BA in Performance Design

Programme and module specifications & assessment criteria for 2026/27

Programme details may change in future academic years, please consult the programme specification 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 Regulations.

Approved for 2026/27
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1. Programme Title

BA in Performance Design

2. Programme Accredited by (if applicable)

N/A

3. Final qualification and level of award

BA (Hons) Performance Design

4. Exit awards (where relevant)

Level 5: Diploma of Higher Education in Performance Design

Level 4: Certificate of Higher Education in Performance Design

5. Relevant QAA subject benchmarking group(s)

Dance, Drama and Performance (2019); Art and Design (2019)

6. SITS code

UBARTPERD

7. Approved for the year of study

2026/27

8. Programme Leader

Programme Leader, Performance Design

9. Pathway Leader(s)

N/A

10. Aims of the Programme

This BA Performance Design programme aims to train flexible, forward-thinking performance designers, who can collaborate with fellow practitioners in a variety of performance contexts, instigate their own design-led artistic work and demonstrate a committed independent studio practice. The focus of the programme is on training for the design of performance space and design for the performing body, traditionally expressed as ‘set and costume design’ and forming part of the field of scenography, which encompasses the whole stage picture or performance experience.

The programme aims to:

- Nurture emergent performance designers who have a developed sense of their artistic instincts and can communicate these through a range of strong studio-based art and design skills, both haptic and digital.
- Promote the investigation of what ‘performs’ within scenography, beyond the actor or performing body.
- Equip emerging performance design practitioners with sophisticated skills in communication and collaboration to ensure they can work flexibly and responsibly with others.
- Enable students to explore the interrelation between performance design and the wider culture within which scenography sits; considering, for example, sustainability, the politics of place and narrative, the relationship of performance design to community context or the interplay between new media and live performance.

The programme supports students’ future career development by:

- Equipping them with a balance of high-level studio-based and interpersonal collaborative skills, enabling them to enter the performance-making profession with confidence.
- Nurturing them as independent artists who can generate their own work, in addition to finding employment in the theatre ‘gig economy’ or related disciplines.
- Introducing students in person to practising contemporary performance designers of diverse disciplines, thereby connecting students to potential future contacts, role-models, mentors or employers.
- Emphasising self-knowledge and reflection as a central part of artistic practice, enabling clear goal setting and an open-minded attitude to opportunities for work.
- Encouraging a routine of curiosity and engagement with sources of inspiration, whether found in performance, museums and galleries, diverse cultures, multimedia arts or the wider world.

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. Applicants invited to interview will be given a small speculative design task to respond to.

Interviews are held during the spring term. In addition to interview all applicants are invited to spend a whole day in the Production & Design Department. They are given a tour of the relevant spaces and a group session, including an introduction to the programme and group reflection on the responses to the speculative design task.

Applicants who cannot attend the day in person (this may include international applicants) can participate in an equivalent to the group session online.

Applicants to the programme will be expected to evidence their prior experience and passion for the subject, usually through a portfolio demonstrating their previous work. Both digital and hard copy portfolios are accepted.

Applicants are interviewed by a panel, which usually consists of the Programme Leader plus one or two lecturers from the programme team.

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.

Selection will be based on ***review of the student's previous work***, interview and participation in the group session. The interview may be conducted online (Skype, Zoom, Teams etc.). All applicants will be invited to attend an interview where they will be able to demonstrate their suitability for the programme.

All applicants will be asked to complete a feedback questionnaire about their experiences during the interview day. This is evaluated by the Programme Leader to enhance and improve the interview process for future applicants. Successful applicants will be offered places to begin their three-year programme the following September.

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 & Design Department follows a school-wide process for admitting students under the age of 18.

11.2 Standard Entry Requirements

Normally students must meet the School's general entry requirements for undergraduate programmes, which is two A-levels, or the national or international equivalent. Applicants must have at least one A-level or the national or international equivalent in an arts and design subject. 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 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. Further details on English Language Requirements can be found here.

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 Performance Design programme complies with the School's Non-standard Entry policy.

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), and the QAA Benchmarks for Art and Design (2019).

[* = transferable skill]

A.Technique and knowledge Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.		
Year One – level 4 (DD&P SB:7.9, 7.10, 7.11) (A&D SB 6.4, 6.5, 6.8, 6.9, 6.10)	**Year Two – level 5** (DD&P SB:7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)	**Year Three – level 6** (DD&P SB:7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)
A4:1 Identify key practitioners, performance events and movements in performance design.	A5:1 Identify and critically reflect upon key practitioners, performance events and movements in performance design and related disciplines.	A6:1 Critically reflect upon key practitioners, performance events and movements in performance design and related disciplines, connecting this with insight to their own practice.

A4:2 Demonstrate understanding of the relationship of performance design to a wider context e.g., art and design, sustainability, science, technology, politics.	A5:2 Demonstrate a clear and informed understanding of the relationship of performance design to a wider context e.g., art and design, sustainability, science, technology, politics.	A6:2 Demonstrate a comprehensive understanding of the relationship of performance design to a wider context e.g., art and design, sustainability, science, technology, politics, using this to contextualize and inform their practice.
A4:3 Demonstrate a range of fundamental craft-based performance design or production skills, including - research from a range of sources, concept drawings, technical drawing, costume design, life drawing, storyboarding and scale model making.	A5:3 Competently demonstrate a range of fundamental performance design or production skills, including - but not limited to - thorough research from a range of sources, concept drawings, technical drawing, costume design, life drawing, storyboarding and scale model making.	A6:3 Competently demonstrate the full range of craft-based performance design skills including - thorough research from a range of sources, technical drawing, costume design, life drawing, concept drawings, storyboarding and scale model making, alongside innovative or alternative approaches to performance design.
A4:4* Identify and resolve potential problems and technical challenges.	A5:4 Identify, analyse and resolve problems or creative/technical challenges within the process of creating performance and in the realisation of performance design.	A6:4 Predict, avoid and/or resolve problems or creative/technical challenges within the process of creating performance and in the realisation of performance design.
A4:5* Identify and use appropriate tools and equipment.	A5:5* Appropriately select and use standard and specialist tools, equipment and/or IT.	N/A
A4:6* Identify Health & Safety & sustainability implications in a range of tasks.	A5:6 * Evaluate the Health and Safety & sustainability implications of tasks and engage in the process of ensuring and documenting safe working.	N/A

B. Performance and/or creative output

Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.

Year One – level 4 (DD&P SB: 7.10, 7.11) (A&D SB 6.6, 6.8, 6.9, 6.10)	Year Two – level 5 (DD&P SB: 7.11, 7.12, 7.13, 7.14) (A&D SB 6.6, 6.10, 6.4, 6.5, 6.8, 6.9, 6.10)	Year Three – level 6 (DD&P SB: 7.12, 7.13) (A&D SB 6.4, 6.5, 6.8, 6.9)
B4:1 To provide a short creative response to a project brief within given parameters, in visual and verbal presentation.	B5:1 To provide a detailed creative response within given parameters, in visual and verbal presentation.	B6:1 To provide a detailed creative response within given parameters, as a design presentation for actual production.
B4: 2 Create a speculative proposal for performance design.	B5:2 Create a detailed proposal for performance design, with elements suitable for realisation	B6:2 Create a conceptually and technically rigorous proposal for performance design, suitable for full realisation.
B4:3 Engage with creative experiment as a part of the process of designing performance.	B5:3 Engage in an experimental process for designing performance.	B6:3 Engage in a boldly experimental process for designing performance.
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 collaborators to develop innovative and creative proposals for performance design.
B4:5 Engage with themes of sustainability and practicality within a design process.	B5:5 Engage with and contribute to realising design proposals economically, sustainably, and practically.	B6:5 Lead on production team engagement with realising design proposals economically, sustainably, and practically.
B4:6 Identify the nature of the given performance environment and its context.	B5:6 Consider the nature of the performance environment and its context in relation to the proposed design.	B6:6 Carefully articulate the nature of the performance environment and context, in relation to the proposed design.

C. Communication and artistic values

Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.

Year One – level 4 (DD&P SB: 7.11) (A&D SB 6.6, 6.10)	Year Two – level 5 (DD&P SB: 7.11, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.8, 6.9 6.10)	Year Three – level 6 (DD&P SB: 7.11) (A&D SB 6.6, 6.10)
C4:1* Demonstrate self-reflection as a component of their artistic practice.	C5:1* Utilise self-reflection to develop their artistic practice.	C6:1* Utilise critical self-reflection to strengthen and enhance their artistic practice.
C4:2* Participate proactively in discussion about their own artistic practice and the work of others.	C5:2* Participate proactively in discussion about their own artistic practice in the context of wider creative work.	C6:2* Participate in and initiate proactive discussion about their own artistic practice in the context of wider collaborative creative work.
C4:3 Present a design proposal verbally and visually to an audience of peers and tutors.	C5:3 Clearly present a detailed performance design proposal verbally and visually to an audience of peers and/or professionals.	C6:3 Confidently present a detailed and engaging performance design proposal verbally and visually to an audience of peer and professional collaborators.
C4:4* Be self-motivated and use their initiative to achieve goals.	C5:4* Be self-motivated, use their initiative and encourage others to succeed.	C6:4 Take exciting creative risks and challenge themselves as a routine part of their performance design process.
C4:5* Communicate appropriately and reliably whether verbally, visually or in writing.	C5:5* Communicate information appropriately, accurately, and effectively whether verbally, visually or in writing.	C6:5* Communicate complex concepts accurately and with clarity and insight, whether verbally, visually or in writing.
C4:6* Adopt a flexible and open-minded approach to their work.	C5:6* Adopt a flexible, open-minded, and considerate approach to their work.	N/A

D. Professional protocols

Subject benchmark reference: Dance, Drama & Performance (DD&P); Art and Design (A&D), as listed.

Year One – level 4 (DD&P SB: 7.10, 7.11) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)	Year Two – level 5 (DD&P SB: 7.11,7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)	Year Three – level 6 (DD&P SB: 7.12, 7.13, 7.14) (A&D SB 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)
D4:1* Engage with artists and practitioners of diverse perspectives and practices.	D5:1* Engage constructively with artists and practitioners of diverse perspectives and practices.	D6:1* Approach engagement with artists and practitioners of diverse perspectives and practices from a mature professional footing.
D4:2* Undertake independent research with some direction.	D5:2* Undertake independent research.	D6:2* Undertake autonomous and appropriate independent research.
D4:3* Demonstrate time management within their practice.	D5:3* Demonstrate effective time management strategies to ensure balance between studio practice and competing project-based priorities.	D6:3* Demonstrate effective time management and personal organisation, ensuring balance between studio practice and competing priorities, with the ability to work under pressure.
D4:4* Develop a routine of focused working within the design studio and on associated projects.	D5:4* Contribute to a positive and productive atmosphere as part of a commitment to working in the design studio or within a team.	D6:4* Embody positive and professional practice, leading by example with focus and through peer support, whether in the design studio or as part of a team.
D4:5* Demonstrate an understanding of performance design as a collaborative practice.	D5:5* Collaborate effectively within creative and production partnerships.	D6:5* Lead on professional collaborative practice within creative and production partnerships.
D4:6 Evidence their working process.	D5:6* Maintain clear and accurate records of their working processes.	N/A

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

3600

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

Contact hours: 34%

Self-directed: 66%

This split is calculated on the basis that fundamental design skills introduced in taught sessions are developed through self-directed studio practice, and that this is reflective of the way in which professional designers work. There is necessarily more contact time in Year 1 (when core skills are being taught), with less in Years 2 and 3, encouraging students to develop artistic autonomy during their time on the programme.

13.5 Programme Overview

Programme Overview

The three-year BA Performance Design programme is designed to equip students with practical and imaginative skills appropriate to developing and realising performance design, and give them opportunities to practice these skills on school-based projects of thoughtfully stepped scale, autonomy, ambition and visibility. There is some alignment with the BA Production Arts programme, recognising the benefits of cross-pollination between artistic practices in design, and the disciplines associated with the realisation of performance. While sharing some modules with BA Production Arts in Year 1 and Year 2 of study, BA Performance Design offers a special focus on the conceptual, theoretical and practical underpinnings of performance design, aiming to achieve a balance between studio-based, artistic practice and skills acquired through the realisation of performance design.

Year 1

In Year 1, two core programme-specific modules focus on giving first year students a fundamental understanding of the practice and theory of Performance Design. Students on the BA Performance Design also share four modules with students of BA Production Arts to engender common understanding – between disciplines – of the history, theory and practice of working in performance-making:

Design Studio 1 – This is a **core module** for the BA Performance Design programme, introducing students to the fundamentals of stage design studio practice, and giving them opportunities (through both short, experimental and longer form projects) to develop their conceptual and imaginative skills, alongside consideration of the practical parameters for performance design. The focus is on building a portfolio of skills which enable students confidently to create design proposals in Years 2 and 3.

Whole Designer 1 – This **core module** is taught to the whole three years of the BA Performance Design cohort together, across a three-year programme of events and seminars. This means the students receive a fresh programme of events for each year of their study but undertake these experiences alongside their peers from other year groups. This whole-programme approach is designed to encourage the development of a supportive group atmosphere, building on what has been cultivated in the studio working environment. The approach prioritises a unity in shared practice over a hierarchy of information or segregation by level of experience, whilst learning outcomes and assessment tasks are specific to the respective level. The whole-programme approach models the mentoring framework seen in professional practice, where emerging designers benefit from relationships with more experienced peer practitioners. A student in Year 1 might learn from the perspectives of more experienced students, while a student in Year 3 stands to gain increased confidence from testing their acquired knowledge and experience alongside students earlier on in the programme. The aims and assessment of the module are stepped, and build in scope from year to year, while the taught content of *The Whole Designer* is shared.

The Whole Designer modules facilitate a tiered reduction in time spent in programmed lectures, seminars, workshops and research trips across the three years, recognising that students become more independent and require more time for personal projects and self-initiated research during their time on the programme.

Students in Year 1 undertake a 30-credit module with a full programme of chaired seminars, lectures, termly workshops and gallery, museum, and theatre trips, with core sessions geared specifically towards acquiring fundamental skills in critical analysis, self-reflection and experiencing a spectrum of approaches and cultural events.

The module is designed to encourage practitioner-centred self-reflection, while introducing students to the history and theory of stage design and professional artistic practices. For students in Year 1, the emphasis is on

keeping seminar notes and recording impressions, building towards making connections between these and their own design practice in Years 2 and 3.

Stagecraft and Production Process – This module is an induction to working in the Guildhall theatre spaces and an introduction to the fundamentals of backstage practice.

Associated Studies – An opportunity to study three additional disciplines, complementary to performance design. These may serve to enrich design practice or to inform the choice of a production role in Year 2. The taking of Associated Studies encourages a sense of design being related to all Production disciplines and an understanding of scenography encompassing the whole stage environment, beyond the purely visual.

PPD 1 – An early exercise in collaboration, allowing student designers to work with their BA Production Arts peers on a short, devised project from a given stimulus.

Responding to Performance – A module shared with Year 1 students in BA Production Arts, which introduces students to a spectrum of contemporary performance, via scheduled attendance at live and online events. Students are offered a series of lenses through which to understand and analyse these performances through accompanying group seminar, and write reviews reflecting on each performance from their own perspective.

Students at the end of Year 1 have a grounding in the haptic and digital studio-based skills required of the professional Performance Designer and are confident in creating a speculative proposal for performance and communicating this to others. They will have forged some connections with students in other programmes and understand themselves as part of a supportive programme cohort.

Year 2

In Year 2, students on the BA Performance Design continue to share some modules with students of BA Production Arts while programme-specific modules build emerging designers' confidence in their ability to realise their design proposals, in collaboration with others:

Design Studio 2 – This **core module** is a last major studio-based project in the Autumn Term of Year 2, to consolidate the skills acquired in Year 1 and to practice the creation of a full professional design proposal and the presentation of this to a production team.

Whole Designer 2 **–** In this **core module** in Year 2 there is an increased emphasis on making connections between the history, theory and contemporary practice of art and design and the student's own creative identity and aspirations. Students in Year 2 undertake a 15-credit module, attending a pared-down programme (alongside their peers from other year groups) of chaired seminars, lectures, termly workshops and gallery,

museum, and theatre trips from Year 1. This recognises that students will have acquired and developed some fundamental skills in critical analysis and self-reflection and will have experienced a spectrum of approaches and cultural events. A reduced commitment to the module from Year 1 ensures that students have space to make self-initiated choices of research trip and supporting event that connect directly with their individual practical projects in Year 2.

PPD 2 – Continuing the connection with BA Production Arts, through attendance at a series of seminars designed to introduce students to a range of possibilities for professional practice and to plant ideas for future plans.

Interdisciplinary Production Practice – Building from the Associated Studies modules, of a complementary discipline in Year 1, the student takes a minor role on a Guildhall School production in that discipline. For student designers, this is valuable opportunity to gain experience of working within the production process and to expand their performance design skillset towards other areas of production practice.

Designing Performance 1 – This module bridges the gap between the fundamental, studio-based design skills acquired in Year 1, and the full participation in a production process required in Year 3. Students have the opportunity to practice their collaborative skills in the design and realisation of a small-scale Guildhall project, working with collaborators across other undergraduate programmes at the School. They are also given the opportunity to assist a professional designer who may be working at Guildhall, with a view to understanding more about the activities of a designer throughout the production process.

Students finish Year 2 having gained experience in moving their designs from the conceptual proposal stage through to realisation, and with an enhanced understanding of the role of the Performance Designer within a production process. They will have consolidated relationships with fellow students in their immediate cohort and in BA Production Arts. They will be beginning to make connections with other programmes and practitioners at Guildhall.

Year 3

In year 3, students on the BA Performance Design programme focus on modules which are particular to their area of specialism, while continuing to intersect with other areas of the School:

Design-led Practice – This module gives students who have some experience in collaboration, design and working within a conventional production process to instigate their own piece of work, where Performance Design leads the process. This is designed to expand students' understanding of where and how scenography can exist in its own right.

Designing Performance 2 – Following the acquisition of fundamental design skills in Year 1, and some fledgling opportunities for collaboration and

realisation in Year 2, students in Year 3 design a public-facing Guildhall School production, working with a director and other professional artists and students and staff on the BA Production Arts programme. The aim is to replicate the conditions of a professional production process so that student designers can gain experience and build their portfolios.

Whole Designer 3 – Students in Year 3 are encouraged to critically examine the practitioners, events and practices offered up through the Whole Designer Module, while reflecting on their plans beyond the programme, their research and extra-curricular interests and how these intersect with the module. Students in Year 3 undertake a 10-credit module, attending a selected programme (alongside their peers from other year groups) of chaired seminars, lectures, termly workshops and gallery, museum, and theatre trips, with a reduced time commitment from Years 1 and 2. This ensures that Year 3 students continue to acquire historical context for their practice, receive relevant workshops from visiting professionals and can engage with a selection of programmed research trips alongside their Year 1 and 2 peers, without compromising their Year 3 projects.

Research Project – An opportunity for emerging designers to draw on the self-reflection of the Whole Designer module across their time on the programme and to propose, plan and execute a research project of their own choosing. The outcomes for this module may be diverse in character, allowing emerging designers' interests, values and ambitions to lead the research process.

Students emerge from the programme having achieved a range of speculative and fully-realised projects, and a clear sense of their own values and individual approach to performance design. They will be experienced collaborators having worked with a range of practitioners and peers at Guildhall.

14. Teaching & Learning Methodology & Assessment Strategy

Teaching & learning methodology

The teaching on the programme comprises of:

• **Classroom/studio sessions in the form of lectures, demonstrations, seminars or practical workshops:** This enables the delivery of practical skills teaching and the transfer of knowledge relating to the history and theory of scenography or performance design practice. Incoming external practitioners provide some teaching on the theory and/or practice of scenography, while developing the student's ability to converse with professional peers.

(See Learning Outcomes for A. Technique and Knowledge, C. Communication and Artistic Values and D. Professional Protocols / QAA Subject Benchmarks DD&P 7.12 and 7.13; QAA Subject Benchmarks A&D 6.4, 6.5, 6.8, 6.9)

• **Seminar or group tutorial (referred to elsewhere in this document as 'group crit'):** This enables the ongoing evaluation and development of projects-in-progress by the individual student with constructive input and feedback from peers and staff. These sessions support the development of students' confidence in talking about their work and the work of others.

(See Learning Outcomes for C. Communication and Artistic Values and D. Professional Protocols / QAA Subject Benchmarks DD&P 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5, 6.6, 6.8, 6.9, 6.10)

• **1-2-1 tutorials with members of the programme team:** This enables students to receive individual attention and feedback on their work or practice, which is especially important when the onus for creating performance design work often rests with the individual.

(See all Learning Outcome headings and QAA Subject Benchmarks DD&P 7.12,7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5., 6.6, 6.8, 6.9, 6.10)

• **External visits to performances and exhibitions:** This enables students to engage with potential sources of inspiration for ongoing projects but also to build their individual creative identity. Trips are supervised and programmed during Year 1, with space for students to assume control of their own schedule for trips and research as the programme progresses.

(See Learning Outcomes for A. Technique and Knowledge, B. Performance and/or Creative Output and D. Professional Protocols and QAA Subject Benchmarks DD&P 7.12, 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5., 6.6, 6.8, 6.9, 6.10)

• **Guided independent study in the studio:** This enables students to develop autonomy and responsibility for self-directed progress, which is necessary for practice as a performance designer. It is also designed to encourage peer learning in the studio environment. 'Study' in this case indicates studio-based performance design practice, which could be composed of practical design tasks, reading or art-making activities.

(See all Learning Outcome headings and QAA Subject Benchmarks DD&P 7.12, 7.13 and 7.14; QAA Subject Benchmarks A&D 6.4, 6.5., 6.6, 6.8, 6.9, 6.10)

Programme Assessment Strategy

The learning outcomes for this programme have been developed from the analysis of key skills needed for professional practice as a performance designer, alongside the QAA Subject Benchmarks for Dance, Drama and Performance, and the QAA Subject Benchmarks for Art and Design. The specification of assessment modes has been guided by the need for as much practical, tangible 'real-world' evidence as possible that students are developing the necessary skills for that practice. The

programme is designed to build in ambition and complexity year by year, with opportunity to practice and refine the skills of the Performance Designer across the three years. This acknowledges that the skills of a Performance Designer are developed through sustained practice and multiple iterations of design process. The contexts for that practice change within the programme year by year, but with an increased emphasis on working within the conditions of professional practice and creating fully realised outcomes, as the student progresses towards Year 3 and completion.

The assessment methodology has been written to ensure close alignment with the learning outcomes. There are step changes in learning outcomes year by year, designed to reflect the way in which design skills are acquired and refined – through opportunities to use standard modes of practice, albeit within varied contexts.

Modes of Assessment on the Programme

Summative assessment:

At the end of each module, students submit coursework of different kinds and receive summative written feedback from the programme team.

Coursework types submitted for summative assessment include:

A portfolio of short projects/investigative performance design work: Handed in at the end of the first year, the portfolio evidences fundamental practical studio-based skills in performance design, allowing students to focus on acquiring and practicing skills without the need to link everything together at once.

> Possible alternative submission (as agreed in advance with the module leader): The portfolio may be analogue, digital or a blended format. It can be presented via performance or installation.

Practical artistic work with supporting written commentary: This is the culmination of the Research Module in Year 3 and allows students to exercise their creative talents through research, while testing their ability to provide written commentary for that work, acknowledging that performance design requires practical/visual and communication skills side by side.

> Possible alternative submission (as agreed in advance with the module leader): The written commentary should follow the Production & Design guidelines for written work but may evidence a range of methods for writing critical commentary, including creative approaches. The written commentary may be swapped for a presentation or other form.

Speculative design proposal: This project outcome, early in Year 2, allows students to link together the fundamental skills learned in Year 1 within one design process, and safely test it (without the pressure of production) in speculative form.

Full design proposal: Having produced a speculative design at the beginning of Year 2, students have two ‘fledgling’ and two full opportunities to take a design

proposal through into production. The components of the full design proposal are the same as for the speculative project, but the practical implications for the proposal are greater.

> Possible alternative submission (as agreed in advance with the module leader): Speculative or full design proposals may contain original hard-copy design concept drawings or made artefacts and/or digital work as per the strengths and preferences of the student.

Design Presentation: This is assessed as a specific outcome in Years 1 and 2, then assessed as part of a students' overall Design Proposal assessed in year 3. This focuses student attention on developing the specific skills of verbal and visual design presentation in years 1 and 2, changing the assessment emphasis to how the proposal is realised or exists in performance in Year 3.

> Possible alternative submission (as agreed in advance with the module leader): The design presentation is open to a spectrum of approaches that blend live spoken presentation methods with supporting visual materials. Adjustments can be made to the size of the presentation audience if required, or presentation may be recorded or delivered online.

Production or Realisation Activity: Students are assessed on this through staff observation as their projects in Year 2 and 3 are realised and staged. It will also take into account feedback invited and received from project partners (i.e. other staff or professional practitioners).

> Possible alternative submission (as agreed in advance with the module leader): Production activity must be evidenced but it is possible to work with an assistant or mentor as needed. Production activity embraces practical skills and interpersonal collaboration, where engagement may be evidenced via asking questions and listening, alongside spoken contribution.

Final performed/staged outcome e.g. an installation, a play, and opera scenes event: Staff assess this work as it exists in performance, through attending a live event or interacting with the work as indicated by the students in their proposal.

> Possible alternative submission (as agreed in advance with the module leader): Realisation activity will vary according to the proposal developed by the student and thus may evidence a range of approaches to making and crafting. For made artefacts within performed outcomes, additional support can be given to ensure equal access to relevant resources/tools/materials.

Reflective Sketchbook: This outcome is produced in three 'editions' at the end of each year of study. These are assessed by staff as written reflection, personal professional development and ongoing research activity, presented in a way that is personal to the student and monitored via tutorial and seminar.

> Possible alternative submission (as agreed in advance with the module leader): The sketchbook may be hard-copy or digital, and evidence a

spectrum of presentational styles, as per the strengths or preferences of the student.

Participation in discussion and seminar activity: This is assessed by staff observation, by those leading seminars and ‘group crits’ and through discussion with visiting professionals which lead seminars, where appropriate. This emphasises the importance of reflection, communication and peer support in the life of a creative practitioner.

Possible alternative submission (as agreed in advance with the module leader): Participation in discussion or seminar activity encompasses discussion (which may be in smaller groups as well as whole group settings) and may include engagement via listening, note-taking, asking questions and/or making space for the views of others.

Reassessment strategy for practical work

Where possible, reassessment of practical work will be arranged such that the activity replicates (in mode of realisation and submission) the activity of the original assessment. However, the programme team recognises that this is not always possible. Where this is the case (for example, where no production activities are possible during the summer months, or where student peers are not available for collaborative activity) the following will apply.

Practical artistic work

The work will be submitted through one or more of the following modes, as agreed with the tutor depending on the nature of the assessment brief: design drawings; floor/space plans; model box; annotated sketchbook; moodboard; web-page(s); transcript/recording of discussion with creative partner(s); audio presentation; presentation to video. The mode(s) specified will enable the student to demonstrate through their submission that respective learning outcomes have been met. The deadline for such work will be determined as the earliest opportunity in the circumstances, allowing sufficient time for the work required, normally within one month of notification (and taking into account bank holidays etc).

<u>Production activity and final performed/staged outcome</u>

In addition to submission as outlined above, the reassessment of production activity and final performed/staged outcome will also include a short (300-word/3-minute) written or audio-/video-recorded account of responses made by the student to process notes from the tutor and/or member of the creative team. This is specifically designed to demonstrate the student’s engagement with feedback during a creative process, characteristic of a production workflow.

Induction to Assessment Strategy

Students will be introduced to the assessment strategy as part of the overall programme induction at the beginning of the year. This will introduce learning outcomes, levels of achievement, assessment criteria and the paperwork students

can expect to see as part of their assessment. This material will be reviewed at the beginning of each project, to remind students of the relevant level of learning outcomes for the project and the assessment criteria.

Feedback to Students

Students are given informal verbal feedback through tutorials and studio-based ‘group crit’ sessions. This enables students to maintain an up-to-date picture of their progress. They can then request focused feedback on specific aspects of their work as the project/module develops.

Formal written feedback on summative assessment will be given within fifteen working/term-time days of the hand-in date.

Programme outline

Years and modules			
Year 1			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Stagecraft & Production Process*	10	4	
Associated Studies*	10	4	
Personal & Professional Development 1*	20	4	
Responding to Performance*	10	4	
Design Studio 1	40	4	
The Whole Designer 1	30	4	
Year 1 TOTAL	**120**	4	
Year 2			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Personal & Professional Development 2*	10	5	
Interdisciplinary Production Practice	25	5	
The Whole Designer 2	15	5	
Design Studio 2	30	5	
Designing Performance 1	40	5	
Year 2 TOTAL	**120**	5	
Year 3			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
The Whole Designer 3	10	6	
Design-Led Practice	30	6	
Designing Performance 2	50	6	
Research Project	30	6	
Year 3 TOTAL	**120**	6	

*Denotes modules already running in the first year of BA Production Arts. Stagecraft and Production Process, Associated Studies, Personal & Professional Development 1, Responding to Performance and Personal & Professional Development 2 will be taken by Performance Design students. These modules are assessed on BA Performance Design criteria, which have been designed to create parity in assessment between students on both programmes.

[To note: modules listed above as part of the BA Production Arts programme may change in subsequent years as part of the programme review and revalidation process.]

15. Curriculum Map Relating Programme Learning Outcomes to Modules

A – Technique and knowledge

B – Performance and/or creative output

C – Communication and artistic values

D – Professional protocols

	Module	A4:1	A4:2	A4:3	A4:4	A4:5	A4:6		B4:1	B4:2	B4:3	B4:4	B4:5	B4:6		C4:1	C4:2	C4:3	C4:4	C4:5	C4:6		D4:1	D4:2	D4:3	D4:4	D4:5	D4:6
Year 1	Stagecraft & Production Process			✓		✓	✓		✓	✓						✓	✓				✓				✓	✓	✓	
	Associated Studies			✓		✓	✓		✓							✓	✓				✓				✓	✓	✓	
	Personal & Professional Development 1			✓	✓	✓	✓		✓	✓		✓	✓	✓			✓	✓	✓	✓	✓				✓	✓	✓	✓
	Responding to Performance			✓					✓	✓		✓				✓	✓		✓	✓	✓				✓	✓		✓
	Design Studio 1			✓	✓				✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓	✓	✓
	The Whole Designer 1	✓	✓						✓							✓	✓			✓			✓	✓				

	Module	A5:1	A5:2	A5:3	A5:4	A5:5	A5:6		B5:1	B5:2	B5:3	B5:4	B5:5	B5:6		C5:1	C5:2	C5:3	C5:4	C5:5	C5:6		D5:1	D5:2	D5:3	D5:4	D5:5	D5:6
Year 2	Personal & Professional Development 2			✓						✓											✓						✓	
	Interdisciplinary Production Practice			✓	✓	✓	✓		✓	✓		✓				✓	✓		✓	✓	✓				✓	✓	✓	✓
	Design Studio 2		✓	✓		✓			✓	✓	✓	✓	✓	✓			✓	✓		✓				✓	✓	✓		
	Designing Performance 1		✓	✓	✓				✓	✓	✓	✓	✓	✓				✓		✓			✓	✓	✓	✓	✓	
	The Whole Designer 2	✓	✓						✓							✓	✓			✓			✓	✓				

	Module	A6:1	A6:2	A6:3	A6:4		B6:1	B6:2	B6:3	B6:4	B6:5	B6:6		C6:1	C6:2	C6:3	C6:4	C6:5		D6:1	D6:2	D6:3	D6:4	D6:5
Year 3	Design Led Practice			✓	✓		✓	✓	✓		✓	✓					✓	✓			✓	✓	✓	✓
	Designing Performance 2		✓	✓	✓		✓	✓	✓	✓	✓	✓				✓	✓	✓		✓	✓	✓	✓	✓
	Research Project	✓	✓	✓			✓							✓				✓			✓	✓		
	The Whole Designer 3	✓	✓				✓							✓	✓			✓			✓	✓	✓	✓

16. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic Regulations* 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.

Where no aggregate is permitted – as per all Performance Design specific modules - every component must be passed.

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 and achieve an overall 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 and achieve an overall aggregate mark of 40% or greater and acquire 120 credits.

To pass year 3 a student must achieve an overall aggregate mark of 40% or greater in each module and acquire 120 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 Regulations.

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 student will be assessed according to the reassessment strategy as outlined in Volume 1 (p. 10) of the Programme Document. In exceptional circumstances the Programme Assessment Board may recommend an alternative form of assessment ("Special Scheme of Study") which equally meets the learning outcomes and standards.

Where a written component (e.g., Research Commentary) is assessed on a pass/fail basis only percentage point deductions for late submission will not apply. Late submissions, where an extension has not been agreed in advance, will be considered a fail.

The Programme Assessment Board may, exceptionally, recommend 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.

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 level, having exhausted all permitted re-sit opportunities, but satisfies the requirements for the previous level, the Assessment Board will recommend, where applicable, that the qualification associated with that previous level (Level 5: Diploma of Higher Education in Performance Design, or Level 4: Certificate of Higher Education in Performance Design, as appropriate) will be awarded, based on the credits

achieved, and the student withdrawn from the programme. The student will be given the opportunity to take either the recommended award or the accumulated credits.

16.5 Fail Withdraw

Where, having exhausted any re-sit opportunities, a student fails to meet the pass requirements for a particular level, and is not eligible for the award of a lower-level qualification, the Assessment Board will confirm the credits accumulated and 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 Performance Design	Diploma of Higher Education in Performance Design	BA (Hons) Performance Design	(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%

The overall aggregate produced from the algorithm as detailed within this programme specification will determine a student's classification. Where a student's overall mark falls within 0.5% of a higher classification, the higher classification will be awarded but the mark itself will not be rounded up. The treatment of borderline classifications will be applied consistently across the School's departments. This will be based on mathematical calculation alone and will have been determined prior to the meeting of the Assessment Board. Students' individual performance in modules, their profiles or trajectories will not factor in the calculation. Students whose overall final mark puts them at a Fail, but which falls within 0.5% of a Pass, the degree mark will not be rounded up, but they will be awarded a Pass.

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 year 1, the Assessment Board will recommend that they be awarded a Certificate of Higher Education in Performance Design. Assuming the

School Board accepts this recommendation, the student will be given the opportunity to take either the recommended award of the accumulated credits.

The classification of the Certificate Award shall normally be:

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

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

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 Performance Design. Assuming the School Board accepts this recommendation, the student will be given

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
Design Studio 1	10%
Design Studio 2	35%
Whole Designer 2	20%
Designing Performance 1	35%

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 Performance Design, 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:

Module	Degree Weighting
Designing Performance 1	10%
Design-led Practice	25%
Designing Performance 2	35%
Whole Designer 3	10%
Research Project	20%

16.8 Substituting Professional Work for an Assessment Component (Year 3 only)

A student may, at the discretion of the Director of Production & Design, substitute professional work for either Design-led Practice or Designing Performance 2, provided that the professional work is demonstrated to be of equal or greater educational equivalence to the substituted module and will lead to a piece of work which can be practicably assessed by the internal examiners and reviewed and moderated by the External Examiner (e.g. a live performance within London).

On a case-by-case basis, the Director of Production & Design and the Head of Programme 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 of the two specified modules and must comply with all other requirements of the module, including the submission of the relevant components of practical work and reflection on the project contained in the Reflective Sketchbook for The Whole Designer 3.

When a student is given dispensation to substitute professional work for a module, that student may be responsible for covering any reasonable costs the Production & Design Department may incur in recruiting a replacement for their allocation if there are no internal options available.

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

16.9 Further Regulations for Attendance and Engagement

The Production & Design 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 & Design 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 Academic Engagement Regulations and Procedures 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 attend School, the student must contact Drama, Production & Design 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 the Programme Leader, 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 Programme Leader. Where the Programme Leader considers there to be good reason for allowing an extension, a revised submission date shall be set and the student informed.

The School’s Extenuating Circumstances panel makes final recommendation on the granting of extensions. The student is expected to comply with all submission requirements for written work regardless of whether an extension has been approved or not.

17. Module Specifications

17.1 Design Studio 1

1. Module Title	Design Studio 1
2. HE Level	4
3. Credit Value	40
4. SITS module code	DES1001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Design Tutor
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- introduce students to core, studio-based performance design skills, both haptic and digital.
- explore the elements of performance design/scenography (e.g., space, bodies, light, video) using studio-based performance design skills.
- examine a spectrum of contexts for performance design (e.g., traditional theatre spaces, alternative sites, immersive performance, site-specific performance and/or installation).
- consider how elements of the stage picture beyond the actor may ‘perform’.
- establish a rhythm of responding to a creative brief through short-form projects, with starting points drawn from a range of sources e.g., drama, opera, poetry or fine art.
- establish a routine practice of ‘group crit’ or chaired discussion in the studio where students can discuss their ongoing work and offer support and ideas to each other.
- encourage early consideration of the environmental and/or social impact of performance design.

<u>Indicative Content</u>

Teaching includes:

- Core studio skills include concept drawing, model-making, life drawing, technical drawing, digital tools for design concept development, storyboarding, elementary

3D spatial design, concept building, video design fundamentals, visual research, costume design and making presentations.

- Elements of performance design/scenography to be explored may include performance environments (traditional and alternative), form, line, shadow, body in space, journeys, story, obstacles, sightlines, world-building, space in relation to light and video, body and movement, digital design, ecoscenography, responding to music, costume and character.
- Students explore specific techniques or concepts through a series of short projects e.g., designing a bower for Titania in A Midsummer Night's Dream, within the context of the play or the opera adaptation.

10. Teaching & Assessment Methodology

Teaching

Workshops and lecture demonstrations will teach core practical design skills, followed by opportunities to practice these through short investigative projects. Concepts pertaining to scenographic practice, or methods for approaching performance design will also be introduced in this way, often paired with specific craft-based skills so the two can be explored in parallel.

Students have significant time for independent work in the studio to establish themselves in their space and develop routines of work.

'Group crit' sessions are informal seminars held in the studio led by a staff member.

Assessment

Students produce a series of short investigative projects over the year, which yield a portfolio of performance design work. This is assessed at the end of the first year. Students have the opportunity to receive formative feedback on their work during the year through tutorial and the group crit process.

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:
Portfolio: A4:3, A4:4, B4:1, B4:2, B4:3, B4:4, B4:5, B4:6, C4:5, D4:2, D4:3, D4:4, D4:6 **Activity in Studio Discussion:** A4:4, B4:4, B4:5, B4:6, C4:2, C4:3, C4:4, C4:5, C4:6, D4:4, D4:5

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Workshop/Demonstration	155
Seminar / Group Crit	18
Individual Tutorial	9
b) Assessment	

12. Module Pattern				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Portfolio of performance design work	KCW	80	40
Practical	Activity in studio discussion	KPE	20	40
c) Independent Study hours				Notional Hours
Independent Studio Work				218
d) Total student learning hours for module				400

13. Reading & Resources			
Title	Author	Publisher	Year
Handbook of costume drawing: a guide to drawing the period figure	O' Daniel Baker, G.	Butterworth Heinemann	2000
Make Believe: UK Design for performance 2011-2015	Burnett, K. (ed)	Society of British Theatre Designers	2014
New Drawing on the Right Side of the Brain	Edwards, B.	HarperCollins	2001
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
What is Scenography?	Howard, P.	Routledge	2010
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C.P.	Focal Press	2010
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
The Visual Story: Creating the Visual Structure of Film, TV and Digital Media	Block, B.	Routledge	2021
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers
http://www.theatredesign.org.uk

SBTD 2019 Online Platform Exhibit

http://www.stagingplaces.co.uk

National Theatre – Playing with Scale 2019: Curator's Essay
https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf

The Role of the Theatre Designer – NT Microsite
https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw

Prague Quadrennial Website (four yearly 'scenography Olympics')
https://www.pq.cz

17.2 The Whole Designer 1

1. Module Title	The Whole Designer 1
2. HE Level	4
3. Credit Value	30
4. SITS module code	WDS1001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in year of study	1
7. Module Leader	Programme Leader
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- facilitate peer-level awareness between all students on the programme.
- develop self-reflection as a key component of students' artistic development.
- encourage consideration of the relationship of related interests to artistic practice.
- develop students' confidence in analysing their own work and the work of others.
- introduce students to the history, theory and breadth of performance design practice.
- signal the relationship between performance design and a wider cultural and political landscape.
- encourage ongoing research and the contextualization of practice through a programme of gallery, museum and theatre visits.

Indicative Content

Teaching includes:

- Guided gallery, museum and theatre trips.
- Chaired seminars on themes of self-reflection and creative identity.
- Lectures on the history of scenography, key performance design practitioners and designing for the body.
- Termly workshops and talks by visiting professionals. This might include professional designers or representatives from relevant unions and societies such as Society of British Theatre Designers (SBTD), Equity, Theatre and Performance Research Association (TaPRA) and the Linbury Prize. It is also

an aspiration of the programme to bring other kinds of practitioner into this ongoing conversation about performance design practice e.g. artistic directors, lighting designers or sound artists.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module is shared across the staff team, with some sessions led by visiting professionals. All teaching (with the exception of trips to galleries, theatres and museums) happens in a studio seminar environment.

Assessment

The assessment of this module happens at the end of the year. Students are required to produce a 'sketchbook' detailing self-reflection and the development of their creative identity in parallel to practical projects, which develops in character from Year 1 to Year 3. It is a place to record the individual interests and opinions of the students as they attend museums, galleries, performances and related events. Many of these events are programmed, but students are encouraged to undertake and document their own supplementary excursions. The sketchbooks are a place to record notes and seminars on the history and contemporary practice of scenography. Students will receive ongoing tutorial support on the development of their sketchbooks.

In Year 1 the sketchbook should include:

- Reflection on trips to museums, galleries, performances and related events
- Notes from seminars on the history and contemporary practice of scenography

The sketchbook is an opportunity to think laterally and creatively about format – what can a sketchbook evidencing self-development be? The sketchbook is an ongoing project and is reviewed informally at Christmas and then assessed at the end of the year.

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:
Reflective Sketchbook: A4:1, A4:2, B4:1, C4:1, C4:5, D4:2 **Seminar Activity:** A4:2, C4:1, C4:2, C4:5, D4:1

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Lecture	42

12. Module Pattern				
Seminar		42		
External visits		42		
Workshop		16		
Tutorial		3		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Reflective sketchbook	KCW	80	40
Practical	Discussion and seminar activity	KPE	20	40
c) Independent Study hours			Notional Hours	
Personal practice/study			155	
d) Total student learning hours for module			300	

13. Reading & Resources			
Title	Author	Publisher	Year
The Reflective Journal	Bassot, B.	Palgrave MacMillan Education	2016
Reflective Practice: Writing and Professional Development	Bolton, G.	Sage	2014
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
The Sketchbooks of Jocelyn Herbert	Farthing, S & Eyre, E.	Royal Academy	2011
Angie Lewin: Plants and Places	Geddes Brown, L.	Merrell	2010
What Is Scenography?	Howard, P.	Routledge	2002
The Creative Critic: Writing as/about Practice	Hilevaara, K & Orley, E.	Routledge	2018
Explorer's Sketchbooks: The Art of Discovery and Adventure	Lewis-Jones, H.	Thames and Hudson	2016
*Mark Hearld's Workbook	Martin, S.	Merrell	2012
Year of the King: an actor's diary and sketchbook	Sher, A.	Methuen	1986
*Extraordinary Sketchbooks	Stobart, J.	Herbert Press	2018
Reflective Writing	Williams, K.	Palgrave MacMillan	2010
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013

13. Reading & Resources			
Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media	O'Dwyer, N.	Bloomsbury Visual Arts	2021
A History of Video Art: The Development of Form and Function	Meigh-Andreas,C	Bloomsbury Academic	2013

*Indicates book not currently in Guildhall Library stock

17.3 Stagecraft & Production Process

1. Module Title	Stagecraft & Production Process
2. HE Level	4
3. Credit Value	20
4. SITS module code	SPP1005N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Mark Hartley – Head of Theatre Technology
8. Department	Production & Design

9. Aims of the Module

This module aims to enable students to:

- Identify and apply appropriate health and safety practices to work safely, responsibly, and competently within theatre production environments, demonstrating awareness of professional standards.
- Describe the key elements of the production process and explain their interconnections, showing an understanding of how they support the planning and delivery of live performance.
- Demonstrate foundational knowledge of theatre buildings, staging configurations, and stagecraft, applying appropriate terminology to describe, interpret, and participate in production processes.
- Recognise sustainability and ethical responsibilities in theatre production, identifying environmentally conscious approaches and reflecting on the social, cultural, and material impact of creative and technical decisions.

Indicative Content

Areas covered include:

- The Theatre Building
- Production Roles and Processes
- Management and Administration
- Production Activity from fit up to strike
- Use of scale
- Flying
- Rigging scenic elements

- Stage machinery
- Masking
- Communication system & Headset Protocol
- Health and Safety Overview
- Sustainability
- Risk Assessments
- Regulations relating to industry practice

10. Teaching & Assessment Methodology

Teaching

Practical workshops cover areas such as manual handling, safe use of tools and equipment, working at height, and theatre-specific safety protocols. All students are required to demonstrate competence in these core areas and complete a skills sign-off process. This sign-off is mandatory and must be completed before students can participate in any production work in the theatre spaces later in the academic year.

Through practical workshops, demonstrations, and group tasks, students will gain a working knowledge of how theatre spaces are configured and how production teams communicate effectively using industry-standard terminology. Understanding stage configurations and production terminology is fundamental to all theatre-making.

Students are also introduced to the world of Production Management. The Production Manager is a key figure in any successful theatre, opera, or live event production and is responsible for overseeing the planning, coordination, and safe delivery of a show from start to finish. They work closely with designers, directors, technicians, and stage management to ensure everything happens on time, on budget, and safely.

Students will learn about the practical responsibilities of a Production Manager, including scheduling fit-ups, rehearsals, and technical periods, managing budgets and resources for technical departments, overseeing risk assessments and ensuring venues and working practices meet Health & Safety (H&S) standards. This training will equip students with the skills needed should a student choose to take on a Production Management role in their second year.

Sustainability is becoming a central concern in all areas of the creative industries, and theatre is no exception. As part of this module, students will be introduced to sustainable working methods that align with the principles of the Theatre Green Book - an industry-wide initiative that sets out practical standards for creating more environmentally responsible productions.

Assessment

Skills Competencies
Skills competencies are the essential practical abilities and safe working practices students must demonstrate in order to take part fully in production work. These include areas such as manual handling, safe use of tools and equipment, working at height, and other core stagecraft and technical processes.

Students will need to show that they can carry out each of these tasks confidently, correctly, and safely. Only once a student has achieved all required competencies in these key areas will they be permitted to work independently in production environments.

Competencies must be obtained in the following:

- Emergency first aid at work
- Fire awareness
- Manual handling
- Risk assessments
- Identifying hazards
- Using access equipment (ladders, tallescope, tower etc.)
- Basic electrical safety
- Loading & unloading counterweights
- Using flying bars
- Tying knots

The emergency first aid at work (certified) and fire awareness sessions are delivered by external companies. As well as attending these sessions, students will need to have all other skills signed-off by the member of staff leading the activity.

Online Stagecraft and H&S Test
As part of the training, students will complete an online test designed to check understanding of essential stagecraft knowledge and health & safety regulations. The test covers key areas such as:

- Safe use of tools, equipment, and machinery
- Manual handling and working at height
- Theatre-specific safety protocols
- Core legislation (e.g. risk assessments, LOLER, PUWER, COSHH, CDM)
- Industry-standard terminology and stagecraft practices

The test is two hours long and taken under open-book conditions, meaning students can refer to notes and reference materials during the assessment. It ensures that everyone has a solid baseline understanding of how to work safely and professionally in theatre production environments.

Marks are calculated automatically, and students must score at least 15 out of 20 to achieve a Pass.

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

12. Module Pattern
a) Scheduled Teaching & Learning hours

12. Module Pattern				
KIS Type		Contact Hours		
Lecture		20		
Supervised time in studio/workshop/productions		30		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Progress Report	Completion of Skills Record Log	KPE	N/A	Pass/Fail
Written Test	Online Stagecraft and H&S Test	KWE	N/A	Pass/Fail

c) Independent Study hours	Notional Hours
Personal practice / Study	50
d) Total student learning hours for module	100

13. Reading & Resources			
Title	Author	Publisher	Year
The Event Safety Guide: A Guide to Health, Safety and Welfare at Live Entertainment Events	Health and Safety Executive (HSE)	latest edition online	HSE
Sustainable Productions: Theatre Green Book, Volume 1		2021–ongoing	
Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (8th ed.)	Gillette, J. M	2019	McGraw-Hill
The ABC of Theatre Jargon	Reid, F.	2001	Entertainment Technology Press
50 Rigging Calls	Higgs, C.	2014	Entertainment Technology
Safety and Health for The Stage, Collaboration with the production process	Reynolds, W. J.	2020	Routledge
Illustrated Theatre Production Guide	Holloway, J.	2014 -Updated 2020	Routledge
Introduction to Production, Creating Theatre Onstage, Backstage and Offstage	Sutherland-Cohen, R. I.	2018	Routledge
The Production Manager's Toolkit: Successful Production	Gillett, C., & Sheehan, J.	2023	Routledge

13. Reading & Resources			
Management in Theatre and Performing Arts (2nd Edition)			

17.4 Associated Studies

1. Module Title	Associated Studies
2. HE Level	4
3. Credit Value	10
4. SITS module code	ASC1005
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Video lecturer
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- Introduce the student to a broad range of production arts skills.
- extend the students' technical vocabulary with terms necessary for everyday use.
- Introduce students to basic production related equipment and techniques across a broad range of production arts subjects.
- Enhance the students' appreciation of the various roles involved in staging 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 for Theatre
- Sound for Screen
- Technical Management
- Performance Design
- Production Management
- Screen Editing
- Video Design

- Stage Management
- Props
- Scenic Art
- Assistant Director (Screen)
- Scenic Construction
- Costume
- Introduction to Live Events

Some Associated Studies courses are also a pre-requisite to Interdisciplinary Production Practice taken in the 2nd year (see Personal & Professional Development 1 module specifications for further information).

The breadth of the Associated Studies delivered also needs to remain linked to the Personal & Professional Development 1 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.

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. Each short course is marked by one tutor using the Associated Studies Assessment Rubric and then moderated by another tutor.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Performance Design: A4:3, A4:5, A4:6, B4:1, C4:1, C4:2, C4:6, D4:3, D4:4, D4:5

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Practical classes/workshops	80
b) Assessment	

12. Module Pattern				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Short course 1	KCW	N/A	Pass/Fail
Project	Short course 2	KCW	N/A	Pass/Fail
Project	Short course 3	KCW	N/A	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice/study				20
d) Total student learning hours for module				100

13. Reading & Resources
Students receive a Subject outline Document at the briefing session in order to inform their selection. During the short course week students will receive guidelines, hand-outs and reading lists as appropriate to each short course.

17.5 Personal & Professional Development 1

1. Module Title	Personal & Professional Development 1
2. HE Level	4
3. Credit Value	20
4. SITS module code	PPD1002N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Ben Collins – Sound Lecturer
8. Department	Production & Design

9. Aims of the Module

Upon successful completion of this module, a student will be able to:

- Work effectively and respectfully as part of a collaborative team, demonstrating growing confidence, responsibility, and awareness of group processes in diverse contexts.
- Identify and use established research and presentation techniques to structure and communicate ideas clearly and reliably, using appropriate terminology.
- Apply evidence-based knowledge and emerging reflective practice to support your own learning and to make a constructive contribution to the development of peers.
- Interpret and apply constructive feedback with increasing independence, demonstrating an ability to evaluate their own progress and take steps to improve.
- Interpret and apply constructive feedback with increasing independence, demonstrating an ability to evaluate their own progress and take steps to improve.

Indicative Content

The module is structured around four core development channels:

- Reflexive Practice – Developing self-awareness through reflective thinking and learning.
- Collaborative Working – Exploring effective teamwork, communication, and interpersonal skills.

- Professional Practice – Understanding expectations, responsibilities, and behaviours within professional environments.
- Building Resilience – Learning strategies to manage challenges, maintain well-being, and sustain long-term engagement in the performing arts industry.

10. Teaching & Assessment Methodology

Teaching

This module supports students' transition into higher education, helping them develop as a learner, artist, and future professional. Students will build core skills such as communication, adaptability, self-awareness, and resilience, while also fostering teamwork and professional standards. Students will take part in two collaborative projects: the Cross-School Project, which develops ensemble and team-based skills, and the Installation Project, a student-led performance-making project. Together, these experiences provide a foundation for their long-term personal, creative, and professional growth.

This foundation will support students in making the most of their time at Guildhall, while equipping them with the tools to grow personally and professionally throughout their training and beyond.

In the spring term students take part in the Cross-School Project alongside other first year students from the Music and Drama departments, working in small groups to help develop ensemble and team-based skills, which will lead to a final group presentation to peers. This project is formative, meaning it is not assessed as part of the module, but will give students some useful experience of collaborative working and they'll get some helpful feedback from staff. Following on from the Cross-School Project, in the summer term students take part in the Installation Project. This two-week project is a summative assessment, which means it is formally marked and contributes to the final grade for the module. The focus of the project is on further developing collaborative performance-making skills, building on the foundations you established earlier in the year.

The project is student led, and students will be working in small groups to create a performative installation project based on a provided stimulus. This stimulus could, for example, be a poem, a film or a piece of music.

Students will all receive an introductory workshop on devising and collaborative processes and each group will have a tutor who provides supervisory support. The groups themselves will be responsible for allocating roles and responsibilities and managing their resources to realise a final group project presentation which will be shared with peers and staff on the final day.

Once students have completed the Installation Project, they will produce a written or recorded Self-reflective Account. They will also undertake a peer evaluation, where they will provide constructive feedback on fellow students work and reflect on how engaging with their processes has informed their own understanding and practice.

Assessment

Installation Project

You will be assessed on the finished piece of work that your group presents at the end of the project. This includes how successfully your creative ideas have been realised in response to the given stimulus, the overall quality of the installation, and how effectively it communicates to an audience. The work will be marked by a panel of tutors, who will use the Assessment Criteria and agree on a single final mark.

Collaborative Working Process

You will also be assessed on how you worked together as a group throughout the project. This includes your contribution to planning, communication, problem-solving, and teamwork, as well as the professionalism and respect you show to peers. Your collaborative process will be marked by a single tutor using the Assessment Criteria. Marks will then be moderated to ensure fairness and consistency across all groups.

Self-reflective Account

Your Self-reflective Account should include an evaluation of your planning and creative process, the challenges you encountered and how you addressed them, what you learned from the experience, and how this has contributed to your personal and professional development. Your Self-reflective Account must be between 800-1000 words if it is a written submission. If you opt to make a video or audio recording, the equivalent would be between 6.5 - 8 minutes. Penalties will be applied to Self-reflective Accounts that are under or exceed the limits.

This assessment task will be marked by a panel of tutors using the Assessment Criteria who will agree on a single mark.

Peer Evaluation

Peer evaluation is your opportunity to reflect on and respond to the work of your classmates. It involves giving constructive, respectful feedback that recognises strengths, identifies areas for improvement, and considers what you have learned from engaging with their process. This task is designed to develop your critical thinking, communication skills, and ability to situate your own practice in relation to others.

The length of your submission will depend on the number of peers you are assigned to evaluate. As a guideline, you should aim to write approximately 200 words for each student, resulting in a total of around 1,000–1,200 words.

Your peer evaluation will be assessed by a panel of tutors using the Assessment Criteria, and the panel will agree on a single final mark.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4:3, A4:4, A4:5, A4:6, B4:1, B4:2, B4:4, B4:5, B4:6, C4:2, C4:3, C4:4, C4:5, C4:6, D4:3, D4:4, D4:5, D4:6.

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	30
Group tutorial	10

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Installation Project	KPE	25%	40%
Practical Work	Collaborative Working Process on Installation Project	KPE	25%	40%
Coursework	Self – reflective essay of between 800 – 1000 words or equivalent	KCW	25%	40%
Coursework	Written Peer Observation of between 1000 – 1200 words	KCW	25%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	150
d) Total student learning hours for module	200

13. Reading & Resources

Title	Author	Publisher	Year
The Study Skills Handbook (5th ed.)	Cottrell, S.	2019	Red Globe Press
A Handbook of Reflective & Experiential Learning	Moon, J	2013	Routledge
Effective Teamwork: Practical Lessons from Organizational Research (3rd ed.)	West, M	2012	Wiley-Blackwell
Grit: The Power of Passion and Perseverance	Duckworth, A	2016	Scribner
The Reflective Practitioner: How Professionals Think in Action	Schon, D	1983	Basic Books
The Shift: The Future of Work is Already Here	Johns, T. & Gratton, L.	2013	HarperCollins
Reflective Practice: Writing and Professional Development (4th ed.)	Bolton, G	2014	Sage

13. Reading & Resources			
Skilled Interpersonal Communication: Research, Theory and Practice (5th ed.)	Hargie, O.	2011	Routledge
Adaptation and Resilience in the Performing Arts: The Pandemic and Beyond	Aebischer, P & Nicholas, R (eds.)	2024	Manchester University Press
Becoming a Visually Reflective Practitioner: An Integrated Self-Study Model for Professional Practice	Klein, S & Marzilli Miraglia, K	2024	Intellect Books

All reading lists are updated on an annual basis.

17.6 Responding to Performance

1. Module Title	Responding to Performance
2. HE Level	4
3. Credit Value	10
4. SITS module code	RSP1001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Tōmei Bacon - Professor of Interdisciplinary Practices
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- Identify and describe the performing arts within a range of cultural, historical, and social contexts.
- Begin to analyse and discuss contemporary developments in the performing arts.
- Demonstrate an introductory understanding of research methodologies and how to apply them to explore and inform emerging critical debates in the performing arts.

Indicative Content

In this module students will attend up to eight live performances or related events, ranging from theatre productions to exhibitions and immersive experiences. These are chosen to expose you to diverse creative practices and broaden your understanding of performance and production.

10. Teaching & Assessment Methodology

Teaching

After each event, students will participate in structured seminars, where they'll reflect on and discuss their responses in small groups and as a class. These discussions are designed to support students' critical thinking, encourage multiple perspectives, and link theory to practice. Through this ongoing process, students will develop their

confidence in articulating ideas, using appropriate terminology, and making connections between performance and wider cultural or societal themes.

Alongside this, students will attend a series of Critical Lens sessions, which introduce conceptual and thematic frameworks through which to view, interpret, and analyse performance and production. These sessions are designed to deepen their contextual understanding and to encourage them to situate their creative practice within contemporary discourse.

Students will be expected to maintain a Performance Journal throughout the year. This will be both reflective and analytical, allowing them to document their observations, emotional responses, and technical considerations for each performance they attend. This journal will serve as a valuable resource for their final Response to Performance, where students will select one or more productions from their journal to analyse in more depth. This summative piece will demonstrate their ability to evaluate live work, contextualise it within the broader landscape of performance, and relate it to their own creative discipline.

As students engage with live work during their studies, they'll encounter several key themes shaping the field today. These themes reflect how performance responds to the world around us and offer lenses through which to view their own practice:

Sustainability and Eco-Conscious Practice
Artists and companies are rethinking how performances are made, prioritising sustainable materials, low-impact production methods, and ecologically considerate storytelling. Sustainability now plays a vital role in both design and creative decision-making.

Social Justice and Representation
Live performance is a space to explore identity, inclusion, and activism. Themes such as race, gender, disability, migration, and inequality are central to current work, as artists strive to challenge systems and reflect diverse lived experiences.

Technology and Innovation
Technology is transforming what live performance can be. Tools like VR, projection, motion tracking, and livestreaming are opening up new creative possibilities, reshaping how stories are told, where they're seen, and how audiences interact with them.

Care, Wellbeing, and Collaboration
There is a growing emphasis on care within performance practice, from processes that prioritise wellbeing and consent, to performances that explore mental health, trauma, and healing. Collaboration, rest, and emotional safety are becoming core creative values.

Assessment

The Response to Performance is a piece of written work in which students critically reflect on and analyse one or more live performances they have attended during the module. Students are expected to consider both artistic intentions and production

choices, and to connect their observations to wider cultural, social, or industry contexts, as well as to their own developing practice.

The Response to Performance must be between 1600–1800 words, excluding appendices. Students are welcome to include images, photographs, diagrams, or other visual material to support their work; however, these will not be included in the overall word count.

The work will be marked by a tutor using the Assessment Criteria and then moderated by another tutor to ensure fairness and consistency.

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:
Performance Design: A4:3, B4:1, B4:2, B4:4, C4:1, C4:2, C4:4, C4:5, C4:6, D4:3, D4:4, D4:6

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
One-to–one class/tutorial		50		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Response to Performance (1600-1800 words)	KCW	100%	40%

c) Independent Study hours	Notional Hours
Personal practice/study	50
d) Total student learning hours for module	100

13. Reading & Resources			
Title	Author	Publisher	Year
Theatre: A Very Short Introduction	Carlson, M.	Oxford University Press	2015
A Dictionary of Theatre Anthropology: The Secret Art of the Performer	Barba, E., & Savarese, N.	Routledge	2021
Postdramatic Theatre	Lehmann, H.-T.	Routledge	2006
Experiencing Liveness in Contemporary Performance	Reason, M., &	Routledge	2016

13. Reading & Resources			
	Lindelof, A. M.		
The Transformative Power of Performance: A New Aesthetics	Fischer-Lichte, E.	Routledge	2008
Performance in the Twenty-First Century: Theatres of Engagement	Lavender, A.	Routledge	2016
Fair Play: Art, Performance and Neoliberalism	Harvie, J.	Palgrave Macmillan	2013
Adaptation and Resilience in the Performing Arts: The Pandemic and Beyond	Aebischer, P., & Nicholas, R. (eds.)	Manchester University Press	2024
Theatre and Performance in Digital Culture: From Simulation to Embeddedness	Causey, M	Routledge	2016
Artificial Hells: Participatory Art and the Politics of Spectatorship	Bishop, C	Verso	2012
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T	Routledge	2019
Departmental Guidelines	Available online via Moodle		

17.7 Design Studio 2

1. Module Title	Design Studio 2
2. HE Level	5
3. Credit Value	30
4. SITS module code	DES2001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Design Tutor
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- create the conditions for the production of a full speculative performance design proposal, including giving the students a play - or other starting point - to design.
- exercise and develop core skills introduced and practiced in Year 1.
- introduce advanced craft-based stage design skills e.g., ‘animating’ your model for presentation purposes, strategies for presenting envisaged digital content alongside a real-world performance elements, working from diverse starting points.
- encourage the exploration of atmosphere and ‘world-building’ alongside practical considerations of the context in which performance design must happen.

<u>Indicative Content</u>

- Introduction of a play/performance text/other starting point, and how to mine this for information.
- Planning and scheduling a design process.
- Advanced model-making techniques bespoke to student projects.
- Video design in response to live performance material or a given starting point.
- Photoshop: hand-drawing and collage plus digital media.
- CAD 3D.
- Techniques for enhancing your design presentation.

10. Teaching & Assessment Methodology

Teaching

- Workshops and lecture demonstrations will teach new skills.
- Tutorial and group crit support the students on their individual project.

Assessment

Students produce a full speculative design proposal for their play, comprising scale 1:25 model box, costume designs, technical drawings (plan, section and specific elements), concept drawings or materials communicating atmosphere including any envisaged video content, and a storyboard. These are assessed as coursework alongside a verbal and visual design presentation at the end of the project.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Design Proposal: A5:2, A5:3, A5:5, B5:1, B5:2, B5:3, B5:4, B5:5, B5:6, C5:2, D5:2, D5:3, D5:4 **Design Presentation:** A5:2, B5:5, B5:6, C5:3, C5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Workshop/Lecture demonstration		96		
Seminar / Group Crit		18		
Individual Tutorial		3		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Design Proposal	Model, drawings and/or digital materials	KCW	80%	40
Design Presentation	Verbal and visual	KPE	20%	40
c) Independent Study hours		Notional Hours		
Independent Studio Work		183		
d) Total student learning hours for module		300		

13. Reading & Resources

Title	Author	Publisher	Year
Handbook of costume drawing: a guide to drawing the period figure	O'Daniel Baker, G.	Butterworth Heinemann	2000
Make Believe: UK Design for performance 2011-2015	Burnett, K .(ed)	Society of British	2014

13. Reading & Resources			
		Theatre Designers	
New Drawing on the Right Side of the Brain	Edwards, B.	HarperCollins	2001
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
What is Scenography?	Howard, P.	Routledge	2010
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C. P.	Focal Press	2010
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
The Visual Story: Creating the Visual Structure of Film, TV and Digital Media	Block, B.	Routledge	2021
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers
http://www.theatredesign.org.uk

SBTD 2019 Online Platform Exhibit
http://www.stagingplaces.co.uk

National Theatre – Playing with Scale 2019: Curator's Essay
https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf

The Role of the Theatre Designer – NT Microsite
https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw

Prague Quadrennial Website (four yearly 'scenography Olympics')
https://www.pq.cz

17.8 The Whole Designer 2

1. Module Title	The Whole Designer 2
2. HE Level	5
3. Credit Value	15
4. SITS module code	WDS2001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Programme Leader
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- facilitate peer-level awareness between all students on the programme.
- centralise self-reflection as a key component of students' artistic development.
- encourage the consideration students' related interests to their artistic practice and to investigate ways those interests may positively inform that practice.
- strengthen students' confidence in analysing their own work and the work of others.
- introduce students to the history, theory and breadth of performance design practice.
- emphasise the significance of performance design as being situated within a wider cultural and political landscape, and to encourage students to consider themselves as part of that landscape.
- encourage ongoing research and the contextualization of practice through a programme of gallery, museum and theatre visits, increasingly self-directed by the students.

<u>Indicative Content</u>

- Supported gallery, museum and theatre trips.
- Chaired seminars on themes of self-reflection and creative identity.
- Lectures on the history of scenography, key performance design practitioners and designing for the body.
- Termly workshops and talks by visiting professionals. This might include professional designers or representatives from relevant unions and societies such as Society of British Theatre Designers (SBTD), Equity, Theatre and Performance Research Association (TaPRA) and the Linbury Prize. It is also

an aspiration of the programme to bring other kinds of practitioner into this ongoing conversation about performance design practice e.g. artistic directors, lighting designers or sound artists.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module is shared across the staff team, with some sessions led by visiting professionals. All teaching (with the exception of trips to galleries, theatres and museums) happens in a studio seminar environment. Students are responsible for maintaining a personal programme of trips that are relevant to their practice, in addition to those organised through the school.

Assessment

The assessment of this module happens at the end of the year. Students are required to produce a 'sketchbook' detailing self-reflection and the development of their creative identity in parallel to practical projects, which develops in character from Year 1 to Year 3. It is a place to record the individual interests and opinions of the students as they attend museums, galleries, performances and related events. Many of these events are programmed, but students are encouraged to undertake and document their own supplementary excursions. The sketchbooks are a place to record notes and seminars on the history and contemporary practice of scenography. Students will receive ongoing tutorial support on the development of their sketchbooks.

In Year 2 the sketchbook should include;

- Reflection on trips museums, galleries, performances and related events with consideration of the influence of these on the student's creative journey.
- Notes from seminars on the history and contemporary practice of scenography, identifying aspects which have a relationship to the student' emergent practice.
- A record of any extra-curricular activity that enriches their school-based design practice.

The sketchbook is an opportunity to continue thinking laterally and creatively about format – what can a sketchbook evidencing self-development be? The sketchbook is an ongoing project, which is reviewed informally at Christmas and then assessed at the end of the year.

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:
Reflective Sketchbook: A5:1, A5:2, B5:1, C5:1, C5:5, D5:2 **Seminar Activity:** A5:1, A5:2, C5:1, C5:2, C5:5, D5:1

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture		24		
Seminar		22		
External Visits (inc. supporting discussion)		12		
Workshop		9		
Tutorial		3		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Reflective sketchbook	KCW	80	40
Practical	Discussion and seminar activity	KPE	20	40
c) Independent Study hours		Notional Hours		
Personal practice/study		80		
d) Total student learning hours for module		150		

13. Reading & Resources			
Title	Author	Publisher	Year
The Reflective Journal	Bassot, B.	Palgrave MacMillan Education	2016
Reflective Practice: Writing and Professional Development	Bolton, G.	Sage	2014
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
The Sketchbooks of Jocelyn Herbert	Farthing, S. & Eyre, E.	Royal Academy	2011
Angie Lewin: Plants and Places	Geddes Brown, L.	Merrell	2010
What Is Scenography?	Howard, P.	Routledge	2002
The Creative Critic: Writing as/about Practice	Hilevaara, K. & Orley, E.	Routledge	2018
Explorer's Sketchbooks: The Art of Discovery and Adventure	Lewis-Jones, H.	Thames and Hudson	2016
*Mark Hearld's Workbook	Martin, S.	Merrell	2012
Year of the King: an actor's diary and sketchbook	Sher, A.	Methuen	1986
*Extraordinary Sketchbooks	Stobart, J.	Herbert Press	2018
Reflective Writing	Williams, K.	Palgrave MacMillan	2010
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013
Digital Scenography: 30 Years of Experimentation and	O'Dwyer, N.	Bloomsbury Visual Arts	2021

13. Reading & Resources			
Innovation in Performance and Interactive Media			
A History of Video Art: The Development of Form and Function	Meigh-Andreas,C	Bloomsbury Academic	2013

* Indicates book not currently in Guildhall Library stock

17.9 Designing Performance 1

1. Module Title	Designing Performance 1
2. HE Level	5
3. Credit Value	40
4. SITS module code	DSP2001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Design Tutor
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- provide a transition from speculative performance design projects to the production of realised work, via two potential activities. These are:

  Partial realisation of a design for a small-scale, internal school project e.g., an 'Undisciplined' performance, an Acting project for Year 2 actors, or an event for the Student Union. Student designers produce a full speculative design proposal based on the project in question, latterly realising a 'condensed' version of the design – a reduced palette of elements - for use in performance.

  And/or

  Design-related work on a Guildhall School production or productions in the role of Assistant Designer.

- introduce student designers to a structure for performance design process that runs in parallel to a rehearsal process or production process.
- provide the conditions for collaboration and teamwork between the student designer and practitioners (whether peer or staff) of other disciplines who have an investment in the final outcome.

<u>Indicative Content</u>

- 'Real world' meetings and conversations with creative collaborators.

- Creating and negotiating a design proposal with collaborator input and realising it for 'in-house' performance or presentation.
- Creatively utilising and adapting stock Guildhall items (costume, furniture, prop) to create a performance environment and/or costume design.
- Investigating economical, skeletal or 'non build' parameters for performance design through a lens of possibility and positive problem-solving.

10. Teaching & Assessment Methodology

Teaching

- Students learn by fully engaging with the process and their fellow practitioners as though at work.
- There is staff support and further teaching for the student designer through tutorial and the ongoing routine of studio seminar or group crit.

Assessment

Students are assessed on their design proposal, their design presentation and their activity during the production process which will include communication, their problem-solving and creative realisation of their design, as well as the performed outcome.

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:
Design Proposal: A5:2, A5:3, B5:1, B5:2, B5:3, B5:4, B5:5, B5:6, C5:2, D5:2, D5:3, D5:4 **Presentation:** A5:2, A5:4, B5:5, B5:6, C5:3, C5:5 **Production Activity:** A5:3, A5:4, B5:1, B5:3, B5:4, B5:5, B5:6, C5:5, D5:1, D5:2, D5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Individual Tutorial	16
Seminar / Group Crit	24

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Design Proposal e.g. model, drawings and/or digital materials	KCW	40	40
Practical	Verbal and visual presentation of design proposal	KPE	20	40

12. Module Pattern				
Coursework	Production Activity: communication, collaborative practice, realisation and performed design outcome	KCW	40	40
c) Independent Study hours			Notional Hours	
Independent Studio Work and Production Activity			360	
d) Total student learning hours for module			400	

13. Reading & Resources			
Title	Author	Publisher	Year
The Production Notebooks: theatre in process	Bly, M.	Theatre Communications Group	1996
Handbook of costume drawing: a guide to drawing the period figure	O'Daniel Baker, G.	Butterworth Heinemann	2000
Creating Effective Groups: the art of small group collaboration	Fujishin, R.	Rowman and Littlefield	2013
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
The Prop Maker's Workshop Manual	Rigden, D.H.	Crowood Press	2018
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C. P.	Focal Press	2010
Technical theatre: a practical introduction	White, C.	Arnold	2001
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
Digital Scenography in Opera in the Twenty-first Century	Vincent, C.	Routledge	2022

13. Reading & Resources			
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers
http://www.theatredesign.org.uk

SBTD 2019 Online Platform Exhibit
http://www.stagingplaces.co.uk

National Theatre – Playing with Scale 2019: Curator's Essay
https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf

The Role of the Theatre Designer – NT Microsite
https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw

Prague Quadrennial Website (four yearly 'scenography Olympics')
https://www.pq.cz

17.10 Personal & Professional Development 2

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

9. Aims of the Module

This module aims to enable students to:

- Develop, articulate, and justify a viable project proposal, setting out clear aims, objectives, and methodology, and demonstrating an increasing capacity to plan and manage independent creative or technical work.
- Analyse and evaluate current industry practices, mapping potential career pathways and demonstrating informed awareness of roles, responsibilities, and the professional expectations of the production arts.

Indicative Content

Classes are a mix of in-person and online sessions (blended learning) and may cover topics such as:

- Building a professional profile
- Industry unions and associations
- How to manage finances (including freelance tax advice)
- Job opportunities and how to find them
- Planning for the final year

10. Teaching & Assessment Methodology

Teaching

Students will take part in a series of industry-focused seminars and talks throughout

the year, where they will build understanding of how the industry works and explore the many different career paths available to them. Student will hear from visiting professionals across the creative industries, giving them real-world insight into different career routes and what they look for when hiring.

Assessment

Industry Preparation Portfolio

The Industry Preparation Portfolio is marked by one tutor using the Industry Preparation Portfolio Assessment Rubric, and then moderated by another tutor.

Research Project Proposal
The Research Project Proposal is marked by one tutor using the Research Proposal Assessment Rubric, and then moderated by another tutor.

Requirements to pass the module
To pass the module, a student must achieve a Pass both assessment tasks.

Reassessment
Compensation is not available for this module. Where the module is not passed at the first attempt all failed assessment tasks must be re-sat.

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Seminar		45		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Industry Preparation Portfolio	KCW	N/A	Pass/Fail
Coursework	Research Project Proposal	KCW	N/A	Pass/Fail
c) Independent Study hours		Notional Hours		
Personal practice/study		55		
d) Total student learning hours for module		100		

13. Reading & Resources			
Title	Author	Publisher	Year

13. Reading & Resources			
Creative Graduate Pathways Within and Beyond the Creative Industries	Bridgstock, R	2019	Routledge
Skills for Success: Personal Development and Employability. 4th ed.	Cottrell, S	2019	Red Globe Press
Higher Education and the Creative Economy: Beyond the Campus	Gilmore, A., & Comunian, R.	2016	Routledge
The CDI Career Development Framework	Career Development Institute (CDI)	latest online	Career Development Institute
The Routledge Companion to the Cultural Industries	Oakley, K., & O'Connor, J.	2015, (reissued 2020)	Routledge
Effective Communications for Arts and Humanities Students	van Emden, J. and Becker, L.	2003	Palgrave Macmillan

17.11 Interdisciplinary Production Practice

1. Module Title	Interdisciplinary Production Practice
2. HE Level	5
3. Credit Value	25
4. SITS module code	IPP2001
5. Location of Delivery	Guildhall School and Placement
6a. Module Type	Practical
6b. Applicable in year of study	2
7. Module Type	TBC
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- Enable students to apply and deepen their technical, creative, and collaborative skills through sustained engagement in a school production environment.
- Support students in planning, monitoring, and evaluating their own learning and professional development through the Allocation Action Plan and ongoing tutorial guidance.
- Provide authentic opportunities to work across Drama, Opera, Events, and Screen productions, building confidence, discipline, and understanding of industry workflows and standards.
- Provide performance design students with an opportunity to engage with a practice that is complementary to their central are of study.

<u>Indicative Content</u>

This module focuses on experiential learning through sustained engagement with a professional production environment. Students develop creative, technical, and collaborative skills by undertaking a single six-week production role (allocation) within a real working context, applying and consolidating the skills and knowledge introduced through Associated Studies in Year 1.

Students work as part of professional production teams across Drama, Opera, Events (including Guildhall Production Studios), and Screen, collaborating with directors, designers, composers, technicians, and freelance practitioners. Students are normally allocated to supporting roles within productions or projects, enabling them to deepen their technical and creative practice while developing confidence,

professional discipline, and effective working methods.

Roles are aligned with relevant Year 1 Associated Studies short courses, and students are supported throughout the allocation by a member of staff acting as supervisor.

Your allocations could include a wide variety of roles—here are just some examples:

Design Realisation	**Theatre Technology**	**Stage Management**	**Costume**
Assistant Carpenter	Lighting Operator/Programmer	Assistant Stage Manager	Costume Assistant
Scenic Artist	Sound or Video Operator	Assistant Stage Manager (Book Cover)	Costume Team
Props Assistant	AV/VFX Technician	Costume Assistant	Costume Supervisor
Assistant Art Director (Film)	Camera Operator (Film)	1st/2nd/3rd Assistant Director (Film)	Continuity Coordinator (Film)

Throughout the six-week allocation, students complete an Allocation Action Plan to support learning, reflection, and professional development. This working document enables students to identify key skills, knowledge, and professional behaviours for development, and to plan strategies for achieving and evaluating these aims.

Prior to the start of the allocation, students submit a draft Action Plan to their supervisor, which forms the basis of an initial tutorial discussion in which objectives are refined and agreed. Tutorial meetings during the allocation provide opportunities to review progress, reflect on challenges and achievements, and adapt the Action Plan as necessary to ensure it remains relevant to the student's development.

By the end of the allocation, the completed Action Plan provides a structured record of the student's learning journey and informs the self-reflective account, demonstrating engagement with reflective practice, critical analysis, and the development of professional standards within a real production environment.

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 3rd year students and

taking responsibility, where possible, for the preparation, budgeting, planning and realisation of productions in a realistic production environment.

Assessment

Students are assessed on their practical production/project activity and are also required to write an 800-1000 word self-reflective essay.

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

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			227	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/Project Allocation	KPE	70%	40%
Coursework	Self-Reflective Essay between 800-1000 words	KCW	30%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			20	
d) Total student learning hours for module			250	

13. Reading & Resources
Instead of set readings, this module is supported by a range of resources and guidance available on Moodle. These may include technical documentation and safe working practices, production schedules, templates and role-specific guidance, and links to relevant industry standards or reference materials. Students are expected to engage with these resources as part of their preparation for production work. Tutors may also highlight specific materials on Moodle that are relevant to students' current projects or roles. This approach ensures that learning is practical, hands-on, and directly connected to the productions in which students are involved, while providing access to supporting information whenever it is needed.

17.12 Designing Performance 2

1. Module Title	Designing Performance 2
2. HE Level	6
3. Credit Value	50
4. SITS module code	DSP3001
5. Location of Delivery	Guildhall School and Placement
6a. Module Type	Taught
6b. Applicable in year of study	3
7. Module Type	Design Tutor
8. Department	Production & Design

9. Aims of the Module

This module aims to:

- provide the opportunity to design a public-facing performance at Guildhall, staged in either the Spring or Summer term.
- engage with a full production team and creative collaborators.
- create the conditions of a ‘real world’ performance design opportunity, including collaboration between the student designer and practitioners (whether peer, staff or professional) of other disciplines who are invested in the final outcome.
- prepare students for professional practice.

Indicative Content

- Attending production meetings and creative meetings with directors.
- Investigating small-scale built and painted scenic elements alongside the creative adaptation of stock costume and prop items, with some hired pieces.
- Producing a full design proposal for a school production with collaborator input, and realising it with the support of a production team composed of peers and staff.
- Working with hair and make-up practitioners and costume supervisors on the realisation of costume designs.
- Working with a production manager, stage manager and production team on the design for performance space or digital design elements.
- Participating in the fit-up, technical and dress rehearsal processes.

10. Teaching & Assessment Methodology

Teaching

- Students learn by fully engaging with the process and their fellow practitioners as though at work.
- Students are supported in their production role by a staff member of Performance Design programme. This support runs in parallel to the ongoing support of the staff Production Manager overseeing the production and other students within the Production & Design department.
- There is the opportunity for further teaching for the student designer through one-to-one tutorial, responding to the particularities of the project.
- The ongoing routine of studio seminar or group crit offers the chance to reflect on the production process and learn from staff and peer feedback.
- The module will run concurrently with the Design-Led Practice and Research Project modules. These three modules will "wrap around" each other: when the student is not actively designing their performance project, they will be concentrating on their Research Project or Design-Led Practice modules.

Assessment

Students are assessed on their design proposal, their design presentation and their activity during the production process which will include communication, their problem-solving and creative realisation of their design, as well as the performed outcome.

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:
Design Proposal: A6:2, A6:3, A6:4, B6:1, B6:2, B6:3, B6:5, B6:6, C6:3, C6:4, C6:5, D6:2 **Production Activity:** A6:2, A6:3, A6:4, B6:3, B6:5, B6:6, C6:4, C6:5, D6:1, D6:2, D6:3, D6:4, D6:5 **Realised Performance:** B6:1, C6:4, C6:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Individual Tutorial or in-person support			20	
Seminar / Group Crit			30	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Design Proposal: including verbal presentation,	KCW	40	40

12. Module Pattern				
	model, drawings and/or digital materials			
Coursework	Production Activity: communication, collaborative practice, realisation	KPE	30	40
Project Output	The realised design in performance	KPE	30	40

c) Independent Study hours	Notional Hours
Independent Studio Work and Production Activity	450
d) Total student learning hours for module	500

13. Reading & Resources			
Title	Author	Publisher	Year
The Production Notebooks: theatre in process	Bly, M.	Theatre Communications Group	1996
Handbook of costume drawing: a guide to drawing the period figure	O'Daniel Baker, G.	Butterworth Heinemann	2000
Creating Effective Groups: the art of small group collaboration	Fujishin, R.	Rowman and Littlefield	2013
Character costume figure drawing. Step-by-step drawing methods for theatre costume designers	Huaixiang, T.	Focal Press	2001
Model-making for the Stage	Orton, K.	Crowood Press	2004
Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity	Porter, L.	Focal Press	2015
Designing and drawing for the theatre	Pecktal, L.	McGraw Hill	1995
The Prop Maker's Workshop Manual	Rigden, D.H.	Crowood Press	2018
Drawing and rendering for theatre. A practical course for scenic, costume and lighting designers	Rowe, C.P.	Focal Press	2010
Technical theatre: a practical introduction	White, C.	Arnold	2001
Handbook of model-making for Stage managers	Winslow, C.	Crowood Press	2008
Projection Design and Technology for Theatre 2nd ed	Oliszewski, A., Fine, D., Roth, D.	Routledge	2018
Digital Scenography in Opera in the Twenty-first Century	Vincent, C.	Routledge	2022
The Projection Designer's Toolkit	Hopgood, J.	Routledge	2022

Society of British Theatre Designers
http://www.theatredesign.org.uk

SBTD 2019 Online Platform Exhibit
http://www.stagingplaces.co.uk

National Theatre – Playing with Scale 2019: Curator's Essay
https://www.nationaltheatre.org.uk/sites/default/files/thinking-in-3d.pdf

The Role of the Theatre Designer – NT Microsite
https://artsandculture.google.com/exhibit/ygJiY6PZyPRoJw

Prague Quadrennial Website (four yearly 'scenography Olympics')
https://www.pq.cz

17.13 The Whole Designer 3

1. Module Title	The Whole Designer 3
2. HE Level	6
3. Credit Value	10
4. SITS module code	WDS3001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year study	3
7. Module Leader	Programme Leader
8. Department	Production & Design

9. Aims of Module

This module aims to:

- facilitate peer-level awareness between all students on the programme.
- position self-reflection as a key tool for thinking about professional practice and potential directions after graduation.
- support the students' emergent creative identity by valuing their peripheral but related creative interests.
- encourage confident analysis of students' own work alongside the work of professional practitioners.
- introduce students to the history, theory and breadth of performance design practice
- emphasise the significance of performance design as being situated within a wider cultural and political landscape, and to encourage students to consider their practice as part of the zeitgeist.
- support routine, independent cultural engagement as the bedrock of artistic practice.

<u>Indicative Content</u>

- Supported gallery, museum and theatre trips.
- Chaired seminars on themes of self-reflection and creative identity.
- Lectures on the history of scenography, key performance design practitioners and designing for the body.
- Termly workshops and talks by visiting professionals. This might include professional designers or representatives from relevant unions and societies such as Society of British Theatre Designers (SBTD), Equity, Theatre and

Performance Research Association (TaPRA) and the Linbury Prize. It is also an aspiration of the programme to bring other kinds of practitioner into this ongoing conversation about performance design practice e.g. artistic directors, lighting designers or sound artists.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module is shared across the staff team, with some sessions led by visiting professionals. All teaching (with the exception of programmed trips to galleries, theatres and museums) happens in a studio seminar environment. Students are responsible for maintaining a diverse personal programme of trips that are relevant to their practice, in addition to those organised through the school.

Assessment

The assessment of this module happens at the end of the year. Students are required to produce a ‘sketchbook’ detailing self-reflection and the development of their creative identity in parallel to practical projects, which develops in character from Year 1 to Year 3. It is a place to record the individual interests and opinions of the students as they attend museums, galleries, performances and related events. Many of these events are programmed, but students are encouraged to undertake and document their own supplementary excursions. The sketchbooks are a place to record notes and seminars on the history and contemporary practice of scenography. Students will receive ongoing tutorial support on the development of their sketchbooks.

In Year 3 the sketchbook should include;

- Reflection on trips museums, galleries, performances and related events with clear connections made between these and students’ individual creative identity
- Notes from seminars on the history and contemporary practice of scenography, reflecting on this in relation to their sense of creative identity, emerging professional practice and being part of a lineage.
- Clear expression of - and reflection on - the student’s emergent creative identity, with reference to influences beyond the programme, where these are pertinent.

The sketchbook is an opportunity to continue thinking laterally and creatively about format – what can a sketchbook evidencing self-development be? The sketchbook is an ongoing project and is reviewed informally at Christmas and then assessed at the end of the year.

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:
Reflective Sketchbook: A6:1, A6:2, B6:1, C6:1, C6:5, D6:2 **Seminar Activity:** A6:1, A6:2, C6:1, C6:2, C6:5, D6:1

12. Module Pattern

a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture		16		
Seminar		14		
External Visits (Inc. supporting discussion)		6		
Workshop		6		
Tutorial		2		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Reflective sketchbook	KCW	80	40
Practical	Discussion and seminar activity	KPE	20	40
c) Independent Study hours		Notional Hours		
Personal practice/study		56		
d) Total student learning hours for module		100		

13. Reading & Resources

Title	Author	Publisher	Year
The Reflective Journal	Bassot, B.	Palgrave MacMillan Education	2016
Reflective Practice: Writing and Professional Development	Bolton, G.	Sage	2014
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	Routledge	1999
The Sketchbooks of Jocelyn Herbert	Farthing, S. and Eyre, E.	Royal Academy	2011
Angie Lewin: Plants and Places	Geddes Brown, L.	Merrell	2010
What Is Scenography?	Howard, P.	Routledge	2002
The Creative Critic: Writing as/about Practice	Hilevaara, K. and Orley, E.	Routledge	2018
Explorer's Sketchbooks: The Art of Discovery and Adventure	Lewis-Jones, H	Thames and Hudson	2016
*Mark Hearld's Workbook	Martin, S.	Merrell	2012
Year of the King: an actor's diary and sketchbook	Sher, A.	Methuen	1986

13. Reading & Resources			
*Extraordinary Sketchbooks	Stobart, J.	Herbert Press	2018
Reflective Writing	Williams, K.	Palgrave MacMillan	2010
A History of Video Art: The Development of Form and Function	Meigh-Andrews, C.	Bloomsbury Academic	2013
Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media	O'Dwyer, N.	Bloomsbury Visual Arts	2021
A History of Video Art: The Development of Form and Function	Meigh-Andreas,C	Bloomsbury Academic	2013

* Indicates book not currently in Guildhall Library stock

17.14 Design-Led Practice

1. Module Title	Design-Led Practice
2. HE Level	6
3. Credit Value	30
4. SITS module code	DLP3001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year study	3
7. Module Leader	Design Tutor
8. Department	Production & Design

9. Aims of Module

This module aims to:

- give students the opportunity to instigate their own work of design-led performance e.g., installation art, immersive performance or a site-responsive artwork.
- explore the above modes of practice alone or in collaboration with others.
- encourage multidisciplinary exploration of atmosphere and world-building.
- offer a build in scope from the alternative contexts for performance design explored in Design Studio 1 and 2.
- provide the conditions equivalent to professional independent arts practice.
- foster a responsible approach to working within alternative spaces and contexts e.g., a consideration of sustainability within the design or the impact on community.

<u>Indicative Content</u>

- Proposing, planning and realising a self-directed performance artwork, subject to the approval of the programme team.
- Working in collaboration with others, whether peers, staff or professional artists.
- Working in non-traditional spaces or sites – including digital space - and developing performance design work which responds to this context.
- Researching and developing content from an unconventional starting point.
- Working in or responding to a given site, which may be a geographical location or an expanded interpretation of ‘site’ for example, a body.
- Considering, planning and managing the audience’s experience of story.

10. Teaching & Assessment Methodology

Teaching

- Tutorials supporting the development of the proposal and its eventual realisation
- Ongoing routine of studio seminar or group crit**.**
- The module will run concurrently with the Designing Performance 2 and Research Project modules. These three modules will “wrap around” each other: when the student is not actively working on the Design-Led Practice module, they will be concentrating on their Research Project or Designing Performance 2 modules.

Assessment

Students are assessed on their design proposal, their process of realisation and the staged outcome of the project.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Design Proposal: A6:3, A6:4, B6:1, B6:2, B6:3, B6:5, B6:6, C6:5, D6:2, D6:3, D6:4 **Realisation Activity:** A6:4, B6:3, B6:6, D6:2, D6:3, D6:5 **Performance/Artwork:** B6:1, C6:4, C6:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Tutorial		12		
Seminar / Group Crit		18		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Design Proposal: model, drawings and/or digital materials	KCW	30	40
Practical	Realisation Activity: Sourcing or adapting elements, ‘rehearsal process’	KPE	20	40
Project Output	The performed artwork	KPE	50	40
c) Independent Study hours		Notional Hours		
Independent Studio Work and Realisation Activity		270		
d) Total student learning hours for module		300		

13. Reading & Resources			
Title	Author	Publisher	Year
Immersive Theatre and Audience Experience: Space, Game and Story in the Work of Punchdrunk	Biggin, R.	Palgrave MacMillan	2013
Performance Art: From Futurism to the Present	Goldberg, R.	Thames and Hudson	2011
Beyond Scenography	Hann, R.	Routledge	2019
Multi-media: Video-Installation-Performance	Kaye, N.	Routledge	
*Site-Specific Art: Performance, Place and Documentation	Kaye, N.	Routledge	2000
*Off Limits: 40 Artangel Projects	Lingwood, J. and Morris, M .	Merrell	2002
*Unexpected Art	Moussa-Spring, J.	Chronicle Books	2015
Scenography Expanded: An Introduction to Contemporary Performance Design	McKinney, J. and Palmer, S.	Bloomsbury	2017
Site-Specific Performance	Pearson, M.	Palgrave	2010
Making Site-specific Theatre and Performance. A Handbook	Smith, P.	Palgrave MacMillan	2018
Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media	O'Dwyer,N.	Routledge	2021

* Indicates book not currently in Guildhall Library stock

17.15 Research Project

1. Module Title	Research Project
2. HE Level	6
3. Credit Value	30
4. SITS module code	RES3001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year study	3
7. Module Leader	Programme Leader
8. Department	Production & Design

9. Aims of Module

This module aims to:

- facilitate students' choice of direction for research in performance design which speaks to their individual interests, aspirations or aesthetic preferences.
- focus on the dual elements of written commentary and practical artistic work.
- encourage the development of research proposals with an historical or theoretical thrust, on a topic that is also meaningful for the student.
- foster the learning and exploration of academic research and writing skills.

Indicative Content

- Research skills: designing a research proposal, choosing a methodology, academic writing and presentation, sources of research support.
- Reflective seminar to discuss topic options, a regular writing group, group seminars to discuss progress.

10. Teaching & Assessment Methodology

Teaching

The teaching for this module ranges from workshops and lectures on particular aspects of research technique or academic standards, to reflective seminars and supportive writing group sessions.

The module will run concurrently with the Designing Performance 2 and Design-Led Practice modules. These three modules will "wrap around" each other: when the

student is not actively working on their research Project, they will be concentrating on their Designing Performance 2 or Design-Led Practice modules.

Assessment

Students submit a piece of practical artistic work with supporting written commentary in essay form.

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:
Artefact: A6:3, B6:1, C6:5, D6:2, D6:3 **Written Commentary:** A6:1, A6:2, C6:1, C6:5, D6:2, D6:3 **Presentation:** A6:1, A6:2, C6:1, C6:5, D6:2, D6:3

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lecture / Demonstration		32		
Seminar		48		
Tutorial		5		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project Output	A made artefact e.g., a full design proposal for a play, a diorama, a portfolio of drawings, a sculpture, video material, a painting.	KPE	40	40
Coursework	Written commentary contextualising and analysing the artifact, technique or theory being investigated. (3000 words)	KCW	40	40
Practical	A 15-minute live presentation on the project and its outcome.	KPE	20	40
c) Independent Study hours		Notional Hours		
Personal practice/study		215		
d) Total student learning hours for module		300		

13. Reading & Resources			
Title	Author	Publisher	Year
The Research Project: How to Write It	Berry, R.	Routledge 1994	
Doing a successful research project: using qualitative or quantitative methods	Davies, M.B.	Palgrave Macmillan	2007
Research Proposals: A Practical Guide	Denscombe, M.	Routledge	2014
Writing: A Guide for Students	Newby, M. and Brennan, J.	Cambridge University Press	1989
The Creative Critic: Writing as/about Practice	Hilevaara, K. and Orley, E.	Routledge	2018

18. Assessment Rubrics

Year 1 Associated Studies Assessment Rubric

The table below shows how you will be assessed for each *Associated Studies* short course in year 1.

Assessment Area	Pass – Meeting Expectations	Fail – Below Expectations
Technique and Knowledge	Demonstrates an appropriate understanding of key concepts, tools, and methods relevant to the discipline.	Demonstrates limited or emerging understanding of key concepts, tools, and methods; errors or misconceptions impact the work.
Performance and/or Creative Output	Produces work that meets the brief and demonstrates discipline-specific standards and intent.	Produces work that partially meets the brief or does not yet demonstrate discipline-specific standards or intent.
Communication and Artistic Values	Ideas are communicated clearly and show consideration of aesthetic, cultural, or conceptual values.	Ideas are inconsistently communicated or show limited engagement with aesthetic, cultural, or conceptual values.
Professional Protocols	Demonstrates appropriate engagement with required processes (e.g., time management, documentation, collaboration, health & safety).	Demonstrates inconsistent engagement with required processes or does not yet meet expectations for professional or safe practice.

A Fail in any single category will result in overall Fail for the assessment task.

Year 2 Project Proposal Assessment Rubric

The table below shows how you will be assessed for your final year Graduation/Research Project Proposal which forms part of your *Personal & Professional Development 2* module.

Assessment Area	Pass – Meeting Expectations	Fail – Below Expectations
Project Overview	Clearly outlines the nature of the proposed project, including subject area and creative or technical focus.	Project idea is unclear, insufficiently defined, or lacks a clear focus.
Aims and Objectives	Identifies specific, realistic, and purposeful aims and objectives.	Objectives are missing, overly broad, or not clearly coherent with the project overview.

Proposed Methodology	Describes a considered and practical plan for how the project will be delivered, including tools, methods, or processes.	Approach is poorly defined, not feasible within the project context, or not clearly connected to the stated aims.
Intended Outcomes	Communicates clear and realistic expected outcomes, showing understanding of the scale and scope of the work.	Outcomes are undefined, not achievable within the proposed scope, or do not align with the project's aims.
Clarity and Structure	Proposal is well-organised, clearly written, professionally presented, and within the required word count.	Proposal lacks clear structure or professional presentation, or does not meet the required word count.
Supervisor Agreement	Proposal has been reviewed and approved by the allocated Project Supervisor prior to submission.	Proposal has not been discussed or approved with a Supervisor before submission.

To pass the assessment task, you must meet the required standard in all categories. A Fail in any one category will lead to an overall Fail.

19. Marking Criteria – BA in Performance Design

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

School-wide undergraduate assessment criteria for levels 4, 5 and 6	**Technique and knowledge** - Command of craft - Embodiment of learning - Accuracy of skills - Breadth and depth of understanding and reference points	**Performance and/or creative output** - Imagination and insight - Response to context - Expression with range and artistic instinct - Choice of material or repertoire	**Communication and artistic values** - Commitment to artistic exploration through technical, intellectual, creative and emotional processes - Connection with presence to audience - Resilience and courage to take risks, improvise and problem solve - Openness and empathy in working with others	**Professional protocols** - Preparation - Punctuality, attendance and personal organisation - Attention to communication styles including performance and rehearsal etiquette, and academic conventions - Ethics in respect of equality and rights

School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	**85+**	**An exceptionally compelling level - significantly exceeds the material.** Compelling and insightful critical reflection on key performance design practitioners, movements and/or related disciplines. Deep and comprehensive analysis and understanding of the wider context for performance design. Extremely polished professional studio-based performance design skills, with aspects of innovation. Evidence of confident experimentation with a wide range of creative approaches as an enhancement or/alternative to traditional design skills. Confident, exemplary professional-level participation in a professional performance or art-making process,	**An exceptionally compelling level - significantly exceeds the material.** An exceptionally imaginative, personal and original response to a creative brief, thoroughly respecting given parameters. Conceptual and technical rigor demonstrated to an exceptional level within a proposal for performance design. An exceptionally sensitive, inventive and insightful response to the nature of the performance environment and its' context. Demonstrating exceptional commitment and drive in producing self-instigated creative, technical or artistic work.	**An exceptionally compelling level - significantly exceeds the material.** An exceptionally compelling level of critical self-reflection used unstintingly and with incision to evaluate and strengthen their artistic practice. Exceptionally intelligent and insightful participation in discussion about their own artistic practice and that of others. Highly confident, polished and compelling communication and presentation skills. Demonstrating an exceptionally open and mature approach to taking creative risks and routinely challenge themselves. Demonstrating polished communication within all aspects of a production process.	**An exceptionally compelling level - significantly exceeds the material.** Thoroughly respectful engagement with artists and practitioners of diverse disciplines and practices, able to relate to them as peer practitioners and engender their reciprocation. Evidence of innovative, proactive and rigorous creative and critical engagement with independent research. Showing an exceptional level of organisation and a dynamic and effective management of independent working/studio time alongside competing priorities. Making a significant positive impact on peers and the school as a whole, as part of a supportive and productive studio environment. Fully and enthusiastically autonomous and able to make significant progress independently, in line with professional practice.

		demonstrating a bold and mature approach. Impressive synthesis of information acquired through significant research, and this consistently, coherently and meaningfully embedded in their process. Rigorous consideration given to Health and Safety, where required. Innovative professional selection and application of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage. Exceptional ability to identify and resolve potential technical or creative challenges.	Able to objectively analyse and utilise feedback, demonstrating a flexible, open-minded approach, taking a peer-to-peer attitude.	Exceptionally engaging and compelling written work clearly expressing research, process and outcomes. Demonstrating exceptional levels of self-motivation in both given tasks and self-directed work, at a high level of professional practice.	Demonstrating insightful understanding of the importance of collaboration within creative and production relationships, and showing evidence of sustained achievement in this area, acting as a role model for others. Evidencing an exceptionally detailed level of documentation and a clearly discernible working process.

	70-85	**An excellent level.** Rigorous and informed critical reflection on key performance design practitioners, movements and/or related disciplines. Very detailed and confident analysis and understanding of the wider context for performance design. Polished and professional studio-based performance design skills. Evidence of bold experimentation with a range of creative approaches as an enhancement or/alternative to traditional design skills. Confident, insightful professional-level participation in a professional performance or art-making process. Clear and incisive synthesis of information acquired through significant research, and this	**An excellent level.** A highly imaginative, personal and original response to a creative brief, thoroughly respecting given parameters. Conceptual and technical rigor demonstrated in all aspects of the project to an excellent standard within a proposal for performance design. A sensitive, inventive and insightful response to the nature of the performance environment and its' context. Demonstrating impressive commitment and drive in producing self-instigated creative, technical or artistic work. Able to objectively analyse and utilise feedback, demonstrating a flexible, open-minded approach.	**An excellent level.** An excellent level of critical self-reflection used to routinely evaluate and strengthen their artistic practice Highly intelligent and insightful participation in discussion about their own artistic practice and that of others Highly confident and compelling communication and presentation skills Demonstrating an open and mature approach to taking creative risks and routinely challenge themselves Demonstrating strong communication skills within all aspects of a production process Highly engaging and compelling written work clearly expressing research, process and outcomes Demonstrating levels of self-motivation in both given tasks and self-directed work.	**An excellent level.** Mature and thoroughly respectful engagement with artists and practitioners of diverse disciplines and practices. Evidence of bold, proactive and rigorous creative and critical engagement with independent research. Showing thoroughly organised and effective management of independent working/studio time alongside competing priorities. Contributing reliably, proactively and with insight to a supportive and productive studio environment. Fully autonomous and able to make progress independently, in line with professional practice. Demonstrating insightful understanding of the importance of collaboration within creative and production relationships and showing evidence of sustained ability in this area.

		embedded in their process in a meaningful way. Detailed consideration given to Health and Safety, where required. Expert professional selection and application of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage. Advanced ability, on a par with professional practice, to identify and resolve potential technical or creative challenges.			Evidencing a rigorously documented and clearly discernible working process.
	60 - 69	**A very good level.** Thoughtful and often insightful critical reflection on key performance design practitioners, movements and/or related disciplines. Clear and detailed analysis and understanding of the wider context for performance design.	**A very good level.** An imaginative and personal response to a creative brief, respecting given parameters. Conceptual and technical rigor consistently demonstrated to a high level within a proposal for performance design.	**A very good level.** A very good level of critical self-reflection often used to evaluate and strengthen their artistic practice. Frequent intelligent, insightful participation in discussion about their own artistic practice and that of others.	**A very good level.** Confident and respectful engagement with artists and practitioners of diverse disciplines and practices. Evidence of strong creative and critical engagement with independent research.

		Solid and consistent professional studio-based performance design skills. Evidence of confident and self-challenging experimentation with creative approaches as an enhancement or/alternative to traditional design skills. Enthusiastic and/or proactive participation in a professional performance or art-making process. Clear synthesis of information acquired through detailed research, and this consistently embedded in their process. Careful consideration given to Health and Safety, where required. Thoughtful or creative professional selection and application of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage.	A sensitive and responsive approach to the nature of the performance environment and its' context. A pronounced sense of commitment and drive in producing self-instigated creative, technical or artistic work. Able to confidently and insightfully apply feedback, demonstrating a flexible, open-minded approach. Demonstrating high levels of self-motivation in both given tasks and self-directed work.	Confident and compelling communication and presentation skills. Demonstrating an openness to taking creative risks and often challenging themselves. Clear and careful communication within all aspects of a production process. Engaging written work, clearly expressing research, process and outcomes.	Showing conscientious management of independent working/studio time alongside competing priorities. Contributing consistently and proactively to a supportive and productive studio environment. Proven ability to work autonomously and independently in line with professional practice. Demonstrating understanding of the importance of collaboration within creative and production relationships, showing evidence of significant effort in this area. Evidencing a very well-documented and clearly discernible working process.

		Advanced ability to identify and resolve potential technical or creative challenges.			
	50-59	**A good level.** Evidence of rudimentary critical reflection on key performance design practitioners, movements and/or related disciplines. Evidence of straightforward analysis and a fundamental understanding of the wider context for performance design. Studio-based performance design skills demonstrated to an acceptable and consistent standard, concurrent with a developing practice. Evidence of experimentation with creative approaches as an enhancement or/alternative to traditional design skills.	**A good level.** An imaginative response to a creative brief, respecting the given parameters. Evidence of generally consistent conceptual and technical rigor within a proposal for performance design. Consistent sensitivity to the nature of the performance environment and its context. Consistent commitment and/or drive for producing self-instigated creative, technical or artistic work. Able to utilise feedback, demonstrating a flexible, open-minded approach.	**A good level.** Developing critical self-reflection, with some evidence of the use of this to evaluate and strengthen their artistic practice. Consistent participation with some caution, in discussion about their own artistic practice and that of others. Clear verbal communication and presentation skills. Evidence of a willingness to take creative risks and/or challenge themselves sometimes. Largely clear communication within a production process. Clearly expressed research, process and outcomes in written form, without flourishes.	**A good level.** Cautious but respectful engagement with artists and practitioners of diverse disciplines and practices. Creative and critical engagement with independent research. Evidence of creative and critical engagement with independent research. A developing ability to work autonomously and independently in line with professional practice. Open to, and demonstrating attempts towards, good collaboration within creative and production relationships.

		Careful participation in a professional performance or art-making process. Evidence of the synthesis of information acquired through research, and this visible within in their process. Consideration given to Health and Safety, where required. Fully appropriate selection of tools and materials, where these are fit for purpose and offer a practical and/or creative advantage. Clear ability to identify and resolve potential technical or creative challenges.		Demonstrating clear self-motivation in both given tasks and self-directed work.	Evidencing a well-documented and clearly discernible working process.
	40-49	**A satisfactory level.** Some rudimentary critical reflection at a satisfactory level on key performance design practitioners, movements and/or related disciplines.	**A satisfactory level.** An intermittently imaginative response to a creative brief and/or sometimes failing to respect given parameters.	**A satisfactory level.** Some intermittent critical self-reflection, and with infrequent evidence of the use of this to evaluate and strengthen their artistic practice. Erratic participation, sometimes satisfactory, in	**A satisfactory level.** Largely intelligent and respectful engagement with artists and practitioners of diverse disciplines and practices.

		Evidence of some analysis and fundamental understanding of the wider context for performance design. Studio-based performance design skills demonstrated to an often acceptable though inconsistent standard, concurrent with a developing practice. Some experimentation with creative approaches as an enhancement or/alternative to traditional design skills. Cautious or limited participation in a professional performance or art-making process. Evidence of the synthesis of information acquired through research of modest scope, intermittently embedded in their process. Limited consideration given to Health and Safety, where required.	Evidence of intermittent conceptual and technical rigor within a proposal for performance design. Inconsistent sensitivity to the nature of the performance environment and its' context. Inconsistent commitment and/or drive for producing self-instigated creative, technical or artistic work. Generally unable to process and apply feedback, demonstrating a largely inflexible, rigid approach.	discussion about their own artistic practice and that of others. Intermittently clear verbal communication and presentation skills. Some evidence of a willingness to take creative risks and/or routinely challenge themselves. Intermittently clear communication within a production process. Acceptable, often clearly expressed, research, process and outcomes in written form with some significant aspects at satisfactory level. Demonstrating frequent lapses in self-motivation in both given tasks and self-directed work.	Demonstrating some signs of creative and critical engagement with independent research. Demonstrating generally effective management of independent working/studio time alongside competing priorities. Sometimes proactively contributing to a supportive and productive studio environment. A developing, though inconsistent ability to work autonomously and independently in line with professional practice. Open to, and infrequently demonstrating attempts towards, good collaboration within creative and production relationships. Evidencing limited documentation of their working process.

		Inconsistently appropriate selection and application of tools and materials, where these are occasionally fit for purpose and offer a practical and/or creative advantage. Limited ability to identify and resolve potential technical or creative challenges.			
	30-39	**An unsatisfactory level.** Very little critical reflection on key performance design practitioners, movements and/or related disciplines. Limited analysis and understanding of the wider context for performance design. Patchy, hurried or inconsistent studio-based performance design skills. Limited experimentation with creative approaches as an enhancement	**An unsatisfactory level.** A largely unimaginative response to a creative brief and/or in the main, failing to respect given parameters. Evidence of intermittent, though minimal, conceptual and technical rigor within a proposal for performance design. Limited sensitivity to the nature of the performance environment and its context. Limited evidence of commitment and/or drive for producing self-instigated	**An unsatisfactory level.** Very little critical self-reflection, and limited evidence of the use of this to evaluate and strengthen their artistic practice. Limited participation in discussion about their own artistic practice and that of others. Limited verbal communication and presentation skills, so their intentions (e.g. for a design) remain unclear. Limited willingness to take creative risks and/or routinely challenge themselves.	**An unsatisfactory level.** Limited engagement with artists and practitioners of diverse disciplines and practices. Limited creative or critical engagement with independent research. Limited capacity/willingness to manage their time effectively. Intermittently damaging or disruptive to the atmosphere of the studio environment. Reluctant to work autonomously and independently in line with professional practice.

		or/alternative to traditional design skills. Reluctant or minimal participation in a professional performance or art-making process. Limited synthesis of information acquired through research, and very little evidence of this research being embedded in their process. Limited consideration given to Health and Safety, where required. Inconsistently appropriate selection and application of tools and materials, where these are occasionally fit for purpose and offer a practical and/or creative advantage. Limited ability to identify and resolve potential technical or creative challenges.	creative, techincal or artistic work. Generally unable to process and apply feedback, demonstrating a largely inflexible, rigid approach.	Limited communication within a production process, leading to confusion for other team members or a sense of their absence from the process. Largely unclear, poorly expressed research, process and outcomes in written form. Demonstrating frequent lapses in self-motivation in both given tasks and self-directed work.	Limited interest/capacity in establishing positive collaboration within creative and production relationships. Evidencing limited documentation of their working process.

	0-29	**An unacceptable level - poor, clear fail.** Severely limited or no critical reflection on key performance design practitioners, movements and/or related disciplines. Poor analysis and severely limited or no demonstrable understanding of the wider context for performance design. Unrefined and careless studio-based performance design skills, operating well under entry-level. No evidence of experimentation with creative approaches as an enhancement or/alternative to traditional design skills. Refusal to participate in a professional performance or art-making process. Poor or no synthesis of information acquired through research, no evidence of this information	**An unacceptable level - poor, clear fail.** An unimaginative response to a creative brief and/or failing to respect given parameters. Absence of conceptual and technical rigor within a proposal for performance design. Absence of sensitivity to the nature of the performance environment and its' context. No evidence of commitment and/or drive for producing self-instigated creative, technical or artistic work. Inability to process and apply feedback, demonstrating an inflexible, rigid approach.	**An unacceptable level - poor, clear fail.** No discernible critical self-reflection, and thus no evidence of the use of this to evaluate and strengthen their artistic practice. Refusal and/or inability to participate in discussion about their own artistic practice and that of others. Poor verbal communication and presentation skills. Apparent unwillingness to take creative risks and/or routinely challenge themselves. Poor communication within a production process. Unclear, poorly expressed research, process and outcomes in written form. Absence of self-motivation in both given tasks and self-directed work.	**An unacceptable level - poor, clear fail.** Thoughtless and/or disrespectful engagement with artists and practitioners of diverse disciplines and practices. Absence of creative or critical engagement with independent research. Apparent inability/unwillingness to manage their time effectively. Damaging or disruptive to the atmosphere of the studio environment. Inability to work autonomously and independently in line with professional practice. No discernible interest in establishing positive collaboration within creative and production relationships. No documentation of their working process.

		being embedded in their process. No consideration given to Health and Safety, where required. Inappropriate selection and application of tools and materials, where these should be fit for purpose and offer a practical and/or creative advantage. No evidence of ability to identify and resolve potential technical or creative challenges.			