Placement:** Students are required to undertake an industry work placement of 4 weeks in year 3; time slot as allocated during the academic year. As a minimum, the work placement should consist of two consecutive weeks. If, due to unforeseen circumstances, a work placement is not possible, an internal experiential learning opportunity will be offered in consultation with the student. An example of this maybe

a placement working with the Recording & Audio Visual or Performance Venues departments within Guildhall.

**Graduation Project:** Students also undertake an Independent project, of which there are 3 options:

**1)** Production Portfolio Project based on one of their final year projects or a critical evaluation of the design or direction of the production worked on. This submission will 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. A self-evaluative essay (2,000-2,500 words) documenting the rationale behind the project, its development and its outcome will be submitted and supported by the student during an oral review.

**2)** Creative Project – this could be a topic involving some type of experimentation e.g. a make, organising an event of their own or undertaking a further production allocation (students undertaking a production allocation often chose to continue their Elective module of their 2<sup>nd</sup> year). The Creative Project allows a student to further develop techniques and practices relating to their field of study, and is supplemented by a project portfolio documenting the experimentation or project process. A self-evaluative essay (2,000-2,500 words) documenting the rationale behind the project, its development and its outcome will be submitted and supported by the student during an oral review

**3)** 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**

The Graduation Project element of the module is self-directed. Student receive an introduction seminar to both elements of the module in the summer term of year 2, and a further Graduation Project and research session at the beginning of year 3.

Student receive tutorials from their Head of Pathway to support students in finding a work placement. Each student chooses a staff supervisor to support them through their graduation project, with whom they are able to seek tutorial support from.

### **Assessment**

Work Placement: The work placement is pass/fail through consistent attendance, and requires the student to submit their weekly placement reports which are reviewed by the relevant Head of Pathway on a regular basis. Four weekly reports must have been submitted by the student within 15 days of the final day of the placement. Written feedback is also requested from the placement provider, asking for comments on professional code of conduct, commitment and time keeping and self-motivation.



Student must complete 4 weeks of work placement to pass the module. This can consist of 1 x 4 week placement or 2 x 2 week placements. No less than 2 weeks can be undertaken with one placement provider.

Graduation Project assessment methods vary depending on the option selected by the student and as detailed below.

<b>11. Learning outcomes:</b>
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, A6:6, B6:1, B6:2, B6:3, B6:4, C6:1, C6:2, C6:3, D6:1, D6:2, D6:3, D6:4, D6:5, D6:6.

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Seminar		3		
One-to-one class/tutorial		12		
Placement(s)		140		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
<b>Work Placement</b>				
Progress Report	Work Placement weekly reports and placement provider feedback	KPE	N/A	Pass/Fail
<b>Graduation Project _ Option 1 – Production Project</b>				
Coursework / Project	Production Portfolio or Critical Evaluation	KCW	40%	40%
Self-reflective essay	Evaluative Essay 2,000-2,500 words	KCW	30%	40%
Viva voce	Oral Review	KPE	30%	40%
<b>Graduation Project Option 2 – Creative Project</b>				
Coursework / Project	Student devised creative project <ul style="list-style-type: none"> <li>• Experimentation/ Make</li> <li>• Event</li> <li>• Additional Production Allocation</li> </ul>	KPE	40%	40%
Portfolio	Portfolio of evidence	KCW		

<b>12. Module Pattern</b>				
Self-reflective account	Evaluative Essay 2000-2500 words	KCW	30%	40%
Viva voce	Oral Review	KPE	30%	40%
<b>Graduation Project Option 3 – Research Project</b>				
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		195		
d) Total student learning hours for module		350		

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Effective Communications for Arts and Humanities Students	van Emden, J. and Becker, L.	Palgrave Macmillan	2003
<a href="#">Edge Hill</a> Teaching and Learning Development (writing essays, time and study management etc.)	Edge Hill student learning resources		
<a href="#">Skills4Study</a>	free study skills resource for students		
<a href="#">Support4Learning</a>			
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
Production Arts departmental guidelines, Health & Safety documentation. Student Led Performance guidelines	Available on line via Moodle, information relevant depending on Graduation Project.		
Work Placement Guideline document	Available via MyGuildhall intranet		

## 17.21 Production Practice 2

<b>1. Module Title</b>	Production Practice 2
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	100
<b>4. SITS module code</b>	PPC3003
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Practical
<b>6b. Applicable in the year study</b>	3
<b>7. Module Leader</b>	Programme Leader, Production Arts
<b>8. Department</b>	Production Arts
<b>9. Aims of Module</b>	

This module aims to:

- Prepare the student for entry level employment.
- Integrate and consolidate the students' understanding of productions by working in leading roles on multiple productions/ projects; taking responsibility where possible for the preparation, budgeting, planning and realisation of productions in a realistic production environment.
- Enable the student 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 industry vocabulary and practice.
- Consolidate and develop areas of management of Health and Safety.
- Consider the ethics and values of practice (sustainability).
- Develop critical and analytical problem solving skills.
- Develop further appreciation of the work and requirements of other departments.

### Indicative Content

Students undertake leading roles on Guildhall productions / projects, putting into practice and developing skills they have learned in year 2. In the summer term of year 2, students as part of the Personal & Professional Development 2 module, submit a Professional Development Plan for year 3 this incorporates the identification of 3<sup>rd</sup> year show allocation roles the student would like to undertake, which is backed up by a rationale statement. Heads of Pathways, in consultation with the students, allocate the show roles for the next academic year before the end of the summer term of year 2. Pathway roles follow on from those undertaken in

Production Practice 1, 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 3<sup>rd</sup> year allocations:

<b>Design Realisation Pathway</b>	<b>Theatre Technology Pathway</b>	<b>Stage Management Pathway</b>	<b>Costume Pathway</b>
Props Maker	Lighting Designer	Stage Manager	Costume Supervisor
Props Co Ordinator	Sound Designer	Deputy Stage Manager	Wardrobe Manager
Scenic Artist	Video Designer	Stage Management Props Supervisor/ Buyer	Costume Designer
Scenic Art Coordinator	Video Engineer	Production Manager	Production Manager
Scenic Carpenter	Production Sound Engineer or Sound number 1	Costume Supervisor	
Construction Manager	Production LX		
Production Manager	Production Manager		
	Technical Manager		

The module format allows for flexibility when unforeseen circumstances occur and productions/projects are unable to be realised, since the module is able to support the students through different experiential and blended learning experiences.

Student's production/project allocations may be spread across a diverse range of drama, opera and events (under Guildhall Live Events).

## **10. Teaching & Assessment Methodology**

### **Teaching**

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

Experiential learning continues to be the focus for this module, whereby the students continue to learn through practice. Through each allocation students are supervised by a pathway staff member, and also work alongside industry professionals, both within the creative teams (director, designer, as well as freelance production managers, scenic artists etc. As part of this module students receive regular tutorials where they are asked to reflect on their practice and they also reflect on their practical work in their assessment at the end of the allocation.

## Assessment

Students are assessed on their practical production/project 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/ project activity, students are required to submit a portfolio on the Monday after the end of the 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 and reflects on 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, including their own evaluation of their strengths and areas of development to continue to work on in their next allocation.

The practical work and portfolio are marked holistically with a mark at the end of each allocation, as the portfolio submission supports the combined quality of some of the learning outcomes. The marks for each allocation are then averaged to create a single mark at the end of the module

Late submission of the portfolio components will result in a penalty being applied to the allocation mark. (Assessment Regulations for Taught Programmes)

<b>11. Learning outcomes:</b> 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:
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A6:1, A6:2, A6:3, A6:4, A6:5, A6:6, 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.
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours				
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KIS Type	Contact Hours			
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Group tutorial	5			
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One-to-one class/tutorial	15			
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Supervised time in studio/workshop/productions/rehearsals	680			
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b) Assessment				
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KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
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Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
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<b>12. Module Pattern</b>	
c) Independent Study hours	Notional Hours
Personal practice/study	300
d) Total student learning hours for module	1000

\* while the weighting of each allocation will be equal, it will vary according to the number of productions/projects 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.

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Distributed by production supervisor as required.			
Departmental Health & Safety documentation available on line via Moodle			
Departmental guidelines			

## 18. Marking Criteria – BA in Production Arts

Please note: The below set of Marking Criteria are aligned to the School wide criteria.

	<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
<b>School-wide undergraduate assessment criteria for levels 4, 5 and 6</b>	<ul style="list-style-type: none"> <li>• Understanding of craft</li> <li>• Embracing of learning</li> <li>• Precision of skills</li> <li>• Breadth and depth of understanding and reference points</li> </ul>	<ul style="list-style-type: none"> <li>• Imagination and insight</li> <li>• Response to context</li> <li>• Expression of range and artistic instinct</li> <li>• Choice of equipment and skills</li> </ul>	<ul style="list-style-type: none"> <li>• Commitment to artistic exploration through technical, intellectual, creative and emotional processes</li> <li>• Connection with presence to audience</li> <li>• Resilience and courage to take risks, improvise and problem solve</li> <li>• Openness and empathy in working with others</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation</li> <li>• Punctuality, attendance and personal organisation</li> <li>• Pay attention to communication styles including performance and rehearsal etiquette, and academic conventions</li> <li>• Principles in promoting equality, dignity and respect</li> </ul>

School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	85+	<p><b><i>An exceptionally compelling level - significantly exceeds the material</i></b></p> <p>Demonstrates an exceptional depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest level of independent scholarship.</p> <p>Exceptional integration of principles, theories and techniques.</p> <p>Exceeds the expected outcomes demonstrating exceptional understanding which is pioneering, original, innovative and insightful.</p> <p>Makes decisions based on an extensive range of evidence demonstrating an exceptional ability to compile component ideas into a new whole or propose alternative solutions.</p>	<p><b><i>An exceptionally compelling level - significantly exceeds the material</i></b></p> <p>Exceptional application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative, creative and innovative and has been recognised beyond the School both professionally and publicly</p> <p>Performs the role at a level that would immediately be commended in a major world-class performing arts environment</p> <p>Exceptional presentation using a wide and imaginative range of resources and consistently achieving high professional standards.</p>	<p><b><i>An exceptionally compelling level - significantly exceeds the material</i></b></p> <p>Exceptional communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process.</p> <p>Exceptional interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that commands trust and respect in a managerial context.</p> <p>Actively listening to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project in a wholly supportive manner.</p> <p>Clear, insightful and inspiring communication showing and exceptional</p>	<p><b><i>An exceptionally compelling level - significantly exceeds the material</i></b></p> <p>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.</p> <p>Demonstrating exceptional and innovative time and resource management skills.</p> <p>Demonstrates an exceptional level of preparation and personal organisation applying theoretical and technical knowledge to provide an environment in which all participants can thrive.</p> <p>Demonstrates exceptional personal accountability driving</p>
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		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
		Supports others in achieving outstanding performance		level of ability to discuss their subject.	projects through to completion and achieving exceptionally high outcomes.
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	70-85	<p><b><i>An excellent level</i></b></p> <p>Demonstrates an excellent depth and breadth of knowledge and skills that is accurate, relevant and informed by a high level of independent learning.</p> <p>Excellent integration of principles, theories and techniques.</p> <p>Excels in meeting the expected outcomes demonstrating excellent understanding which is largely original innovative and insightful</p> <p>Makes decisions based on an extensive range of evidence, demonstration an excellent ability to compile ideas into a new whole or</p>	<p><b><i>An excellent level</i></b></p> <p>Excellent application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative and creative.</p> <p>Performs the role at a level that would be immediately accepted in a professional performing arts environment.</p> <p>Excellent presentation using a wide and imaginative range of resources and achieving professional standards.</p>	<p><b><i>An excellent level</i></b></p> <p>Excellent communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process.</p> <p>Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that inspires trust and respect.</p> <p>Actively listens to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project.</p> <p>Clear and insightful communication showing an</p>	<p><b><i>An excellent level</i></b></p> <p>Excellent work that through its overall originality and rigour, influences how practitioners, academics and students think about their discipline.</p> <p>Demonstrating excellent time and resource management skills.</p> <p>Demonstrates an excellent level of preparation and personal organisation considering theoretical and technical knowledge to provide an environment in which all participants can succeed.</p> <p>Demonstrated excellent personal accountability</p>

		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
		propose alternative solutions.  Supports others in achieving peak performance.		excellent level of ability to discuss their subject.	driving projects through to completion in a thoroughly professional manner.
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	60-69	<b><i>A very good level</i></b>  Demonstrates a very good depth and breadth of knowledge and skills that is generally accurate, relevant and 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 of evidence with an ability to compile ideas into a new whole or propose alternative solutions.	<b><i>A very good level</i></b>  Clear and convincing capacity to engage with the project demonstrating clear integration of creative insight and technical ability.  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.	<b><i>A very good level</i></b>  Confident communication demonstrating an ability to analyse and reflect on their work, and its contribution to the collaborative process.  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.	<b><i>A very good level</i></b>  Demonstrating very good time and resource management skills.  Demonstrates very good level of preparation and personal organisation considering 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.

		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	50-59	<p><b>A good level</b></p> <p>Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and informed by some scholarship.</p> <p>Consistently meets the expected outcomes demonstrating good I understanding.</p> <p>Breaks down tasks or ideas into simpler parts and produces evidence to support decisions.</p>	<p><b>A good level</b></p> <p>Consistent capacity to engage with the project demonstrating good integration of creative insight and technical proficiency.</p> <p>Performs the role sufficiently well to be accepted in a professional performing arts environment at entry level with potential to rapidly advance.</p> <p>Good presentation using a limited range of resources.</p>	<p><b>A good level</b></p> <p>Good interpersonal skills, able to present and negotiate ideas encouraging trust and respect within the team.</p> <p>Listening to other opinions and being able to change and adapt behaviour for the benefit of the project.</p> <p>Coherent communication showing a good level of ability to discuss their subject.</p>	<p><b>A good level</b></p> <p>Demonstrating good satisfactory time and resource management skills.</p> <p>Demonstrates a good level of preparation and personal organisation utilising some theoretical and technical knowledge to provide a good working environment.</p> <p>Good level of accountability seeing projects through to completion and achieving good outcomes.</p>

		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	40-49	<p><b><i>A satisfactory level</i></b></p> <p>Meets the expected outcomes demonstrating a satisfactory level of understanding of the facts.</p> <p>Displays ability to apply knowledge to actual situations.</p> <p>Achieves the learning outcomes at a satisfactory level requiring frequent support.</p>	<p><b><i>A satisfactory level</i></b></p> <p>Performs the role sufficiently well to be accepted into a performing arts environment at entry level.</p> <p>Satisfactory commitment and motivation to produce satisfactory work.</p>	<p><b><i>A satisfactory level</i></b></p> <p>Satisfactory communication that on occasions lacks coherence.</p> <p>Satisfactory ability to present and negotiate ideas which contributes to the development of the team.</p> <p>Tries to take into account others' opinions and solution with evidence of a willingness to adapt ideas for the benefit of the project.</p> <p>Satisfactory understanding of the collaborative process.</p>	<p><b><i>A satisfactory level</i></b></p> <p>Demonstrating satisfactory time and resource management skills.</p> <p>Demonstrates a satisfactory level of preparation and personal organisation with some reference to theoretical and technical knowledge resulting in provision of a satisfactory working environment.</p> <p>Consistently accountable and seeing projects through to completion achieving satisfactory outcomes.</p>

		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	30-39	<p><b><i>An unsatisfactory level</i></b></p> <p>Demonstrates a low level of knowledge and skills.</p> <p>Unable to integrate principles, theories and techniques.</p> <p>Does not meet the expected outcomes demonstrating a lack of understanding of the facts and inability to remember previously learned information.</p> <p>Indecisive and unable to apply knowledge to actual situations.</p> <p>Unable to work without support. Unable to put guidance into action.</p>	<p><b><i>An unsatisfactory level</i></b></p> <p>Does not yet show potential to be able to perform the role sufficiently well to be accepted in a professional performing arts environment.</p> <p>Lack of commitment to produce work of an acceptable standard.</p> <p>Poor presentation and unable to use a range of resources.</p>	<p><b><i>An unsatisfactory level</i></b></p> <p>Frequently incoherent communication lacking capacity to describe their work; very little understanding of the nature of the collaborative production process</p> <p>Lacking in interpersonal skills. Not presenting ideas in a coherent way leading to alienation from the rest of the team.</p> <p>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.</p>	<p><b><i>An unsatisfactory level</i></b></p> <p>Demonstrating poor time and resource management skills.</p> <p>Demonstrates a poor level of preparation and personal organisation with very little reference to theoretical and technical knowledge resulting in a poor working environment.</p> <p>Lack of accountability or responsibility for completing tasks. Not aspiring to achieving required outcomes.</p>

		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	0-29	<p><b><i>An unacceptable level-poor, clear fail</i></b></p> <p>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. severely incomplete work).</p> <p>Not fluent or comprehensible; poor use of language and poor presentation.</p>	<p><b><i>An unacceptable level-poor, clear fail</i></b></p> <p>Work that has failed to meet any of the Learning outcomes.</p> <p>Non-attendance.</p> <p>No work produced to enable assessment.</p>	<p><b><i>An unacceptable level-poor, clear fail</i></b></p> <p>Incoherent communication with no capacity to describe their work; no evidence of understanding of the nature of the collaborative production process.</p> <p>Very poor interpersonal skills. Alienation from the rest of the team. Unable to work with others.</p> <p>Behaviour unacceptable.</p>	<p><b><i>An unacceptable level-poor, clear fail</i></b></p> <p>Work that completely misrepresents or misunderstands thinking in the discipline.</p> <p>Demonstrating no ability to manage time or resources. Lack of attendance.</p> <p>Demonstrates no understanding of what preparation is required for the role. Little or no preparation or personal organization displayed.</p> <p>Avoiding responsibility and failing to complete tasks. Not demonstrably caring about the standard of the final outcome.</p>

# Appendix A

## Subject Outlines for Year One Students - Example

Production Arts Department 2020-2021

<b>1. Module Title</b>	Associated Studies
<b>2. Module Code</b>	ASC1005

NB: Please note the delivery mode of some subjects may be subject to change in the summer term depending on changing COVID protocols.

Assessment for all Associated Studies is through course participation

Pass / Fail module

Forms to be completed via TEAMS, which will be sent out on Thursday

29th October. Forms to be completed by Monday 2nd November @ 4pm

Associated Studies Coordinator – Gill Allen [gill.allen@gsmd.ac.uk](mailto:gill.allen@gsmd.ac.uk)

### Subject Title - Scenic Construction

Available to students in – TT, SM, C, VDLP,

Potential Year Two Elective Job Role – Assistant Carpenter

Subject Frequency – Spring x 2 and Summer Term

Spaces Available – 4 per class in Spring term

Spring term Delivery – in person

Special Notes – Expect to get your clothes dusty. Wear steelies and tie your hair back.

Outline:

The aim of the week is to offer students with little or no prior workshop experience an opportunity to become confident with core woodworking machinery and tools, and to learn a set of standard techniques for marking out, cutting, shaping and joining timber. By the end of the week, you should be signed off on the three main wood saws in the workshop, as well as the jigsaw and router.

Learning will mostly be through practical sessions and demonstration, with a range of written and visual supporting material illustrating broader contexts and making connections with current scenic construction practices. Particular attention will be paid to safety issues. The emphasis of the week is on confidence, skills acquisition, and understanding timber construction techniques.

During this project students will work in groups, using hand tools, hand-held power tools and workshop machinery to construct a series of scenic elements.

The Week:

### Session 1

Introduction and aims of the week

- Workshop safety
- Types of flat construction
- Construction workflows
- Using the Chop saw and or Cross cut saw
- Basic Joinery techniques
- Safe use of pneumatic tools

### Session 2

- Use of scale
- Working drawings
- Designing the flat and making a cutting list
- Techniques for production cutting

### Session 3

- Continuing cutting and constructing flats
- Squaring up different types of flat
- Overview of construction materials

### Session 4

- Using the Vertical Panel saw
- Handling sheet materials
- Cladding flats
- Using a trimmer
- Arising timber
- Recap and review of terminology

### Session 5

- Introduction to treads: design, construction, and safety
- Tread maths
- Marking up on sheet materials



- Using the bench saw
- Using a jig saw

#### Session 6

- Drawing up a list of tread parts
- Cutting open strings with the bench saw and jig saw
- Cutting treads and risers on the bench saw and vertical panel saw
- Assembling treads

#### Session 7

- Introduction to structure theory, construction, assembly and safety
- Using the Cold Cut saw and Deburrer
- Introduction to scaffold fittings and fixtures

#### Session 8

- Assembly of Steeldeck structure
- Workshop Hoist Training
- Discussion of 2<sup>nd</sup> and 3<sup>rd</sup> year roles
- Final questions and conclusion

## **Subject Title – Scenic Art**

Available to students in – TT, SM, C, VDLP,

Potential Year Two Elective Job Role – Assistant Scenic Artist

Subject Frequency – Spring and Summer Term

Spaces Available – 8 per class (split into 2 groups of 4)

Spring term delivery: Mix of on-line & in person

Special Notes – Wear painting clothes, expect to get your clothes dusty. Wear steelies and tie your hair back.

Outline: 4.5-day project, old brick wall with stencilled Banksy graffiti

This course aims to give you an opportunity to learn a wide range of Scenic Art techniques within one project piece. By the end of the project, you will be familiar with scaling up and marking out an image, matching to a colour reference, mixing paint to the right consistencies and applying it using various techniques. The techniques that we will cover are painting concrete, brick, metal, rust, moss and graffiti. There will be some online research and small scale drawing/painting exercises between the practical sessions.

By the end of your four days you will have a basic set of skills to use in the future, or to build on in your 2<sup>nd</sup> year. You will have learned how to bring a model to life and get a chance to have a creative input into the final piece.

The Week:

Session 1

- Prep work, texture and brick work

Session 2

- Research drawing tasks online

Session 3

- Colour matching and applying

Session 4

- Small scale drawing / painting task 1 online

Session 5

- Research task
- Small scale drawing / painting task 2

Session 6

- Breaking down techniques

Session 7

- Small scale drawing / painting task 2 continued online

Session 8

- Graffiti stencilling
- Recap practical work

Session 9

- Small scale drawing/painting task online

## **Subject Title – Props**

Available to students in – TT, SM, C, VDLP,

Potential Year Two Elective Job Role – Assistant Prop Maker

Subject Frequency – Spring and Summer Term

Delivery - Mix of on-line & in person

Spaces Available – 6 per class

3 working practically online in the morning and undertaking personal studies in the afternoon, and the other 3 doing personal research in the morning and practical work in the afternoon

Special Notes ⇨ - Expect to get your clothes dusty and paint spattered. Wear steelies and tie your hair back.

Outline:

The course aims to give the opportunity to introduce and learn a range of skills, techniques and materials used within prop making in a workshop environment.

The Week:

Session 1

- Online Live Modelling in clay and casting in plaster. You will sculpt and take a mould of a mask

Session 2

- Personal study. What is a prop? Following Power point tutorials and short videos you'll learn about the history of props. You'll learn more about a range of moulding and casting materials from the Moodle website and additional reading list

Session 3

- Online Live an observational sculpture of an underground train undercarriage. In plastazote.

Session 4

- Personal study. Using the song around the world from the musical Grey Gardens you'll create a mood board/ reference folder/ Power point/ or movie to accompany the soundtrack

Session 5

- Online Live you'll practice using worbla

Session 6

- Personal Study you will look up online tutorials for worbla and study cosplay creations and the superhero prop market and write a short report on it.

#### Session 7

- Online Live, You will learn about paint effects, textures, and practice three of them. Plus a short summation and discussion of what a year 2 props assistant allocation would be like.

#### Session 8

##### Personal Study.

- Please visit the Museum of London and study the section on the Rose Theatre, watch an accompanying Power point presentation of my research into Props at the Rose theatre beforehand.

## **Subject Title – Electrics**

Available to students in – DR, SM, C, VDLP,

Potential Year Two Elective Job Role – Lighting Operator

Subject Frequency – Spring and Summer Term

Spaces Available – 6 per class

Delivery – in person (TTlab & Studio theatre)

Special Notes – None

Outline:

The aim of the module is;

- to provide an understanding through teaching and hands on use of the equipment commonly used in lighting in a smaller venue in professional theatre
- to introduce safe methods of working with such equipment
- to rig and focus a simple lighting rig from a plan in the Tech Lab
- the lessons will have a large practical element and be supported by handouts

The Week:

Sessions 1 & 2

- Parts of a lantern and how it works
- Rigging and focussing fresnel lanterns
- Rigging and focussing Profile lanterns both fixed and Zoom
- Accessories used in theatre electrics

#### Sessions 3 & 4

- Reading a lighting plan and the associated paperwork
- How to plug up a simple system
- Electric circuits; how they work, fusing and protection, and basic fault finding
- The electrics workshop, colour call, and plug wiring

#### Session 5 & 6

- Using A ladders and work platforms safely
- Rigging and focusing overhead and lanterns on booms
- Using DMX controlled equipment including scrollers and LED fixtures

#### Sessions 7 & 8

- Controlling lanterns using a fader desk
- Controlling lanterns using a patched computer desk, recording cues and timings
- How to do a strike, coiling cable and packing a lantern for travel

## **Subject Title – Lighting Design**

Available to students in - DR, SM, C, VDLP,

Potential Year Two Elective Job Role – none

Subject Frequency – Summer Term

Spaces Available – 6 per class

Delivery – in person

Special Notes – Students must have successfully completed the Electrics Associated Study to be eligible for this subject.

There is no guaranteed 2<sup>nd</sup> year minor elective for this subject.

Outline:

The aim of the module is:

- to provide an understanding through teaching and experimentation of simple methods of designing lighting for theatre
- to introduce the variables available to the lighting designer
- to design lighting in a small group in response to an artistic stimulus
- the lessons will have a large practical element and be supported by handouts

The Week:

Sessions 1 & 2

- What is coloured light and how to make it
- What effect angle has on lighting
- Experiment with use of colour, angle and intensity
- Contrast and timing in lighting
- Styles and conventions in lighting

Sessions 3 & 4

- Finish exploring the concepts of day 1
- Discuss script analysis and the role of the lighting designer in a professional creative team
- Discuss methods of pictorial research
- Introduce the lighting design exercise brief

Session 5 & 6

- Visit to a gallery or exhibition to provide a stimulus for interpretation in light
- Groups to research ideas for their presentation
- Groups to produce cue synopsis colour call and lighting plan and experiment as necessary

Sessions 7 & 8

- Groups rig focus and plot short pieces
- Project presentation
- Presentation to an invited audience
- Strike
- Assessment would be through observation of work on the exercise.

## **Subject Title – Sound for Theatre**

Available to students in – DR, SM, C, VDLP, MACPTD

Potential Year Two Elective Job Role – Sound Operator / Designer

Subject Frequency – Spring and Summer Term

Delivery – on line + 1 practical session

Spaces Available – maximum 12 per class

Special Notes – None

Outline:

During this One Week associated study, you will follow a short course in Digital Audio Design and Operation. You will be introduced to the principles of digital audio recording and editing and instructed in basic theatre playback techniques associated with the industry standard software, QLab and Pro Tools. From material provided by your tutors, you will be expected to create a short piece of audio work displaying that you; have learned basic digital editing skills and developed a basic understanding of their creative impact; are able to apply these skills appropriately.

The Week:

Sessions 1 & 2

- Equipment and Sound Recording

Sessions 3 & 4

- Pro Tools

Session 5

- Qlab and Sound Design

Sessions 6 & 7

- Create work

Sessions 8 & 9

- Finish and show work

## **Subject Title – Digital Video Editing**

Available to students in – DR, SM, C,

Potential Year Two Elective Job Role – Video Operator/video editor/animation assistant

Subject Frequency – Spring and Summer Term

Spaces Available – 8 per class

Delivery – on-line

Special Notes – None

Outline:

During this One Week associated study, you will follow a short course in Digital Video Editing. You will be introduced to the principles of digital editing and instructed in basic editing techniques associated with the industry standard software. From material provided by your tutors, and collected/created by yourselves, you will be expected to create a short piece video work displaying that you; have learned basic digital editing skills and developed a basic understanding of their creative impact; are able to apply these skills appropriately.

The Week:

Session 1

- Contexts, uses, design concepts and principles.
- Video editing and animation with Adobe After Effects

Session 2

- Live playback, mapping, masking and control with Resolume Arena

Session 3

- Adding effects, basic animations and exporting with Adobe After Effects / Adobe Media Encoder

Session 4

- Creative project: Making your own video elements

Session 5

- Finish and show video mapping work

## **Subject Title – Stage Management**

Available to students in – DR, TT, C, VDLP,

Potential Year Two Elective Job Role – Assistant Stage Manager



Subject Frequency – Spring and Summer Term

Spaces Available – maximum 8 per class

Delivery – on-line & in person

Special Notes – None

Outline:

A four-and-a-half-day course that will provide a basic grounding in Stage Management within Production Arts at the Guildhall School. This will enable the student to take an ASM allocation in the 2<sup>nd</sup> and 3<sup>rd</sup> year.

The course will comprise of taught elements on the role of the Stage Management team and specifically the role of the ASM.

The Week:

Session 1

- Introduction to the SM Team (drama and opera)
- Introduction to Running and Setting Lists

Session 2

- Props Acquisitions and Small Makes

Session 3

- Photoshop for Stage Management

Session 4

- Stage Management prop makes

Session 5

- Introduction to Prop Hire companies & weaponry

Session 6

- Cueing to Music

Session 7

- Cueing to music / Mark - up

Session 8

- Visit stores and Armoury
- Prop makes

#### Session 9

- Prop makes/ meal presentation

### **Subject Title – Production Management**

Available to students in – DR, SM, C, VDLP,

Potential Year Two Elective Job Role – Production Assistant

Subject Frequency – Spring and Summer Term

Spaces Available – maximum 15 per class

Delivery – on-line (in person in Summer in applicable)

Special Notes – None

Outline:

Using practical exercises and group discussion this subject will introduce students to Production Management and equip them with the skills and knowledge to undertake the role of Production Assistant in the 2<sup>nd</sup> year.

The Week:

#### Session 1

- Introduction to Production Management
- What does the Production Manager do?
- What skills and attributes does the Production Manager need?
- How does the Production Manager fit into the team?
- Production Managers responsibilities in each phase of production

#### Session 2

- Production Managers responsibility for touring
- Transfer of knowledge and Maintaining show standards
- Scheduling
- Budgeting

#### Session 3

- Health and Safety

- Risk Assessments
- Method Statements
- Licensing

#### Session 4

- Managing your team
- Conflict resolution
- Communication exercise
- Set brief for group project

#### Sessions 5

- Group project preparation
- Group project presentation

## **Subject Title – Costume**

Available to students in – DR, TT, SM, VDLP,

Potential Year Two Elective Job Role – Costume Assistant

Subject Frequency – Spring and Summer Term

Spaces Available – 6 per class

Delivery –on-line & in person

Special Notes – None

Outline:

The course aims to give the opportunity to introduce and learn a range of skills and subjects that are used within a costume environment through practical exercises and projects. We will arrange to take you on a field trip for inspiration for sourcing costumes.

By the end of the five days you will have learned a basic knowledge of costume machinery and equipment, various sewing skills as well as an introduction to dying, breaking down and embellishment of costumes through working on a 'Creative Project'.

The Week:

#### Session 1 & 2

- Introduction to the costume department and machinery

### Session 3 & 4

- Introduction to the costume bible, costume plots, setting & running lists

### Session 5

- Introduction to the 'Creative Project' and 'Mood Board'

### Session 6

- Put your 'Creative Project' ideas into practice while learning and developing techniques in breaking down, dying, embellishment and sewing skills

### Session 7

- To carry on with your 'Creative Project'

### Session 8

- Finalise 'Creative Project' by mid-afternoon, and set up to display/exhibit your work

## **Subject Title – Automation**

Available to students in – DR, SM, C, VDLP,

Potential Year Two Elective Job Role – None

Subject Frequency – Spring and Summer Term

Spaces Available – 6 per class

Delivery: in-person

Special Notes – There is no attached 2<sup>nd</sup> year minor elective for this subject. This would be allocated as part of a Production Assistant role.

PPE will be required for this allocation

Outline:

Automation training will involve an overview of how a closed loop control system works. We will then focus of programming and operating skills for use with Stage Technologies' eChameleon software. You will learn programming basics as whole group, followed by complex moves in pairs, using your skills to program specific moves to be shown on Friday. Two students per desk.

We will learn how to ascribe acceleration, deceleration, speed, time, and delays to an axis or multiple axes. Then we will learn triggers, tracking and multi-target moves. We will record states (cues), and learn how to configure views, plus helpful tips like shortcuts.

The Week:

Session 1

- Morning spent in the classroom looking at the theory of motion control

Session 2

- Afternoon on stage

Sessions 3 & 4

- Practical work on-stage

Session 5

- Practical work on-stage

Sessions 6 & 7

- Practical work on-stage

Sessions 8 & 9

- On stage. Watch group presentation of automated programming

## **Subject Title – Introduction to Live Events**

Available to students in – DR, SM, C, TT,

Potential Year Two Job Role – either as an elective or Pathway Specific

Departmental or Elective Allocation with Guildhall Live Events department

Subject Frequency – Summer Term only

Spaces Available – maximum 20 per class

Delivery – on-line

Special Notes – none

An opportunity to learn the process creating bespoke live events. Focusing on creative direction, technical production, producing and production management skills

#### Session 1

- Introduction to Guildhall Live Events with the GLE Staff

#### Session 2

- Developing and Pitching Ideas with Dan Shorten

#### Session 3

- Live Events Industry Overview with Clare Partington

#### Session 4

- Producing and Production Management with Clare Partington

#### Session 5

- Technical Production for Live Events with Richard Moores

#### Session 6

- Project Brief Exercise: Group work from a hypothetical brief and budget with Dan Shorten and Kieron Tilley

#### Session 7

- Developing the brief with Clare Partington and Richard Moores

#### Session 8

- Project Pitch Event, pitch your event to the GLE Staff

#### Session 9

- Evaluation and Feedback with GLE Staff