GUILDHALL SCHOOL

BA in Video Design for Live Performance

Programme & module specifications & assessment criteria for 2021/22

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

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

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

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

Contents

1. Programme Title

Video Design for Live Performance

2. Programme Accredited by (if applicable)

N/A

3. Final qualification and level of award

BA in Video Design for Live Performance

4. Exit awards (where relevant)

DipHE in Video Design for Live Performance

5. Relevant QAA subject benchmarking group(s)

Art and design (2016)

Dance, drama and performance (2019)

Communication, media, film and cultural studies (2019)

6. SITS code

UBARTVDLP

7. Approved for the year of study

2021/22

8. Director

Director of Production Arts

9. Programme Leader (where relevant)

Head of Theatre Technology

10. Aims of the Programme

This programme will engage the creative and technical skills of designers, technicians, operators and programmers in the creation and delivery of video in live performance contexts. Specifically, the programme aims to:

- Provide the opportunity for students to develop their own artistic vision and creative workflow
- Develop appropriate technical skills in relation to video as part of a live performance
- Provide students with experiences and opportunities that provide insight into the working practices of modern, high-profile partners
- Develop students' confidence, independence and self-reliance necessary for a career in a rapidly evolving digital industry

The programme supports student's future career development by:

- Replicating the professional demands of video design and its associated subcategories/practices
- Supporting students to hone their technical and design skills
- Assessment by leading artists (internal professors and external assessors/examiners)
- Providing professionally equivalent production through the Guildhall School's Entrepreneurship & Enterprise department and the School's Opera, Creative Learning and Drama Departments
- Providing direct contact with the profession via the teachers of the School, and formative and summative activities with external associates

11. Criteria for admission to the Programme

11.1 Pre-requisites for entry

A Levels or equivalent.

Candidates are additionally required to have achieved GCSE English Language Grade B or above prior to interview. Alternative qualifications are not accepted, instead candidates without this qualification will be required to submit an essay as part of the interview process.

English Language Requirements

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

11.2 Application process

Applicants to the programme will be expected to submit a portfolio demonstrating their previous work. The portfolio will be expected to evidence a good general level

of creative engagement with video design or a related field (photography, film, graphic design, motion graphics) and some experience in live performance contexts (music, theatre, dance).

Applicants will also need to submit a personal statement (4000 characters) which outlines their creative engagement with contemporary visual design and the motivation that informs their application.

11.3 Selection Process

Selection will be based on review of the folio and an interview held at the School. In exceptional circumstances the interview may be conducted by Skype. All applicants will be invited to attend an interview where they will be able to demonstrate their suitability for the programme.

It is anticipated that six students will be admitted to the programme each year. Students will normally be divided into three creative teams with two students from each cohort in each team.

11.4 English Language requirements

Applicants who are not native speakers of English should have achieved a minimum overall score of 6.5 in the IELTS Academic Training examination with no individual component score below 6.0 (or equivalent).

11.5 Non-standard entry procedure

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

12. Programme outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. Learning outcomes have been expressed at each level of the FHEQ in order to demonstrate the progressive nature of teaching and assessment. These outcomes have been formulated in reference to the QAA Benchmarks for dance Drama and Performance (2019), Communication, Media, Film and Cultural Studies (2019), and Art and Design (2016).

* Indicates transferable skill

Year One – level 4		
Technique and knowledge		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Subject knowledge, understanding and abilities (7.9)
A4:1	Utilise a range of methods for the design, production and delivery of video materials	
A4:2*	Identify the core processes at the heart of the design and production workflow and arrange their activity accordingly in order to achieve high quality results	Communication, Media, Film and Cultural Studies: Subject Knowledge and Understanding (4.1, 4.2, 4.3, 4.4, 4.5)
A4:3	Configure information and program commands and/or sequences in a range of creative and control based software applications	
A4:4*	Describe, analyse and interpret visual screen based artworks	
A4:5*	Identify and use standard materials, equipment and other practical resources from a given range	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6)
A4:6 (PA A4:1)*	Show evidence of relevant researching of information from a variety of sources.	
A4:7 (PA A4:2)*	Identify and use suitable tools, equipment and/or IT.	
A4:8 (PA A4:4)	Demonstrate an understanding of the relevant production process.	
A4:9 (PA A4:5)	Identify a range of historical period styles.	
A4:10 (PA A4:6)	Identify a range of contemporary theatre work and how this may inform their own practice	
A4:11 (PA A4:7)	Identify Health & Safety implications in a range of tasks.	

Year One – level 4

B. Performance and/or creative output		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Subject-specific skills (7.10)
B4:1*	Interpret straightforward creative briefs and stimuli and produce an artistic response	
B4:2	Generate, manipulate and modify materials using digital platforms to produce materials for use in performance and installation contexts	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.4, 5.5)
B4:3*	Identify and resolve technical challenges in a limited range of different contexts	
B4:4	Under direction prepare creative materials and technical systems	
B4:5*	Contribute positively and effectively, maintaining motivation and commitment	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6)

C. Communication and artistic values		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Generic and graduate skills (7.11)
C4:1*	Use language and media appropriate to the discipline to express ideas, opinions and information	
C4:2*	Describe their ideas about their work, drawing on a basic knowledge of the field and technical competency	
C4:3*	Make suggestions and informed to the design, production and delivery of artistic material	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.2, 5.3)
C4:4*	Describe their creative process, clearly expressing their intentions and referring to the work of others	
C4:5*	Develop ideas in response to feedback from others	
C4:6 (PA C4:1)*	Participate, observe and reflect on learning.	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6)
C4:7 (PA C4:3)*	Be self-motivated and use their initiative to achieve goals.	

D. Professional protocols		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance:

Year One – level 4

D4:1*	Engage in appropriate reflection on their own skill and knowledge level and seek out opportunities to further develop their ability	Threshold standards in Generic and graduate skills (7.11)
D4:2*	Record their working process	
D4:3*	Complete tasks in accordance with the various pressures and limitations of given projects	
D4:4*	Complete required tasks in the time allocated	
D4:5*	Exhibit a cooperative attitude that is sensitive to the collaborative nature of the creative process	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.2)
D4:6 (PA D4:1)*	Demonstrate sustained effort, concentration and focus on a particular task.	Generic Skills (6.1)
D4:7 (PA D4:5)*	Suitably employ a range of physical and/or financial resources.	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.4, 6.6)

Year Two – level 5

Technique and knowledge		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Subject knowledge, understanding and abilities (7.9)
A5:1	Identify, appropriately select, and utilise a range of methods for the design, production and delivery of video materials	
A5:2*	Identify and appropriately select the core processes at the heart of the design and production workflow and arrange their activity accordingly in order to achieve high quality results	Communication, Media, Film and Cultural Studies: Subject Knowledge and Understanding (4.1, 4.2, 4.3, 4.4, 4.5)
A5:3	Configure information and program commands and/or sequences in a wide range of creative and control based software applications	
A5:4*	Describe, analyse and interpret visual screen based artworks to produce a range of appropriate responses	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6)
A5:5*	Select and use appropriate specialist materials, equipment and other practical resources from a given range	

Year Two – level 5		
A5:6 (PA A5:3)	Demonstrate a clear understanding of their skills and processes.	
A5:7 PA (A5:4)	Demonstrate a clear and informed understanding of the production process.	
A5:8 PA (A5:5)	Evaluate the Health and Safety implications of tasks and engage in the process of ensuring and documenting safe working.	
B. Performance and/or creative output		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Subject-specific skills (7.10)
B5:1*	Interpret complex creative briefs and stimuli and produce a range of appropriate artistic responses	
B5:2	Generate, manipulate and modify materials using a range of digital platforms to produce appropriate original artistic materials for use in performance and installation contexts	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.4, 5.5)
B5:3*	Identify, analyse and resolve a variety of technical challenges in a range of different contexts	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6)
B5:4	Independently prepare creative materials and technical systems suitable for use in a professional context	
B5:5*	Contribute positively and effectively to a variety of projects whilst, maintaining a high degree of motivation and commitment.	
C. Communication and artistic values		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Generic and graduate skills (7.11)
C5:1*	Express ideas, opinions and information effectively using language and media appropriate to the audience and discipline	
C5:2*	Substantiate ideas and opinions about their own work, drawing on a broad knowledge of the field and strong technical competency	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.2, 5.3)
C5:3*	Make contributions, and make informed decisions during the conception, design, production and delivery of artistic material	
C5:4*	Describe and explain their creative process, using complex concepts that clearly express their intentions and refer to the work of others	Art and Design: Threshold standards in Subject knowledge and

Year Two – level 5		

C5:5*	Analyse and evaluate feedback from others to develop ideas	understanding, attributes and skills (6.3, 6.4, 6.5, 6.6)
D. Professional protocols		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Threshold standards in Generic and graduate skills (7.11)
D5:1*	Engage in appropriate reflection on their own skill and knowledge level and proactively seek out opportunities to further develop their ability	
D5:2*	Maintain clear and accurate records of their working processes	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.2) Generic Skills (6.1)
D5:3*	Complete, coordinate, and where appropriate delegate tasks in accordance with the various pressures and limitations of given projects	
D5:4*	Use effective strategies to ensure tasks are completed in the time available and have the ability to work well under pressure	Art and Design: Threshold standards in Subject knowledge and understanding, attributes and skills (6.4, 6.6)
D5:5*	Exhibit an objective and cooperative attitude that is sensitive to the collaborative nature of the creative process	

Year Three – level 6		

Technique and knowledge		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Typical standards in Subject knowledge, understanding and abilities (7.12)
A6:1	Identify, appropriately select, utilise and research new methods for the design, production and delivery of video materials	
A6:2*	Identify and appropriately select the core processes at the heart of the design and production workflow and arrange their activity accordingly in order to achieve the highest possible results	Communication, Media, Film and Cultural Studies: Subject Knowledge and Understanding (4.1, 4.2, 4.3, 4.4, 4.5)
A6:3	Configure information and program commands and/or sequences in a wide range of creative and control based software applications in an original way	
A6:4*	Describe, analyse and interpret visual screen based artworks to produce a range of responses that inform their own work	Art and Design: Typical standards in Subject knowledge and understanding, attributes and skills (4.3, 4.4, 4.5,)
A6:5*	Select and use standard and specialist materials, equipment and other practical resources appropriate for use in a	

Year Three – level 6	

	professional context, researching extensively to identify the best possible solution	
A6:6 (TTA A6.4)	Evaluate the Health and Safety implications of tasks and lead in the process of ensuring and documenting safe working.	

B. Performance and/or creative output		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Typical standards in Subject-specific skills (7.13)

Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.4, 5.5)

Art and Design: Typical standards in Subject knowledge and understanding, attributes and skills (4.3, 4.4, 4.5,) |
B6:1*	Interpret complex creative briefs and stimuli and develop a range of original and creative artistic responses	
B6:2	Generate, manipulate and modify materials using a broad range of digital platforms to produce innovative and creative original artistic materials for use in performance and installation contexts	
B6:3*	Predict and avoid problems and technical challenges in a broad range of different contexts	
B6:4	Design and prepare creative materials and technical systems suitable for use in a professional context that are inventive and effective	
B6:5*	Contribute positively and effectively to a variety of projects , maintaining a high degree of motivation and commitment whilst remaining open minded and flexible	

C. Communication and artistic values		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Typical standards in Generic and graduate skills (7.14)

Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.2, 5.3)

Art and Design: Typical standards in Subject knowledge and understanding, attributes and skills (4.3, 4.4, 4.5,) |
C6:1*	Communicate complex ideas, opinions and information effectively in a variety of contexts using language and media appropriate to the audience and discipline	
C6:2*	Effectively substantiate ideas and opinions about their work, demonstrating a reflective approach and drawing on a broad knowledge of the field and strong technical competency	
C6:3*	Proactively contribute to innovation and creativity during the conception, design, production, and delivery of artistic material	
C6:4*	Describe and explain their creative process, using complex concepts that clearly express their intentions and refer to the work of others using language and media appropriate to the audience	

Year Three – level 6		
C6:5*	Analyse, evaluate, and synthesize feedback from others to develop original and creative ideas	
D. Professional protocols		Subject benchmark reference (s)
On successful completion of this programme the student will be able to:		Dance, Drama & Performance: Typical standards in Generic and graduate skills (7.14)
D6:1*	Engage in appropriate reflection on their own skill and knowledge level and proactively seek out and maximise opportunities to further develop their ability	
D6:2*	Maintain clear and accurate records of their and their team's working processes	Communication, Media, Film and Cultural Studies: Subject Specific Skills (5.2) Generic Skills (6.1)
D6:3*	Manage, c oordinate, and ⌷SEP⌷delegate tasks effectively in accordance with the various pressures and limitations of given projects	Art and Design: Typical standards in Subject knowledge and understanding, attributes and skills (4.3, 4.4, 4.5,)
D6:4*	Employ effective time-management and personal organisation skills, and have the ability to work well under pressure	
D6:5*	Exhibit a professional, cooperative attitude that is sensitive to the collaborative nature of the creative process	

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

3700

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

42% Taught, 58% Self Directed

14. Teaching & Learning Methodology & Assessment Strategy

Teaching and learning is primarily delivered through collaborative projects facilitated through interaction with commercial activity (such as Guildhall Live Events (GLE) who are responsible for the implementation of a range of commercial video-mapping and interactive-media projects for the School). These projects have a significant budget and clients come from a wide range of companies and individuals across the country (Glastonbury Festival, Waddesdon Manor, Tower Bridge, Museum of London etc.). All work produced focusses on the production and delivery of video material for use in live performance. These projects are supplemented with a series of classroom-based lessons and workshops designed to equip students with the necessary skills, techniques and knowledge to successfully complete the practical aspects of the programme.

The course will cover three core areas of activity: technical, practical/logistic, and creative. The creative aspect being the driving forces for the other two. The course has a design focus and all projects, although having the opportunity for students to gain technical and practical/logistic skills and expertise, will have a strong design element. Students will always be directly involved in the design process, but will be made aware of the creative/artistic aims/goals of the project and that the technical and practical processes will be constructed in order to achieve creative targets rather than for the pure pursuit of technical competency and exploration. Other aspects of the course such as classroom based teaching, self-directed study or laboratory work may focus on technical and practical skills, but these will still be linked (in theory or practice) to creative contexts where their application would be utilised.

The multifaceted and fast changing nature of the subject will require input from a range of staff including the Production Arts Departments team and a range of

specialist programmers, creative, designers and technicians being brought in on an ad hoc basis. When visiting specialists are involved in a project they will contribute to student assessment by offering feedback to the Production Arts Staff who will use this feedback to inform the assessment process. The course itself will focus on core principles of the subject, and although there will be much exploration of technology, tool and equipment the fundamental crux of the course will be on the uses and practices rather than specific technology. This will allow the course to move with the trends and demands of the professional industry and to stay current.

There will be certain fixed projects that recur on an annual basis. This fixed element will allow for certain aspects of the course and learning outcomes to be covered. By having predictable projects, the course can be planned with the secure knowledge that the students' needs, learning outcomes, parity of experience and scheduling demands can all be achieved. This set of fixed projects will be supplemented by a series of ad hoc projects that may change each year. These additional projects may cover particular trends and changes in the field and take advantage of particular opportunities for students to experience specific learning and networking opportunities.

Though these projects may differ year-on-year the areas of the course they cover will remain fixed and therefore there will be a process by which the core staff team assess the viability and appropriateness of any given project in terms of its ability to achieve the necessary learning outcomes.

Projects will include staff leaders/mentors. This may be full and/or part time members of the Production Arts departments' team, visiting/guest lecturers, practicing professionals and alumni. The role of the leaders/mentors will differ for students across the year groups, with first years having a closely guided experience whereas third years having more freedom and responsibility – but all students will have a focal point for their learning that they can approach for support advice and feedback.

Students will, in the main, experience a linear learning pattern where they are taught something in class/workshop, have the opportunity to explore this in personal study/self-directed time and then apply this on formal mentor-lead project work (either internal or external/commercial) before reviewing their learning/experience in a reflective exercise. During the autumn and spring terms of each year all the VDLP students work on commercial projects at various levels (crew, tech support, designer etc.) and in various roles, often interacting with the clients, setting up and installing equipment and designing video and digital content. All the work the students do is expected to be of a professional standard and is assessed accordingly.

Students will be encouraged to undertake additional software and hardware training in the form of online training services (LinkedIn Learning, Linda.com, Total Training, Maxon cineversity, Greyscale Gorilla, The Pixel Lab) and through professional training at various programme partners (MAXON-Certified BASIC Training, Adobe Authorised Training Courses by Certified Adobe Instructors (After Effects, Photoshop, Premier Pro, Illustrator), Hippo School Certified Training, D3 Certified Training, Barco University).

The teaching will be supported by weekly group seminars and provision of individual mentors drawn from a pool of resident staff and professional practitioners (some on-going and some project specific). Where specific technical skills in another area need to be addressed the student may select from the various Associated Studies options available on the current Production Arts programme.

Assessment methods used are shown in the table overleaf. Detail on each assessment is shown in the module specifications.

YEAR 1	Written assignment	Participation & engagement	Practical Work	Projects	Presentation	Viva Voce	Portfolio	Written Exam
Personal & Professional Development 1	✓				✓			
Contextual Theatre Studies 1							✓	
Stagecraft & Production Process			✓					✓
Associated Studies		✓						
Video Design and Production 1			✓	✓				
Technical Workshop			✓				✓	

YEAR 2	Written assignment	Participation & engagement	Practical Work	Projects	Presentation	Viva Voce	Portfolio	Written Exam
Personal & Professional Development 2*		✓						
Video Design and Production 2	✓		✓	✓				✓
Technical Workshop 2			✓				✓	
Stage Management*			✓					
Technical Management*			✓					
Electrics*			✓					
Sound & Video*			✓					
Prop Making*			✓					
Scenic Art*			✓					
Scenic Construction*			✓					
Costume*			✓					

YEAR 3	Written assignment	Participation & engagement	Practical Work	Projects	Presentation	Viva Voce	Portfolio	Written Exam
Innovation in Expanded Cinema				✓		✓	✓	
Video Design and Production 3			✓	✓				
Professional Portfolio							✓	

The assessment framework employed for this course is based on the students engaging with course activity in a progressively more complex and informed way. This begins in year one with classroom based exercises and project work where students are in minor roles carrying out simple tasks under the instruction of the staff team and senior students. Their involvement at this stage is mainly focused on familiarisation and gaining insight and understanding. Assessment methodology is therefore concerned essentially with checking competences and technical skills through practical work, multi-choice tests and completion of skills acquisition records. Contextual knowledge about contemporary theatre, period style and history of theatre is assessed through portfolio. The students' early development of insight and understanding into the collaborative nature of their work and interpersonal relationships is assessed through the self-reflective account.

In year two the demands placed upon students increase to include practical decision making, identification of resource requirements and determination of suitable practical, technical and creative solutions. They will still work under the guidance and instruction of staff and senior students, but will have a greater level of personal responsibility which is reflected in the complexity of the tasks they are assigned. Assessment is primarily through the practical work where underlying competences and understanding are now expected to be applied and analysed in a systematic way. Students are required to complete self-reflective evaluations of each allocation. These evaluations are expected to be more perceptive and discerning in the issues explored.

In the third year students are expected to take on leadership roles on each project. They will have clear technical, practical or creative responsibilities and will need to manage their own time and that of the team of student's working with them. They will still liaise closely with the staff team, but the nature and complexity of the tasks they are assigned will require an ability to analyse and synthesise both new and previously acquired skills, techniques and knowledge and an engagement with the management of the project and of independent learning. The viva voce is intended to test the students' ability to discuss and defend their work in a professional manner whilst reflecting on the key aspects of the project process, their contribution to that process and to the final outcome. The students' skills are also assessed by means of a portfolio which gives students the opportunity to present their work in a professional context.

Continuous formative feedback will be given in seminars and one-to-one tutorials. Summative feedback for each project will be delivered verbally in a group tutorial

held within one week of completion of each project. Further formative feedback of written work supporting projects will be provided within two weeks of hand-in date.

14.1 Arrangements for Feedback to Students on Assessed Work

Student normally receive formative feedback (this is feedback that is delivered while a task is ongoing or at the end of a 'mock' assessment) and summative feedback (this is feedback delivered at the end of a block of teaching or after an assessment). All types of feedback are an important part of the course as this will help inform students of what they need to work on in order to improve. Please see the guide below for further information on how feedback is delivered throughout the programme.

Year 1 Modules	Oral Feedback	Written Feedback
Personal and Professional Development 1	Summative Oral feedback is provided following the group presentation.	Summative written feedback is provided within 15 term days following submission of the Evaluative Essay.
Stagecraft and Production Process	Formative oral feedback is provided by module tutors on an ongoing basis throughout the duration of the module. Summative oral feedback is given following completion of the practical exercises.	Written feedback is not usually provided.
Contextual Theatre Studies	Formative oral feedback is provided by module tutors and student peers following class presentations.	Formative written feedback is provided at the end of Term 1. Summative feedback is provided within 15 term days following an assessment point.
Associated Studies	Formative oral feedback is provided by module tutors throughout the duration of the module.	A summative feedback sheet is provided within 15 term days of the end of each short course.
Video Design & Production 1	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.
Technical Workshop 1	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.

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

Year 3 Modules	Oral Feedback	Written Feedback
Innovation in Expanded Cinema	Oral feedback is provided by the student's supervisor.	Summative written feedback is provided within 15 term days following an assessment point.
Technical Workshop 3	Formative oral feedback is provided by module tutors and visiting staff on an ongoing basis throughout the duration of the module.	Summative written feedback is provided within 15 term days following an assessment point.
Professional Portfolio	Oral feedback is provided by the student's supervisor.	Summative written feedback is provided within 15 term days following an assessment point.

15. Years and modules

Core modules: students must take and pass all of the following:			
Title	Credits	Level	Choice of Associated Study courses informs Elective choices in Year 2
Personal & Professional Development 1*	10	4	
Contextual Theatre Studies 1*	20	4	
Stagecraft & Production Process*	25	4	
Associated Studies* (See side note)	10	4	
Video Design and Production 1	45	4	
Technical Workshop	10	4	
TOTAL CREDITS	120	4	

Core modules: students must take and pass all of the following:			
Title	Credits	Level	
Personal & Professional Development 2*	10	5	
Video Design and Production 2	75	5	
Technical Workshop 2	10	5	
TOTAL CREDITS FOR CORE MODULES	95	5	

Elective Modules: students must also pass at least 25 credits from the following:			
Title	Credits	Level	Elective can only be taken if relevant Associated Study course is passed in Year 1
Stage Management*	25	5	
Technical Management*	25	5	
Electrics*	25	5	
Sound & Video*	25	5	
Prop Making*	25	5	
Scenic Art*	25	5	
Scenic Construction*	25	5	
Costume*	25	5	
TOTAL CREDITS FOR ELECTIVE MODULES	25	5	

Core modules: students must take and pass all of the following:			
Title	Credits	Level	
Innovation in Expanded Cinema	45	6	
Video Design and Production 3	75	6	
Professional Portfolio	10	6	
TOTAL CREDITS	130	6	

*Denotes a module shared with the BA (hons) Production Arts programme

16. Curriculum map relating programme learning outcomes to modules

Year 1 Modules Level 4	A4.1	A4.2	A4.3	A4.4	A4.5	A4.6	A4.7	A4.8	A4.9	4.10	4.11	B4.1	B4.2	B4.3	B4.4	B4.5	C4.1	C4.2	C4.3	C4.4	C4.5	C4.6	C4.7	D4.1	D4.2	D4.3	D4.4	D4.5	D4.6	D4.7
Personal & Professional Development 1						✓		✓			✓	✓		✓		✓	✓				✓	✓	✓	✓	✓		✓	✓	✓	✓
Contextual Theatre Studies						✓		✓	✓								✓				✓				✓				✓	
Stagecraft & Production Process							✓	✓			✓																			
Associated Studies							✓				✓																✓			
Video Design and Production 1	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓		
Technical Workshop 1	✓	✓	✓	✓	✓						✓		✓	✓	✓	✓	✓		✓	✓				✓	✓	✓	✓	✓		

Year 2 Modules Level 5

Year 2 Modules Level 5	A5.1	A5.2	A5.3	A5.4	A5.5	A5.6	A5.7	A5.8	B5.1	B5.2	B5.3	B5.4	B5.5	C5.1	C5.2	C5.3	C5.4	C5.5	D5.1	D5.2	D5.3	D5.4	D5.5
Personal & Professional Development 2						✓	✓							✓									✓
Video Design and Production 2	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Technical Workshop 2	✓	✓	✓	✓	✓			✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Stage Management					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Technical Management					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Electrics					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Sound					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Prop Making					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Scenic Art					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Scenic Construction					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓
Costume					✓	✓	✓	✓	✓		✓		✓	✓	✓				✓	✓	✓	✓	✓

Year 3 Modules Level 6

Year 3 Modules Level 6	A6.1	A6.2	A6.3	A6.4	A6.5	B6.1	B6.2	B6.3	B6.4	B6.5	C6.1	C6.2	C6.3	C6.4	C6.5	D6.1	D6.2	D6.3	D6.4	D6.5
Innovation in Expanded Cinema	✓	✓	✓		✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓		✓	
Video Design and Production 3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Professional Portfolio	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓

17. Assessment Regulations

The School's Extenuating Circumstances 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.

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

17.1 Requirements to pass a module

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 40%. The module specification will indicate whether a pass, or minimum mark, is required for a specific component.

17.2 Requirements for progression

In order to progress from year 1 to year 2 a student must pass each module in year 1 with an aggregate mark of 40% or greater and acquire no less than 120 credits.

In order to progress from year 2 to year 3 a student must pass each module in year 2 with an aggregate mark of 40% or greater and acquire no less than 120 credits.

In order to pass year 3 a student must achieve an aggregate mark of 40% or greater in each module and acquire no less than 130 credits.

17.3 Re-sit Provisions

Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the School Assessment Board may offer a re-sit of the failed assessment component (or an equivalent task).

A module component may be re-sat only once.

The Assessment Board may, at its discretion, permit a student to re-sit during the course of the following year, with or without attendance.

A re-sit fee will be payable (re-sit fees are published on the School's website).

A student who successfully completes a re-sit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. The only exception to this is for an academic misconduct failure

(e.g. plagiarism, collusion) where, even though the module component must be re-sat and passed, the failed mark will be carried forward to the overall module aggregate mark.

17.4 Award regulations

Award of Diploma of Higher Education in Video Design for Live Performance

If a student wishes to cease their studies at the end of Year 2 and has passed all of the modules in Years 1 and 2, the Assessment Board shall recommend that they be awarded a Diploma in Higher Education in Video Design for Live Performance.

The mark for the award is based on the assessment of modules taken in Years 1 and 2 of the Programme with the following weighting:

Module	%
Video Design and Production 1	10%
Elective	10%
Video Design and Production 2	60%
Technical Workshop 2	20%
Total	100%

The classification of the Diploma Award shall normally be:

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

BA in Video Design for Live Performance

To qualify for the BA in Video Design for Live Performance, 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 percentage marks achieved in years 2 and 3:

Module	%
Video Design and Production 2	15%
Innovation in Expanded Cinema	30%
Video Design and Production 3	40%
Professional Portfolio	15%
Total	100%

The classification of the Degree Award shall normally be:

Classification	Minimum %
Class 1	70%
Class 2 Upper Division	60%
Class 2 Lower Division	50%
Class 3	40%

17.5 Fail Withdraw

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

17.6 Periods of Study

The maximum period of study including any repeat years and/or periods of deferral or interruption will be 5 years.

17.7 Scheduling of Assessment

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

17.8 Further Regulations for attendance and engagement

In classes and other learning activities

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

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

When assessing a student's work, the quality of the work is a key factor, however excused absence both generally and/or at specific assessment points may result in a reduction of marks and possible failure of a module if the learning outcomes have

not been met. Unexcused non-participation in key assessment points may result in a zero mark for that module.

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

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

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

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

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

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

The School's Extenuating Circumstances 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.

17.9 Participation in Video Design & Production 3

A student may, at the discretion of the Director of Technical Theatre, substitute professional work for the assessments components in Video Design & Production 3,

provided that the professional work is demonstrated to be of equal or greater educational equivalence to the substituted work 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 Technical Theatre and the relevant Head of Pathway will determine the equivalency of the work, taking into account the educational experience for each professional engagement and will also determine the equivalency in terms of assessment component/s.

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

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

18. Module Specifications

18.1 Personal and Professional Development 1

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

9. Aims of the Module

Develop the student's ability to work as part of a team and deliver a project on time and within a set of allocated resources.

Develop an approach to learning as a life-long activity through the process of reflection and self-appraisal.

Enable the student to evaluate their strengths and weaknesses in the context of the learning outcomes of the programme and make effective use of both formative and summative feedback.

Enable the student to identify and make effective use of available learning resources and learning opportunities

Indicative Content

Teaching includes:

- Introduction to the student self-appraisal process.
- Self- appraisal, Making the most of feedback, Objective setting and Action planning
- Transferable skill workshops (written and verbal communication, team building)

- Group-presentation. A performance presented by a given deadline within predetermined resource limitations. A written evaluation of the process is required as part of this exercise.

10. Teaching & Assessment Methodology

Teaching

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

Assessment

Assessment marks are given in each component at the end of the module. The Group Presentation component is marked by the four tutors delivering the module and an overall 'group' grade is given. The individually-produced self-reflective account is first marked by one of the module tutors before moderation.

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:
Technical Theatre Arts: A4:1, A4:4, A4:7, A4:8, B4:1, B4:2, B4:5; C4:1, C4:2, C4:3, C4:4, D4:1, D4:2, D4:3, D4:4, D4:5
Video Design for Live Performance: A4:6, A4:8, A4:11, B4:1, B4:3, C4:1, C4:5, C4:6, C4:7, D4:1, D4:2, D4:4, D4:5, D4:6, D4:7

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
Seminar			15	
Group tutorial			5	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective essay of between 1000-1500 words	KCW	50%	40% aggregate
Presentation	Group presentation	KPE	50%	
c) Independent Study hours			Notional Hours	
Personal practice/study			80	
d) Total student learning hours for module			100	

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

18.2 Contextual Theatre Studies

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

9. Aims of the Module

Specifically, the module aims to:

- Survey the history of performing arts
- Examine contemporary developments in performing arts.
- Introduce the student to architectural and design styles from a range of periods

Indicative Content

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

10. Teaching & Assessment Methodology

Teaching

Classes are given across a range of contemporary performing arts themes. Students are also taken to performances in order to critically analyse production elements. They are required to make short presentations on current developments in performing arts.

Period Styles classes delivered and are followed by a visit to a relevant museum or gallery. Students build a visual record of material representing a survey of

architectural and design style from a given range of periods and civilisations. They must also produce an independent study of a period outside the given range.

Theatre History classes require students to research additional material to create a portfolio of visual and written material in each topic.

Assessment

Students are required to submit a Theatre History and Period Styles portfolio and a Contemporary Theatre portfolio that are developed as the module progresses throughout the year. Formative feedback is given on these at the mid-year point and at the end of the module the completed portfolios are marked by the Lecturer in Contextual Theatre Studies.

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:
Technical Theatre Arts: A4:1, A4:5, A4:6, C4:1, C4:2, D4:1, D4:3
Video Design for Live Performance: A4:6, A4:9, A4:10, C4:1, C4:6, D4:2, D4:6

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
Lecture			36	
Seminar			24	
External visits			54	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Theatre History and Period Styles mixed media portfolio	KCW	60%	40% aggregate
Portfolio	Contemporary Theatre mixed media portfolio	KCW	40%	
c) Independent Study hours			Notional Hours	
Personal practice/study			70	
Library-based study			16	
d) Total student learning hours for module			200	

13. Reading & Resources

Title	Author	Publisher	Year
The Elements of Style	Calloway, S & Cromley, E	Firefly Books	2005
Period Details: A Sourcebook for House Restoration	Miller, JH	Mitchell Beazley	1999
Theatre History Explained	Fraser, N	Crowood Press	2004
A History of the Theatre (2nd Ed.)	Wickham, G	Phaidon Press	1992
Who's Who in Contemporary World Theatre	Meyer-Dinkgräfe, D	Routledge	2002

18.3 Stagecraft & Production Process

1. Module Title   Stagecraft & Production Process

2. HE Level   4

3. Credit Value   25

4. SITS module code   SPP1004

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1

7. Module Leader   Lecturer in Production Management

8. Department   Production Arts

9. Aims of the Module

Specifically, the aims are to:

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

Indicative Content

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

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

10. Teaching & Assessment Methodology

Teaching

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

The Health and Safety aspect of the module aims to provide the student with a clear induction to H&S regulations and their practical application in the context of theatre and opera production. Methods of teaching delivery will include classroom based and practical classes.

Assessment

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

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A4:2, A4:4, A4:7
Video Design for Live Performance: A4:7, A4:8, A4:11

12. Module Pattern

a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)

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

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written Exam	H&S legislation, rigging, flying and stagecraft on-line test	KWE	75%	40%
Practical skills assessment	Flying	KPE	25%	40%
Practical skills assessment	CAD Exercises	KPE	N/A	Pass/Fail
Practical skills assessment	Skills Record Log – progress report	KPE	N/A	Pass/Fail

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

13. Reading & Resources

Title	Author	Publisher	Year
Technical Theatre VLE- H&S Guidelines and Method Statements			
Rigging for Entertainment: Regulations and Practice	Chris Higgs	Entertainment Technology Press	2002
Drawings and Module for productions	Freelance Design staff		
Fibre Ropes (Code of Practice for the Theatre Industry, part 2, chapter 2	ABTT	ABTT	1997
Flints Catalogue	Flint Hire & Supply	Flint Hire & Supply	Annual
Flying (Code of Practice for the Theatre Industry, part 2, chapter 2)	ABTT	ABTT	2000

13. Reading & Resources

Make SPACE!	Compiled by Kate Burnett and Peter Ruthven Hall	Society of British Theatre Designers	1998
Making Space for Theatre, British Architecture and Theatre since 1958	Edited by Ronnie Mulryne and Margaret Shewring	Mulryne and Shewring	1995
Model National Standard Conditions for Places of Entertainment	ABTT/DSA/LGLF	Entertainment Technology Press	2002
Production Management	Joe Aveline	Entertainment Technology Press	2002
Production Management – Making Shows Happen – A Practical Guide	Peter Dean	The Crowood Press	2002
Rigging for Entertainment: Regulations and Practice	Chris Higgs	Entertainment Technology Press	2003
Technical Standards for Place of Entertainment	ABTT/DSA	Entertainment Technology Press	2001
The ABC of Theatre Jargon	Francis Reid	Entertainment Technology Press	2001
The Purple Guide to Health, Safety and Welfare at Music and Other Events	www.thepurpleguide.co.uk	Production Services Association	1999
Theatre Engineering and Stage Machinery	Toshiro Ogawa	Entertainment Technology Press	2001
Time + Space: Design for Performance	Compiled by Peter Ruthven Hall and Kate Burnett	Society of British Theatre Designers	1999
Wire Ropes (Code of Practice for the Theatre Industry, part 2, chapter 3)	ABTT	ABTT	1999
50 Rigging Calls	Chris Higgs	Entertainment Technology	2014
HSE website	www.hse.gov.uk		
Technical Theatre H7S documentation (available on student VLE)			

18.4 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   Co-ordinated by Programme Leader

for Production Arts

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Introduce the student to a broad range of technical theatre 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 technical theatre subjects.
- Enhance the students' appreciation of the various roles involved in staging any production.
- Engender and encourage a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Develop the students' team-working skills.

Indicative Content

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

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

- Scenic Art
- Construction
- Costume

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A4:2, A4:7, D4:2
Video Design for Live Performance: A4:7, A4:11, D4:4

12. Module Pattern					
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)					
KIS Type				Contact Hours	
Lecture				24	
Seminar				24	
Practical classes/workshops				24	
b) Assessment					
KIS Assessment Component	Detail		KIS code	% Weighting	% Pass Mark
Set exercise	Participation and engagement in short course 1		KCW	N/A	Pass/Fail
Set exercise	Participation and engagement in short course 2		KCW	N/A	Pass/Fail
Set exercise	Participation and engagement in short course 3		KCW	N/A	Pass/Fail
c) Independent Study hours				Notional Hours	
Personal practice/study				28	
d) Total student learning hours for module				100	

18.5 Video Design and Production 1

1. Module Title   Video Design and Production 1

2. HE Level   4

3. Credit Value   45

4. SITS module code   VID1006

5. Location of Delivery   Guildhall School

6a. Module Type   Project

6b. Applicable in the year of study   Year 1

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

A key aspect of the VDLP course is its interaction with commercial activity such as Guildhall Live Events (GLE) who are responsible for the implementation of a range of commercial video-mapping and interactive-media projects for the School.

Each project has a significant budget and clients come from an ever-expanding range of companies and individuals across the country (Glastonbury Festival, Waddesdon Manor, Tower Bridge, Museum of London etc.).

During the autumn and spring terms of each year all the VDLP students work on these projects at various levels (crew, tech support, designer etc.) and in various roles, often interacting with the clients, setting up and installing equipment and designing video and digital content. All the work the students do is expected to be of a professional standard and is assessed accordingly.

As a first year student you will be expected to support each project as a member of the crew whilst watching and learning from the second and third year students as well as from the GLE team and any external industry professionals in attendance.

This module aims to:

- Familiarise students with the equipment that they will use.
- Build a working knowledge of the skills and techniques required for video design and production for live events
- Create awareness of the industry and the range of professional practitioners/companies, where possible offering formative learning opportunities made available by the programmes external partnerships

- Give students an induction into the practices of various external partners with whom they will be working
- To foster and encourage a spirit of entrepreneurialism
- Develop each student's capacity to reflect intelligently on the nature of video design and production, to make informed creative choices, to manage demanding workloads and work towards strict deadlines.
- To become familiar with the various protocols and professional practices for work in this field.

10. Teaching & Assessment Methodology

Indicative Content

Method of teaching delivery will include face-to-face classroom based and tutorial sessions, Master classes and visiting lectures, Self-reflection, and workshops. Students will also be required to practice using various software and hardware in their own time, which may involve completing online training courses.

There are activities (lectures, tutorials, workshops) aimed at allowing students to develop their skills and confidence in a range of software and hardware applications in a risk free context. These activities also test newly acquired skills while refining current knowledge through a series of small-scale projects. This will result in a succession of formative assessment points where students can undertake practical activity under the supervision of, and with support and input from, the tutors. During this activity they will receive feedback on their work and current progress.

Subsequent to the formative assessment points the students will submit assessment in the form of a self-designed 3D video mapping artwork. This will test the practical skills they have acquired and give the opportunity to develop their own creative voices.

The students will also have close contact with industry professionals whilst working and assisting on a range of real world projects.

Students will assist in the delivery of at least one large-scale video mapping project ordinarily this will be through the School & Barbican Enterprise initiative but may include a range of other third party partners. Where necessary this may be supported by appropriate project work that could be delivered as a self-sufficient project in the Theatre technology Lab.

Students will also assist on video production for staged theatrical works including but not limited to drama, opera and dance. Where necessary this may be supported by appropriate project work and/or work on productions that take place outside of the School – and when necessary this could be delivered as a self-sufficient piece of project work in the Theatre technology Lab.

Assessment

Assessment will take the form of Practical Work and Project Work. Practical work will include assisting on both staged productions and a large-scale video-mapping project by helping the video team to achieve its technical and creative goals. They will be responsible for installing and maintaining equipment.

Project work will involve producing digital content (sound and video) and the practical set-up for a self-generated 3D projection mapping artwork (usually at the end of the Autumn term). The student will determine the nature of the work with their peers and under the guidance of their lecturer.

Practical work will include assisting on both a large-scale video-mapping project (usually a GLE commercial project in term 1 or 2) and a staged production (usually the year 2 students' term 3 staged project) by helping the video team to achieve its technical and creative goals. They will be responsible for installing (and sometimes maintaining) equipment.

Assessment will take place at the end of each project or practical activity. There are three fixed assessment points for this module one at the end of each term. Students' creative process and the final product is marked holistically.

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

12. Module Pattern

a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)

KIS Type	Contact Hours
Lecture / Seminar	78
Tutorials (Group / 1:1)	26
Practical classes/workshops	72
External visits	14

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Assisting on staged productions	KPE	40%	40% aggregate
Practical skills assessment	Assisting on Large Scale Mapping Project	KPE	40%	
Project output	Self-Generated 3D Mapping	KPE	20%	

c) Independent Study hours	Notional Hours
Personal practice/study	170
Library-based study	60
Self-directed group rehearsal/study	30
d) Total student learning hours for module	450

13. Reading & Resources

Title	Author	Publisher	Year
Media and Performance: Along the Border,	Birringer, J.	The Johns Hopkins University Press	(1998)
Digital Practices: Aesthetic and Neuroesthetic approaches to performance and technology,	Broadhurst, S. M.	Palgrave Macmillan	(2007)
Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation	Dixon, S.	The MIT Press	(2007)
New visions in performance the impact of digital technologies,	Carver, G. and Beardon, C.	Swets & Zeitlinger	(2004)
Intermediality in Theatre and Performance	Chapple, F. and Kattenbelt, C. (Eds.)	Rodopi B.V.	(2006)
Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)	Giesekam, G.	Palgrave Macmillan	(2007)
Guerrilla Performance and Multimedia	Hill, L.	Continuum International Publishing Group	(2001)
Multi-media: Video - Installation - Performance,	Kaye, N.	Routledge	(2006)
Theatre Performance and Technology - The Development of Scenography in the Twentieth Century (Theatre & Performance Practices)	Baugh, C.	Palgrave Macmillan	(2005)

13. Reading & Resources

Title	Author	Publisher	Year
Avant-garde Performance: Live Events and Electronic Technologies	Berghaus, G.	Palgrave Macmillan	(2005)
New Media in Late 20th Century	Rush, M,	Thames and Hudson	(1999)
Creating Digital Performance Resources	Smith, B.	Oxbow Books	(2002)
Visual Culture	Mirzoeff, N.	Routledge	(1999)
After Effects – Getting Started		Lynda.com	
Cinema 4D Essential training		Lynda.com	

18.6 Technical Workshop 1

1. Module Title   Technical Workshop 1

2. HE Level   4

3. Credit Value   10

4. SITS module code   TWP1007

5. Location of Delivery   Guildhall School

6a. Module Type   Project Based

6b. Applicable in the year of study   Year 1

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- To allow students the time and space to explore the potential of the equipment, skills and techniques relating to the use of video in live performance and related fields.
- To nurture curiosity and exploration without the pressure of requiring specific performance outcomes.
- To become familiar with the various protocols and professional practices for work in this field.
- Introduce general skills acquisition and professional development issues of relevance to all undergraduate students;
- Develop each student's capacity to reflect intelligently on the nature of video design for stage performance, to make informed creative choices.

10. Teaching & Assessment Methodology

Indicative Content

This module consists of a series of workshops, laboratories and lectures that would provide training and insight into the current developments in industry practice. This would include visiting lecturers and specialists and specific training in line with students interests and key areas of practice in this field.

Students would be expected to attend and contribute to the sessions, to take part in any practical activity, and to keep a journal (Digital format such as a blog/website or DVD) of their personal development throughout the year.

Teaching

Methods of teaching delivery will include face-to-face classroom based and tutorial sessions, Master classes and visiting lectures, Self-reflection, and workshops.

Assessment

Assessment will take the form of Practical Work where students will be expected to actively engage and contribute to the classroom/workshop sessions and a mixed media portfolio where students will document and reflect upon their process in a digital/AV format such as a blog, DVD or website.

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type		Contact Hours		
Practical classes/workshops		10		
Supervised time in studio/workshop/ productions/rehearsals		30		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Contribution during practical sessions	KPE	50%	40% aggregate
Portfolio	Mixed media portfolio documenting and reflecting upon process	KCW	50%	
c) Independent Study hours		Notional Hours		
Personal practice/study		25		
Self-directed group rehearsal/study		25		
Library-based study		10		
d) Total student learning hours for module		100		

13. Reading & Resources			
Title	Author	Publisher	Year
The Guerrilla Film Makers Handbook	Chris Jones, Genevieve Jolliffe		2006
The Guerrilla Film Makers Pocketbook: The Ultimate Guide to Digital Film Making	Chris Jones, Andrew Zinnes Genevieve Jolliffe		2010
Digital Video Handbook	Tom Ang		2005
How to Photograph Absolutely Everything: Successful Pictures from your Digital Camera	Tom Ang	Dorling Kindersley	2009
Colour Correction Handbook: Professional Techniques for Video and Cinema	Alexis Van Hurkman		2013
Video Demystified 5E	Keith Jack	Butterworth-Heinemann Ltd	2007
Theatre and the Digital	Bill Blake	Palgrave Macmillan	2014

18.7 Personal & Professional Development 2

1. Module Title Personal & Professional Development 2

2. HE Level 5

3. Credit Value 10

4. SITS module code PPD2001N

5. Location of Delivery Guildhall School

6a. Module Type Taught

6b. Applicable in the year of study 2

7. Module Leader Head of Stage Management and Costume

8. Department Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

A series of seminars and lectures introducing students to the world of work. A Professional Development Plan for Year 3 is produced by each student (but not assessed) towards the end of the module that incorporates the identification of 3rd year show allocations, placement opportunities and Innovation in Expanded Cinema ideas as well as a rationale statement with regard to their future careers.

10. Teaching & Assessment Methodology

Teaching

The teaching content is drawn from classes, seminars and Industry based talks in order to develop the students' knowledge and understanding of the different elements of the industry and the possibilities for future employment. Classes cover

topics for Personal Professional Development and preparation. The module incorporates a strand of talks by a varied range of visiting professionals, unions, associations and tax consultants.

Assessment

Attendance of all classes and talks are compulsory. In order to have passed the module, students must have successfully engaged with the opportunities made available to them. The module is assessed pass/fail on the basis of participation and engagement.

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:
Technical Theatre Arts: A5.3, A5.4, C5.2, C5.4
Video Design for Live Performance: A5:6, A5:7, C5:1, D5:5

12. Module Pattern	
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)	
KIS Type	Contact Hours
Lecture	15
Seminar	5

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Set exercise	Satisfactory participation and engagement in all classes and talks	KPE	N/A	Pass/Fail

c) Independent Study hours	Notional Hours
Personal practice/study	80
d) Total student learning hours for module	100

13. Reading & Resources			
Title	Author	Publisher	Year
Effective Communications for Arts and Humanities Students	Joan van Emden and Lucinda Becker	Palgrave Macmillan	2003
[Edge Hill Student learning resources](#) Teaching and Learning Development (writing essays, time and study management etc.)	Edge Hill student learning resources		

13. Reading & Resources

[Skills for Study](#)	free study skills resource for students		
[Support for learning](#)			
Skills for Success; The Personal Development Planning Handbook	Cottrell, Stella	Palgrave Macmillan	2010
Doing a successful research project using qualitative or quantitative methods	Martin Brett Davies	Palgrave MacMillan	2007

18.8 Video Design and Production 2

1. Module Title   Video Design and Production 2

2. HE Level   5

3. Credit Value   75

4. SITS module code   VID2011

5. Location of Delivery   Guildhall School

6a. Module Type   Project

6b. Applicable in the year of study Year 2

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

A key aspect of the VDLP course is its interaction with commercial activity such as Guildhall Live Events (GLE) who are responsible for the implementation of a range of commercial video-mapping and interactive-media projects for the School.

Each project has a significant budget and clients come from an ever-expanding range of companies and individuals across the country (Glastonbury Festival, Waddesdon Manor, Tower Bridge, Museum of London etc.).

During the autumn and spring terms of each year all the VDLP students work on these projects at various levels (crew, tech support, designer etc.) and in various roles, often interacting with the clients, setting up and installing equipment and designing video and digital content. All the work the students do is expected to be of a professional standard and is assessed accordingly.

As a second year student you will be expected to support and assist each project as a member of the technical install/design team whilst watching and learning from the third year students as well as from the GLE team and any external industry professionals in attendance. You will also be expected to assist in the supervision of the first year students and to support their work on the project.

This module aims to:

- Provide students with advanced knowledge of the equipment, skills and techniques required to project video onto three-dimensional surfaces
- To build a clear understanding of the processes required to control video output with a range of pre-programmed, responsive and interactive systems
- To refine the skills required to make high quality video materials including recording, self-generating and editing materials appropriately.

- Develop each student's capacity to reflect intelligently on the nature of video design and production, to make informed creative choices, to manage demanding workloads and work towards strict deadlines.

10. Teaching & Assessment Methodology

Teaching

Method of teaching delivery will include-

- face-to-face classroom based and tutorial sessions, Master classes and visiting lectures, Self-reflection, and workshops. Students will also be required to practice using various software and hardware in their own time, which may involve completing online training courses.
- A series of technical laboratories where students will be expected to design, build and test various **interactive systems**. They will take part in formative assessments and receive feedback throughout this process. Students will also undertake a research project that looks into the **development of interactive systems and the prediction of future trends**. They will then produce a 1500-2000 word report highlighting their findings.
- Students will assist 3rd year Video Designers and visiting professionals and take some responsibility for managing the first year students. Where necessary this may be supported by appropriate project work and/or work on productions that take place outside of the School and when necessary this could be delivered as a self-sufficient piece of project work in the Theatre technology Lab.
- Students will produce a piece of work that requires the production of a sequence of computer generated motion graphics. Students will also produce an online portfolio of their work utilising various techniques and documentary materials.

Assessment

Assessment will take the form of:

- Practical Work where students will assist in the delivery of video work for both staged productions and large-scale video-mapping projects. They will be responsible for programming and operating the control surfaces. They will also be responsible for supervising the first year students. Students' creative process and the final product is marked holistically.
- Project Work where students will work with peers, under the guidance of their tutor (usually in the second half of the summer term), to produce a self-generated projection-mapping artwork that utilises some kind of interactive/responsive technology. This will include the production of a sequence of computer generated motion graphics and a written submission where students will write a formal 1500 - 2000 word report that reflects on their research, experiences and their learning re. interactive technologies
- The creation of an online portfolio of their work, including pictures and videos. This should document the processes they have gone through and provide an informal review of the outcomes.

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

A5:1, A5:2, A5:3, A5:4, A5:5, A5:8, B5:1, B5:2, B5:3, B5:4, B5:5, C5:1, C5:2, C5:3, C5:4, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)

KIS Type	Contact Hours
Lecture / Seminar	24
Tutorials (Group / 1:1)	36
Practical classes/workshops	172
External visits	63

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Portfolio	Mixed media online portfolio documenting the creative process	KCW	10%	40% aggregate
Practical skills assessment	Assisting on projects and Productions	KPE	60%	
Project output	Self-Generated Interactive Mapping	KPE	20%	
Written assignment	1500-2000 word self-reflective account	KCW	10%	

c) Independent Study hours	Notional Hours
Personal practice/study	310
Library-based study	65
Self-directed group rehearsal/study	80
d) Total student learning hours for module	750

13. Reading and Resources

Title	Author	Publisher	Year
Liveness: Performance in A Mediatized Culture	Auslander, P	Routledge	1999
Performance and Technology: Practices of Virtual Embodiment and Interactivity,	Broadhurst, S. M. and Machon, J. (Eds.)	Palgrave Macmillan	2006
Remediation	Bolter, J. D. and Grusin, R.	The MIT Press	2000

13. Reading and Resources			
Mediated: How the Media Shape Your World	Zengotita, T.	Bloomsbury publishing	2005
Dance on Screen	Dodds, S.	Palgrave Macmillan	2004
Virtual Theatres,	Giannachi, G	Routledge	2004
Making Video Dance A Step-by-Step Guide to Creating Dance for the Screen	McPherson, K.	Routledge	2006
Envisioning Dance on Film and Video,	Mitoma, J. (Ed.)	Routledge	2002
Theatre Performance and Technology - The Development of Scenography in the Twentieth Century (Theatre & Performance Practices)	Baugh, C.	Palgrave Macmillan	2005
Avant-garde Performance: Live Events and Electronic Technologies	Berghaus, G.	Palgrave Macmillan	2005
New Media in Late 20th Century	Rush, M,	Thames and Hudson	1999
Creating Digital Performance Resources	Smith, B.	Oxbow Books	2002
Visual Culture	Mirzoeff, N.	Routledge	1999
Media and Performance: Along the Border,	Birringer, J.	The Johns Hopkins University Press	1998
Digital Practices: Aesthetic and Neuroesthetic approaches to performance and technology,	Broadhurst, S. M.	Palgrave Macmillan	2007

18.9 Technical Workshop 2

1. Module Title   Technical Workshop 2

2. HE Level   5

3. Credit Value   10

4. SITS module code   TWP2002

5. Location of Delivery   Guildhall School

6a. Module Type   Project Based

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- To prompt students to select particular tasks and experiments using equipment, skills and techniques relating to the use of video in live performance and related fields in order to achieve self-determined goals.
- To engage students in a process of problem solving and to practice the process of establishing technical aims and objectives and carrying out experimental work to achieve these.
- To nurture curiosity and exploration without the pressure of requiring specific performance outcomes.
- To allow students to demonstrate their awareness of the various protocols and professional practices for work in this field.
- Introduce general skills acquisition and professional development issues of relevance to all undergraduate students;
- Develop each student's capacity to reflect intelligently on the nature of video design for stage performance, to make informed creative choices.

10. Teaching & Assessment Methodology

Indicative Content

This module consists of a series of workshops, laboratories and lectures that would provide training and insight into the current developments in industry practice. This would include visiting lecturers and specialists and specific training in line with student's interests and key areas of practice in this field.

Students will be required to identify particular technical tasks and experiments that address and/or reflect current issues in the field and to carry out practical work exploring these issues.

Students would be expected to attend and contribute to the sessions, taking part in any practical activity, and to keep a journal (Digital format such as a blog/website or DVD) of their personal development throughout the year.

Teaching

Method of teaching delivery will include face-to-face classroom based and tutorial sessions, Master classes and visiting lectures, Self-reflection, and workshops.

Assessment

Assessment will take the form of Practical Work where students will be expected to actively engage and contribute the classroom/workshop sessions and to lead particular technical explorations. Students' creative process and the final product is marked holistically.

Students will also produce a mixed media portfolio documenting and reflecting upon their process in a digital/AV format such as a blog, DVD or website.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5:1, A5:2, A5:3, A5:4, A5:5, A5:8, B5:2, B5:3, B5:4, B5:5, C5:1, C5:2, C5:3, C5:4, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type		Contact Hours		
Practical classes/workshops		10		
Supervised time in studio/workshop/ productions/rehearsals		30		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Participation/contribution/engagement during practical sessions	KPE	50%	40%
Portfolio	Mixed media digital journal	KCW	50%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		25		
Self-directed group rehearsal/study		25		
Library-based study		10		
d) Total student learning hours for module		100		

13. Reading & Resources

Title	Author	Publisher	Year
Media Servers for Lighting Programmers: A Comprehensive Guide to Working with Digital Lighting	Vickie Claiborne	Focal Press	2014
Digital Storytelling, Applied Theatre, & Youth: Performing Possibility	Megan Alrutz	Routledge	2014
Audience Engagement and the Role of Arts Talk in the Digital Era	Lynne Conner	Palgrave Macmillan	2013
Computers as Theatre	Brenda Laurel	Addison Wesley; 2 edition	2013
Digital Practices: Aesthetic and Neuroesthetic Approaches to Performance and Technology	Susan Broadhurst	Palgrave Macmillan	2011
Aesthetics of Interaction in Digital Art	Katja Kwastek	MIT Press	2013
QLab 3 Show Control: Projects for Live Performances & Installations	Jeromy Hopgood	Focal Press	2013
Digital Compositing for Film and Video	Steve Wright	Focal Press	2010
Compositing Visual Effects: Essentials for the Aspiring Artist	Steve Wright	Focal Press	2011
The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures	Susan Zwerman	Focal Press	2010
The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics	Ron Brinkmann	Morgan Kaufmann	2008
Special Effects: How to Create a Hollywood Film Look on a Home Studio Budget	Michael Slone	Michael Wiese Productions	2007
Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance	Jennifer Parker-Starbuck	Palgrave Schol	2011

18.10 Stage Management Elective

1. Module Title   Stage Management Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SMN2003

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Stage Management

8. Department   Production Arts

9. Aims of the Module

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

Indicative Content

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

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

Prerequisites

Associated Studies – Stage Management option

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
Practical classes/workshops			10	
Supervised time in studio/workshop/productions/rehearsals			230	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

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

18.11 Production Assistant Elective

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

9. Aims of the Module

On completion of this module the student will:

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

Indicative Content

Areas covered include:

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

Prerequisites

There are no prerequisites for this module.

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)

KIS Type	Contact Hours
One-to–one class/tutorial	6
Supervised time in studio/workshop/productions/rehearsals	234

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%

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

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

18.12 Electrics Elective

1. Module Title   Electrics Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   LXC2005

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Lighting

8. Department   Production Arts

9. Aims of the Module

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

Indicative Content

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

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

Prerequisites

Associated Studies – Electrics option

10. Teaching & Assessment Methodology

Teaching

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

environment. Teaching builds upon the work undertaken in the pre-requisite Associated Studies option.

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
One-to–one class/tutorial			3	
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

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

18.13 Sound Elective

1. Module Title   Sound Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SDC2006

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Sound

8. Department   Production Arts

9. Aims of the Module

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

Indicative Content

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

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

Prerequisites

Associated Studies – Sound/Video option

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
One-to–one class/tutorial			3	
Supervised time in studio/workshop/productions/rehearsals			237	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%
c) Independent Study hours			Notional Hours	

12. Module Pattern	
Personal practice/study	10
d) Total student learning hours for module	250

13. Reading & Resources

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

18.14 Prop Making Elective

1. Module Title   Prop Making Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   PRC2007

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Prop Making

8. Department   Production Arts

9. Aims of the Module

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

Indicative Content

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

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

Prerequisites

Associated Studies – Props option

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
One-to–one class/tutorial			5	
Supervised time in studio/workshop/productions/rehearsals			235	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production allocation activity	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

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

18.15 Scenic Art Elective

1. Module Title   Scenic Art Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SAC2008

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Scenic Art

8. Department   Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

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

Prerequisites

Associated Studies – Scenic Art option

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
One-to–one class/tutorial			5	
Supervised time in studio/workshop/productions/rehearsals			235	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%
c) Independent Study hours			Notional Hours	

12. Module Pattern

Personal practice/study	10
d) Total student learning hours for module	250

13. Reading & Resources

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

18.16 Scenic Construction Elective

1. Module Title   Scenic Construction Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SCN2009

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Scenic Construction

8. Department   Production Arts

9. Aims of the Module

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

Indicative Content

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

Prerequisites

Associated Studies – Construction option

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
One-to–one class/tutorial			5	
Supervised time in studio/workshop/productions/rehearsals			235	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

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

18.17 Costume Elective

1. Module Title   Costume Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   COC2010

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Lecturer in Costume

8. Department   Production Arts

9. Aims of the Module

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

Indicative Content

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

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

Prerequisites

Associated Studies – Costume option

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

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

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Technical Theatre Arts: A5.2, A5.3, A5.4, A5.5, A5.6, B5.1, B5.3, B5.4, C5.1, C5.2, C5.3, C5.4, D5.1, D5.2, D5.3, D5.4
Video Design for Live Performance: A5:5, A5:6, A5:7, A5:8, B5:1, B5:3, B5:5, C5:1, C5:5, D5:1, D5:2, D5:3, D5:4, D5:5

12. Module Pattern

a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)

KIS Type	Contact Hours
One-to–one class/tutorial	5
Supervised time in studio/workshop/productions/rehearsals	235

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Production allocation activity	KPE	100%	40%

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

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

18.18 Innovation in Expanded Cinema

1. Module Title   Innovation in Expanded Cinema

2. HE Level   6

3. Credit Value   45

4. SITS module code   GRP3004

5. Location of Delivery   Guildhall School

6a. Module Type   Self-Directed

6b. Applicable in the year of study   Year 3

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Provide the opportunity and support to enable students to explore, develop and evidence a personal enquiry into an area of their developing professional practice
- Promote critical analysis, evaluative skills and individual judgment
- Encourage further contacts with the industry
- Stimulate enquiry about future practices

10. Teaching & Assessment Methodology

Teaching

Method of teaching delivery will include tutorial sessions, Self-reflection and Personal practice/study

Student will undertake a self-devised project researching into a topic involving some type of experimentation or exploration aimed at developing techniques, skills and knowledge in a specific area. The chosen area of enquiry must focus on developing the student's knowledge & skills not simply repeating previous processes but adding to, adapting and evolving them.

Students will be required to focus on areas with strong potential for future uses in the field at large – predominantly this will involve selecting a topic that reflects current and future trends as opposed to historical processes.

This may be performance or workshop based. A written summation, not less than 2,000 or more than 2,500 words, documenting the experimentation or project process will be submitted and supported by the student during an oral review.

Students will engage in independent self-directed learning and research.

Throughout the module the student will have regular tutorials with staff to discuss their progress with the research project. They will also be encouraged to contact appropriate professionals to discuss their work in the wider context of the industry.

Assessment

Assessment will take the form of:

- Project Work where students will carry out a project of their own devising (with appropriate support/advise for their lecturer) involving other students, staff and third parties where necessary. The final product must be presented to an invited audience where assessment will take place.
- A mixed media portfolio where students will provide relevant work-in-progress, paperwork (schematics, design drafts etc.) and other supporting materials in an appropriate format to support/evidence their work.
- Viva Voce where students will meet with a panel to give an oral review of their project reflecting on key aspects, learning and project outcomes.

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type			Contact Hours	
One-to-one class/Tutorial			10	
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Project output	Experimentation/Exploration Project	KPE	60%	40%
Portfolio	Mixed media documentation evidencing the project process	KCW	10%	
Oral assessment	Viva voce reflecting on project	KPE	30%	
c) Independent Study hours			Notional Hours	
Personal Practice/Study			250	
Library Based Work			190	
d) Total student learning hours for module			450	

13. Reading & Resources			
Title	Author	Publisher	Year
Doing a successful research project using qualitative or quantitative methods	Martin Brett Davies	Palgrave MacMillan	2007
Other material will depend on subject and method of research chosen			

18.19 Video Design and Production 3

1. Module Title   Video Design and Production 3

2. HE Level   6

3. Credit Value   75

4. SITS module code   VID3005

5. Location of Delivery   Guildhall School

6a. Module Type   Project

6b. Applicable in the year of study   Year 3

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

A key aspect of the VDLP course is its interaction with commercial activity such as Guildhall Live Events (GLE) who are responsible for the implementation of a range of commercial video-mapping and interactive-media projects for the School.

Each project has a significant budget and clients come from an ever-expanding range of companies and individuals across the country (Glastonbury Festival, Waddesdon Manor, Tower Bridge, Museum of London etc.).

During the autumn and spring terms of each year all the VDLP students work on these projects at various levels (crew, tech support, designer etc.) and in various roles, often interacting with the clients, setting up and installing equipment and designing video and digital content. All the work the students do is expected to be of a professional standard and is assessed accordingly.

As a third year student you will be expected to take a leading role for each project as a member of the technical install/design team whilst watching and learning from the GLE team and any external industry professionals in attendance. You will also be expected to assist in the supervision of the first and second year students and to support their work on the project.

This module aims to:

- Develop students mastery of the equipment, skills and techniques required to project video onto three-dimensional surfaces, using interactive and pre-programmed controls to present work on multiple, mobile surfaces (including but not limited to moving performers & automated scenery)

- Develop each student's capacity to reflect intelligently on the nature of video mapping, to make informed creative choices, to manage demanding workloads and work towards strict deadlines.
- To refine the students creative approach encouraging individuality and creative risk-taking while working in a controlled and supportive environment.
- Develop each student's capacity to reflect intelligently on the nature of video design for live performance, to make informed creative choices, to manage demanding workloads and work towards strict deadlines.
- Develop students mastery of the equipment, skills and techniques required to make high quality video materials including recordings, self-generating and editing materials appropriately.

10. Teaching & Assessment Methodology

Teaching

Method of teaching delivery will include face-to-face classroom based and tutorial sessions, Master classes and visiting lectures, Self-reflection, and workshops. Students will also be required to practice using various software and hardware in their own time, which may involve completing online training courses.

Students will produce a fully realized video mapping project of their own design. This work must utilise automated/mobile screens/surfaces – Approx. 10-20 mins (usually at the beginning of the summer term).

The students will work in a leadership role supporting and managing the 2nd and 1st Year students on a range of practical projects (usually throughout autumn and spring terms). This may include video design for School productions, but where appropriate this will include work on projects/productions that take place outside of the School (usually on GLE commercial projects) and when necessary this could be delivered as a self-sufficient piece of project work in the Theatre technology Lab.

Students will undertake a project of their own design, utilising the various methods of content creation that they have studied, resulting in a presentation of a creative image sequence. – Approx. 10 Min

Assessment

Assessment will take the form of:

- Project work where the student will produce two outputs.
- one being a show reel consisting of approximately 10mins of self-generated imagery (taken from suitable work generated through the programme) and;
- a self-generated piece of projection mapping artwork to be presented on moving screens.
- Practical work which will involve the student producing and/or contributing to designs for live performance projects including for example, stage productions, festivals, live music events, art installations and corporate events. They will manage the technical and logistic challenges of the project,

fully utilising the team of students they are working with from across the programme. Students' creative process and the final product is marked holistically.

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type		Contact Hours		
Lecture / Seminar		30		
Tutorials (Group / 1:1)		60		
Practical classes/workshops		280		
External visits		10		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project output	Creative Sequence (Approx. 10 Minutes)	KPE	10%	40% aggregate
Project output	Mobile Surfaces (Between 10-20 Minutes)	KPE	20%	
Practical skills assessment	Design work for Live Performance	KPE	70%	
c) Independent Study hours		Notional Hours		
Personal practice/study		225		
Library-based study		65		
Self-directed group rehearsal/study		80		
d) Total student learning hours for module		750		

13. Reading and Resources

Title	Author	Publisher	Year
Liveness: Performance in A Mediatized Culture	Auslander, P	Routledge	(1999)
Performance and Technology: Practices of Virtual Embodiment and Interactivity,	Broadhurst, S. M. and Machon, J. (Eds.)	Palgrave Macmillan	(2006)
Remediation	Bolter, J. D. and Grusin, R.	The MIT Press	(2000)
Mediated: How the Media Shape Your World	Zengotita, T.	Bloomsbury publishing	(2005)
Dance on Screen	Dodds, S.	Palgrave Macmillan	(2004)
Virtual Theatres,	Giannachi, G	Routledge	(2004)
Making Video Dance A Step-by-Step Guide to Creating Dance for the Screen	McPherson, K.	Routledge	(2006)
Envisioning Dance on Film and Video,	Mitoma, J. (Ed.)	Routledge	(2002)
Media and Performance: Along the Border,	Birringer, J.	The Johns Hopkins University Press	(1998)
Digital Practices: Aesthetic and Neuroesthetic approaches to performance and technology,	Broadhurst, S. M.	Palgrave Macmillan	(2007)
Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation	Dixon, S.	The MIT Press	(2007)
New visions in performance the impact of digital technologies,	Carver, G. and Beardon, C.	Swets & Zeitlinger	(2004)
Intermediality in Theatre and Performance	Chapple, F. and Kattenbelt, C. (Eds.)	Rodopi B.V.	(2006)

13. Reading and Resources

Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)	Giesekam, G.	Palgrave Macmillan	(2007)
Guerrilla Performance and Multimedia	Hill, L.	Continuum	(2001)
Multi-media: Video - Installation - Performance,	Kaye, N.	Routledge	(2006)
Theatre Performance and Technology - The Development of Scenography in the Twentieth Century (Theatre & Performance Practices)	Baugh, C.	Palgrave Macmillan	(2005)
Avant-garde Performance: Live Events and Electronic Technologies	Berghaus, G.	Palgrave Macmillan	(2005)
New Media in Late 20th Century	Rush, M,	Thames and Hudson	(1999)
Creating Digital Performance Resources	Smith, B.	Oxbow Books	(2002)
Visual Culture	Mirzoeff, N.	Routledge	(1999)
Cinema 4D Advanced training		Lynda.com	
After Effects Advanced training		Total Training	

18.20 Professional Portfolio

1. Module Title   Professional Portfolio

2. HE Level   6

3. Credit Value   10

4. SITS module code   PPF3006

5. Location of Delivery   Guildhall School

6a. Module Type   Project

6b. Applicable in the year of study   Year 3

7. Module Leader   Lecturer in Video

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- To prepare students for how to best represent themselves in a professional context
- Allow students the opportunity to become familiar with the various protocols and professional practices for work in this field
- Introduce general skills acquisition and professional development issues of relevance to all undergraduate students
- Develop each student's capacity to reflect intelligently on the nature of video design for stage performance, to make informed creative choices
- To encourage students to engage in a self- reflective process though which they are able to describe, analyse and evaluate their own creative practices and to understand their current and future position in the professional sector at large

10. Teaching & Assessment Methodology

Teaching

Method of teaching delivery will include face-to-face classroom based and tutorial sessions, Master classes and visiting lectures, Self-reflection, and workshops

Assessment

Students will produce a professional portfolio summarising their work spanning the three-year course. The portfolio must be presented online in a digital format and be of an appropriate standard for the student to be able to use for the purpose of self-

promotion and seeking employment and further study opportunities. (100%).
Students must include a short biography, CV and headshot.

The portfolio must include a detailed explanation of all practical work represented with high quality photographs, video and audio to represent the students' professional level of technical and creative skill. It will also include information about their areas of expertise, their career overall and future plans and may include other relevant work that is not formally a part of this course of study.

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours (NB These hours are flexible and will be adjusted to suit the teaching and projects at the time)				
KIS Type		Contact Hours		
Group tutorial		10		
One-to–one class/tutorial		10		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mixed media professional portfolio	KCW	100%	40%
c) Independent Study hours		Notional Hours		
Personal practice/study		60		
Library-based study		20		
d) Total student learning hours for module		100		

13. Reading & Resources			
Title	Author	Publisher	Year
Theatre and Performance in Digital Culture: From Simulation to Embeddedness	Matthew Causey	Routledge	2009
Intimacy Across Visceral and Digital Performance	Maria Chatzichristodoulou (Editor), Rachel Zerihan (Editor)	Palgrave Macmillan	2012
Avant-garde Performance: Live Events and Electronic Technologies	Günter Berghaus	Palgrave Macmillan	2005
Show Your Work!: 10 Things Nobody Told You About Getting Discovered	Austin Kleon	Algonquin Books	2014
D30: Exercises for Designers: 30 Days of Creative Design Exercises & Career-Enhancing Ideas	Jim Krause	How Design Books	2013
Becoming a Graphic and Digital Designer: A Guide to Careers in Design	Steven Heller & Veronique Vienne	John Wiley & Sons	2015
Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions	Bruce Hanington & Bella Martin	Rockport	2012
No Plastic Sleeves: Portfolio and Self-Promotion Guide for Photographers and Designers	Larry Volk & Danielle Currier	Focal Press	2014
Digital Creatives' Survival Guide: Everything You Need for a Successful Career in Web, App, Multimedia and Broadcast Design	Paul Wyatt	How Design Books	2013

19. Assessment 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 Demonstrates an exceptional depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest level of independent scholarship.	An exceptionally compelling level- significantly exceeds the material Exceptional application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative, creative and innovative and has been recognised beyond the School	An exceptionally compelling level - significantly exceeds the material Exceptional communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process. Exceptional interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that commands trust and respect in a managerial context. Actively listening to other opinions, being open to change and confidently adapting behaviour and	An exceptionally compelling level - significantly exceeds the material Exceptional work that, through its overall originality and rigour within the discipline as a whole, influences how practitioners, academics and students think about their discipline. Demonstrating exceptional and innovative time and resource management skills. Demonstrates an exceptional level of preparation and personal organisation applying theoretical and technical

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

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

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

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

Preparation
Punctuality, attendance and personal organisation
Attention to communication styles including performance and rehearsal etiquette, and academic conventions
Ethics in respect of equality and rights |
|---|---|---|---|---|---|
| | | Exceptional integration of principles, theories and techniques.

Exceeds the expected outcomes demonstrating exceptional understanding which is pioneering, original, innovative and insightful.

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

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

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

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

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

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

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

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

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

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

Supports others in achieving outstanding performance | | | |
| School-wide undergraduate percentage ranges for | 70-85 | An excellent level

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

Excellent application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical | An excellent level

Excellent communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process. | An excellent level

Excellent work that through its overall originality and rigour, influences how practitioners, academics and students think about their discipline. |

School-wide undergraduate assessment criteria for levels 4, 5 and 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		high level of independent learning. Excellent integration of principles, theories and techniques. Excels in meeting the expected outcomes demonstrating excellent understanding which is largely original innovative and insightful Makes decisions based on an	command which is imaginative and creative. Performs the role at a level that would be immediately accepted in a professional performing arts environment. Excellent presentation using a wide and imaginative range of resources and achieving professional standards.	Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that inspires trust and respect. Actively listens to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project. Clear and insightful communication showing an excellent level of ability to discuss their subject.	Demonstrating excellent time and resource management skills. Demonstrates an excellent level of preparation and personal organisation considering theoretical and technical knowledge to provide an environment in which all participants can succeed. Demonstrated excellent personal accountability driving projects through to completion in a thoroughly professional manner.

School-wide undergraduate assessment criteria for levels 4, 5 and 6		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		extensive range of evidence, demonstration an excellent ability to compile ideas into a new whole or propose alternative solutions. Supports others in achieving peak performance.			
School-wide undergraduate percentage ranges for	60-69	A very good level Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and	A very good level Clear and convincing capacity to engage with the project demonstrating clear integration of creative insight and technical ability.	A very good level Confident communication demonstrating an ability to analyse and reflect on their work, and its contribution to the collaborative process.	A very good level Demonstrating very good time and resource management skills. Demonstrates very good level of preparation and personal organisation considering

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

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

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

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

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

Very good integration of principles, theories and techniques.

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

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

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

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

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

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

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

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

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

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

Consistently meets the expected | A good level

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

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

Good interpersonal skills, able to present and negotiate ideas encouraging trust and respect within the team.

Listening to other opinions and being able to change and adapt behaviour for the benefit of the project. | A good level

Demonstrating good satisfactory time and resource management skills.

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

School-wide undergraduate assessment criteria for levels 4, 5 and 6		**Technique and knowledge** Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	**Performance and/or creative output** Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	**Communication and artistic values** Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	**Professional protocols** Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		outcomes demonstrating good I understanding. Breaks down tasks or ideas into simpler parts and produces evidence to support decisions.	environment at entry level with potential to rapidly advance. Good presentation using a limited range of resources.	Coherent communication showing a good level of ability to discuss their subject.	Good level of accountability seeing projects through to completion and achieving good outcomes.
School-wide undergraduate percentage ranges for	40-49	A satisfactory level Meets the expected outcomes demonstrating a satisfactory level of understanding of the facts.	A satisfactory level Performs the role sufficiently well to be accepted into a performing arts environment at entry level.	A satisfactory level Satisfactory communication that on occasions lacks coherence. Satisfactory ability to present and negotiate ideas which contributes to the development of the team.	A satisfactory level Demonstrating satisfactory time and resource management skills. Demonstrates a satisfactory level of preparation and personal organisation with some reference to theoretical and

		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
School-wide undergraduate assessment criteria for levels 4, 5 and 6		Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		Displays ability to apply knowledge to actual situations. Achieves the learning outcomes at a satisfactory level requiring frequent support.	Satisfactory commitment and motivation to produce satisfactory work.	Tries to take into account others' opinions and solution with evidence of a willingness to adapt ideas for the benefit of the project. Satisfactory understanding of the collaborative process.	technical knowledge resulting in provision of a satisfactory working environment. Consistently accountable and seeing projects through to completion achieving satisfactory outcomes.
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	30-39	An unsatisfactory level Demonstrates a low level of knowledge and skills. Unable to integrate principles, theories and techniques.	An unsatisfactory level Does not yet show potential to be able to perform the role sufficiently well to be accepted in a professional performing arts environment.	An unsatisfactory level Frequently incoherent communication lacking capacity to describe their work; very little understanding of the nature of the collaborative production process Lacking in interpersonal skills. Not presenting ideas in a coherent way	An unsatisfactory level Demonstrating poor time and resource management skills. Demonstrates a poor level of preparation and personal organisation with very little reference to theoretical and technical knowledge resulting in a poor working environment.

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

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

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

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

Preparation
Punctuality, attendance and personal organisation
Attention to communication styles including performance and rehearsal etiquette, and academic conventions
Ethics in respect of equality and rights |
|---|---|---|---|---|---|---|
| | | | Does not meet the expected outcomes demonstrating a lack of understanding of the facts and inability to remember previously learned information.

Indecisive and unable to apply knowledge to actual situations.

Unable to work without support. Unable to put | Lack of commitment to produce work of an acceptable standard.

Poor presentation and unable to use a range of resources. | leading to alienation from the rest of the team.

Unable or unwilling to adapt behaviour or solutions or conversely making changes without any attempt to negotiate a mutually acceptable solution. Limited communication showing an unsatisfactory level of ability to discuss their subject. | Lack of accountability or responsibility for completing tasks. Not aspiring to achieving required outcomes. |

School-wide undergraduate assessment criteria for levels 4, 5 and 6		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		guidance into action.			
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	0-29	An unacceptable level- poor, clear fail Work that is of such poor quality that it needs to be entirely re-presented (i.e. serious misunderstanding of the subject/assignment); non-serious attempt at the assignment (i.e.	An unacceptable level- poor, clear fail Work that has failed to meet any of the Learning outcomes. Non-attendance. No work produced to enable assessment.	An unacceptable level- poor, clear fail Incoherent communication with no capacity to describe their work; no evidence of understanding of the nature of the collaborative production process. Very poor interpersonal skills. Alienation from the rest of the team. Unable to work with others. Behaviour unacceptable.	An unacceptable level- poor, clear fail Work that completely misrepresents or misunderstands thinking in the discipline. Demonstrating no ability to manage time or resources. Lack of attendance. Demonstrates no understanding of what preparation is required for the role. Little or no preparation or personal organization displayed.

School-wide undergraduate assessment criteria for levels 4, 5 and 6		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
		severely incomplete work). Not fluent or comprehensible; poor use of language and poor presentation.			Avoiding responsibility and failing to complete tasks. Not demonstrably caring about the standard of the final outcome.