BA in Digital Design & Production

Programme & module specifications & assessment criteria for 2023/24

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

Digital Design & Production

2. Programme Accredited by (if applicable)

NA

3. Final qualification and level of award

BA (Hons) Digital Design & Production / Level 6

4. Exit awards (where relevant)

DipHE Digital Design & Production / Level 5

CertHE Digital Design & Production / Level 4

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

UBARTDDP

7. Approved for the year of study

2023/24

8. Programme Leader (where relevant)

Head of Theatre Technology

9. Aims of the Programme

This programme will enable students to acquire, develop and articulate the creative, technical, reflective and reflexive skills and working practices of designers, technicians, operators and programmers in the creation and delivery of video in live performance contexts.

Specifically, the programme aims to:

- Enable students to develop their own artistic vision and creative workflow in relation to video design and realization.
- Develop relevant technical skills, knowledge and understanding in relation to video as part of a live performance.
- Provide relevant experiences and opportunities that enable students to realise and adopt working practices of modern industry professionals.
- Develop students' confidence, independence and self-reliance necessary for a career in a rapidly evolving digital industry.
- Enable the students to make effective use of analytical skills in considering and developing their own practice.

10. Criteria for admission to the Programme

10.1 Selection Process

The department opens applications from September of the year preceding entry and processes them in the order in which they are received. All applicants will be invited to interview at the School, or where appropriate via SKYPE or Zoom.

Interviews are held during the spring term. In addition to interview, all applicants are invited to spend a whole day in the Production Arts Department. They are given an introduction to the Programme, the events of the day and a tour of the School and the Production Arts areas in particular.

Applicants are interviewed by a panel, which usually consists of the Programme Leader plus one or two lecturers from the programme team. The applicants are stewarded by current students who are able to offer applicants support, advice and information throughout the day.

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

The department asks all applicants to complete a feedback questionnaire about their experiences during the interview day. This feedback is evaluated by the programme team to enhance and improve the interview process for future applicants. Successful applicants will be offered places each year to begin their three-year programme the following September.

Applicants to the programme will be expected to evidence their prior experience and passion for the subject, usually through a portfolio demonstrating their previous work

which should include a short piece of visual media that highlights their current practice. The evidence will be expected to show a good general level of creative engagement with video design or a related field (photography, film, graphic design, motion graphics etc.) 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.

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

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

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

10.2 Standard Entry

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

10.3 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).

10.4 Non-standard entry procedure

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

The Digital Design & Production programme complies with a school-wide Non-Standard Entry policy.

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

11. Programme level Intended Learning Outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. Learning outcomes have been expressed at each level of the FHEQ (2014) in order to demonstrate the progressive nature of teaching and assessment. These outcomes have been formulated with reference to the QAA Benchmarks for Dance, Drama and Performance (2019), Communication, Media, Film and Cultural Studies (2019), and Art and Design (2016).

[* = transferable skill]

A - **Technique and knowledge**		
Subject benchmark reference: Dance, Drama & Performance: Threshold standards in subject knowledge, understanding and abilities (7.9, 7.12) Communication, Media, Film and Cultural Studies: subject Knowledge and Understanding (4.1, 4.2, 4.3, 4.4, 4.5) Art and Design: Threshold standards in subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6, 4.3, 4.4, 4.5)		
Year One – level 4	Year Two – level 5	Year Three – level 6
A4.1 Utilise a range of methods for the design, production and delivery of video materials	A5.1 Identify, appropriately select, and utilise a range of methods for the design, production and delivery of video materials	A6.1 Identify, appropriately select, utilise and research new 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	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	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

A4.3 Configure information and program commands and/or sequences in a range of creative and control-based software applications	A5.3 Configure information and program commands and/or sequences in a wide range of creative and control-based software applications	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
A4.4 Describe, analyse, and interpret visual screen-based artworks	A5.4 Describe, analyse, and interpret visual screen-based artworks to produce a range of appropriate responses	A6.4 Describe, analyse and interpret visual screen-based artworks to produce a range of responses that inform their own work
A4.5 Identify and use standard materials, equipment and other practical resources from a given range	A5.5 Select and use appropriate specialist materials, equipment and other practical resources from a given range	A6.5 Select and use standard and specialist materials, equipment and other practical resources appropriate for use in a professional context, researching extensively to identify the best possible solution
A4.6* Evidence a range of relevant research from a variety of sources	A5.6* Evidence, evaluate and apply relevant research from a variety of sources	A6.6* Evidence, evaluate, apply and review relevant research from a variety of sources
A4.7 Demonstrate an understanding of the relevant production/project process	A5.7 Demonstrate a clear and informed understanding of the relevant production / project process	A6:7 Demonstrate a critical and informed understanding of professional production processes
A4.8* Identify Health & Safety implications in a range of tasks.	A5.8* Evaluate the Health and Safety implications of tasks and engage in the process of ensuring and documenting safe working.	A6.8* 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:

Dance, Drama & Performance: Threshold standards in subject knowledge, understanding and abilities (7.10, 7.13)

Communication, Media, Film and Cultural Studies: subject Knowledge and Understanding (5.4, 5.5)

Art and Design: Threshold standards in subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6, 4.3, 4.4, 4.5)

Year One – level 4	Year Two – level 5	Year Three – level 6
B4.1* Interpret straightforward creative briefs and stimuli and produce an artistic response	B5.1* Interpret complex creative briefs and stimuli and produce a range of appropriate artistic responses	B6.1* Interpret complex creative briefs and stimuli and develop a range of original and creative artistic responses
B4.2 Generate, manipulate and modify materials using digital platforms to produce materials for use in performance and installation contexts	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	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
B4.3* Identify and resolve technical challenges in a limited range of different contexts	B5.3* Identify, analyse and resolve a variety of technical challenges in a range of different contexts	B6.3* Predict and avoid problems and technical challenges in a broad range of different contexts
B4.4 Under direction prepare creative materials and technical systems	B5.4 Independently prepare creative materials and technical systems suitable for use in a professional context	B6.4 Design and prepare creative materials and technical systems suitable for use in a professional context that are inventive and effective

B4.5* Contribute positively and effectively, maintaining motivation and commitment	B5.5* Contribute positively and effectively to a variety of projects whilst, maintaining a high degree of motivation and commitment.	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:
Dance, Drama & Performance: Threshold standards in Generic and graduate skills (7.11, 7.14)
Communication, Media, Film and Cultural Studies: subject Knowledge and Understanding (5.2, 5.3)
Art and Design: Threshold standards in subject knowledge and understanding, attributes and skills (6.3, 6.4, 6.5, 6.6, 4.3, 4.4, 4.5)

Year One – level 4	Year Two – level 5	Year Three – level 6
C4.1* Use language and media appropriate to the discipline to express ideas, opinions and information	C5.1* Express ideas, opinions and information effectively using language and media appropriate to the audience and discipline	C6.1* Communicate complex ideas, opinions and information effectively in a variety of contexts using language and media appropriate to the audience and discipline
C4.2* Describe their ideas about their work, drawing on a basic knowledge of the field and technical competency	C5.2* Substantiate ideas and opinions about their own work, drawing on a broad knowledge of the field and strong technical competency	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

C4.3 Make suggestions and informed decisions to the design, production and delivery of artistic material	C5.3 Make contributions, and make informed decisions during the conception, design, production and delivery of artistic material	C6.3 Proactively contribute to innovation and creativity during the conception, design, production, and delivery of artistic material
C4.4* Describe their creative process, clearly expressing their intentions and referring to the work of others	C5.4* Describe and explain their creative process, using complex concepts that clearly express their intentions and refer to the work of others	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
C4.5* Develop ideas in response to feedback from others	C5.5* Analyse and evaluate feedback from others to develop ideas	C6.5* Analyse, evaluate, and synthesize feedback from others to develop original and creative ideas
C4.6* Participate, observe and reflect on learning.	C5:6* Actively learn and seek out opportunities to further develop their abilities through participation, observation, analysis and self-evaluation.	C6:6* Actively learn and contribute to the learning of others through participation, observation, critical evaluation, synthesis of ideas and discussion.

D – Professional protocols

Subject benchmark reference:

Dance, Drama & Performance: Threshold standards in subject knowledge, understanding and abilities (7.11, 7.14)

Communication, Media, Film and Cultural Studies: subject Knowledge and Understanding (5.2) Generic Skills (6.1)

Art and Design: Threshold standards in subject knowledge and understanding, attributes and skills (6.4, 6.6, 4.3, 4.4, 4.5)

Year One – level 4	Year Two – level 5	Year Three – level 6
D4.1* Engage in appropriate reflection on their own skill and knowledge level and seek out opportunities to further develop their ability	D5.1* Engage in appropriate reflection on their own skill and knowledge level and proactively seek out opportunities to further develop their ability	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
D4.2* Record their working process	D5.2* Maintain clear and accurate records of their working processes	D6.2* Maintain clear and accurate records of their and their team's working processes
D4.3* Complete tasks in accordance with the various pressures and limitations of given projects	D5.3* Complete, coordinate, and where appropriate delegate tasks in accordance with the various pressures and limitations of given projects	D6.3* Manage, coordinate, and delegate tasks effectively in accordance with the various pressures and limitations of given projects
D4.4* Complete required tasks in the time allocated	D5.4* Use effective strategies to ensure tasks are completed in the time available and have the ability to work well under pressure	D6.4* Employ effective time-management and personal organisation skills, and have the ability to work well under pressure

D4.5* Exhibit a cooperative attitude that is sensitive to the collaborative nature of the creative process	D5.5* Exhibit an objective and cooperative attitude that is sensitive to the collaborative nature of the creative process	D6.5* Exhibit a professional, cooperative attitude that is sensitive to the collaborative nature of the creative process
D4.6* Demonstrate sustained effort, concentration and focus on a particular task.	D5:6* Demonstrate sustained effort, concentration and focus on a range of tasks.	D6:6* Demonstrate sustained effort, concentration and focus on a broad range of tasks for extended periods
D4.7* Utilise a range of physical resources	D5:7* Manage physical resources accurately.	D6:7* Manage physical resources accurately, creatively and effectively to ensure high production values

12. Programme Structure

12.1 Programme Duration (years)

3 Years

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

Full time

12.3 Total student learning hours

3600

12.4 % Split teaching contact hours: self-directed practice & study

40% Taught, 60% Self Directed

13. Teaching & Learning Methodology & Assessment Strategy

Video-specific teaching and learning in year 1 is through a series of taught classes in relevant software packages and video production techniques that culminate in practical projects assessing the students' application of the taught material in internal collaborative video projection projects. Year 1 students also study 4 modules shared with the BA Production Arts students that develop their basic event skills, rigging knowledge and collaborative practice, as well as giving them the opportunity to follow introductory courses (Associated Studies) in up to 4 other Production Arts teaching areas (1 week in each). These shared modules establish a secure foundation of basic skills and understanding (including significant Health & Safety) across all students in the Production Arts department whilst helping to ensure a social and collaborative bond between all the new students in their initial autumn term.

To accommodate both teaching and project work, the year 2 and 3 working weeks are normally split into three 'project development' days and two 'teaching' days. The normal pattern of teaching days will be Wednesday and Thursday, though this may be subject to occasional variation. Where this balance is affected by project circumstances (such as an off-site install week, where returning to the school for teaching is impractical) any affected timetabled teaching will be rescheduled to a more suitable timeslot and agreed with the affected students in advance. Termly schedules will be disseminated in advance and updated as required.

Details of internal and external projects will be made clear in a project brief that outlines the nature and timescales of the project, the processes and practices being assessed, the learning opportunities offered by the project, the relevant learning outcomes and assessment criteria, the supervising lecturer and all submission / feedback deadlines.

Teaching and learning in years 2 and 3 is primarily delivered through collaborative projects facilitated through interaction with internal and external projects and commercial activity (such as Guildhall Live Events (GLE) which is responsible for the implementation of a range of commercial video-mapping and interactive-media projects for the School). These projects (and clients) come from a wide range of companies and individuals across the country and are *combined* 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. Year 2 students also spend 6 weeks (in either the autumn or spring terms) in an elective module where they continue to study in one of the 4 areas studied in year 1 as Associated Studies. This develops the students' broader knowledge of the various departments involved in live production and gives them an opportunity to experience and develop a broader skillset.

The programme will cover three core areas of activity: technical, logistical and creative - the creative aspect being the driving forces for the other two. The programme has a design focus and all projects 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 programme 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, creatives, 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 programme itself will focus on core principles of the subject, and although there will be much exploration of technology, tools and equipment the fundamental crux of the programme will be on the uses and practices rather than specific technology. This will allow the programme to move with the trends and demands of the professional industry and to stay current.

There will be certain core projects that recur on an annual basis (usually in the summer term each year). 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 whilst ensuring 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 who they can approach for support advice and feedback.

Students will, in the main, experience a linear learning pattern in year 1 where they are taught a topic in a class or workshop, then have the opportunity to explore this in personal study/self-directed time and apply this on formal mentor-lead project work (either internal or external/commercial) before reviewing their learning/experience in a reflective exercise. In all 3 years, during the autumn and spring terms of each year, students work on 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 working towards or achieving a professional standard.

Students will be encouraged to undertake additional software and hardware training as part of their self-directed study in the form of online training services (such as LinkedIn Learning, Total Training, Maxon cineversity, Greyscale Gorilla, The Pixel Lab etc.) and through professional training at various programme partners (such as 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 regular 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.

Interface between DDP and TT Pathway (BA (Hons) Production Arts)

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

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

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

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

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

Production Arts Department Principles

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

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

Assessment

Assessment methods used are shown in the tables below. Details for each assessment are shown in the module specifications.

The assessment framework employed for this programme 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, multiple-choice tests and completion of skills acquisition records. Contextual knowledge about contemporary theatre, period style and history of performance 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 students 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' work is also assessed by means of a portfolio which gives students the opportunity to present their work in a professional media-based context.

Regular formative feedback will be given in seminars and one-to-one tutorials. Reflective feedback for each project will be discussed verbally in a group tutorial held within one week of completion of each project. Final summative feedback of submissions will be provided within 15 working days of hand-in date.

(* - indicates a shared module)

YEAR 1	Written assignment	Participation & engagement	Practical Work	Projects	Presentation	Viva Voce	Portfolio	Written Exam
Personal & Professional Development 1*	✓				✓			
Contextual 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			✓			✓	✓	
Electives (only 1 taken)								
Stage Management*			✓					
Technical Management*			✓					
Electrics*			✓					
Sound			✓					
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							✓	

13.1 Arrangements for Feedback to Students on Assessed Work

Students 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 working days following submission of the Evaluative Essay.
Stagecraft and Production Process	Formative oral feedback is provided by module tutors on an ongoing basis throughout the duration of the module. Summative oral feedback is given following completion of the practical exercises.	Summative written feedback is provided within 15 working days at the end of the module.
Contextual 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 working 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

Year 1 Modules	Oral Feedback	Written Feedback
		15 working 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 working 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.	Formative feedback is provided on a termly basis and summative written feedback is provided within 15 working 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 working 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.	Formative feedback is provided on a termly basis and summative written feedback is provided within 15 working 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 working 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 working days following an assessment point.

Year 3 Modules	Oral Feedback	Written Feedback
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 working days following an assessment point.
Professional Portfolio	Oral feedback is provided by the student's supervisor.	Summative written feedback is provided within 15 working days following an assessment point.

14. Years and modules

YEAR 1 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 Studies*	20	4	
Stagecraft & Production Process*	20	4	
Associated Studies* (See side note)	10	4	
Video Design and Production 1	50	4	
Technical Workshop	10	4	
TOTAL CREDITS	120	4	

YEAR 2 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	
Elective Module* - Stage Management - Assistant Production Manager - Electrics - Sound - Prop Making - Scenic Art - Scenic Construction - Costume	25	5	
TOTAL CREDITS FOR CORE MODULES	120	5	

YEAR 3 Core modules: students must take and pass all of the following:			
Title	Credits	Level	
Innovation in Expanded Cinema	35	6	
Video Design and Production 3	75	6	
Professional Portfolio	10	6	
TOTAL CREDITS	120	6	

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

15. 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		B4.1	B4.2	B4.3	B4.4	B4.5		C4.1	C4.2	C4.3	C4.4	C4.5	C4.6		D4.1	D4.2	D4.3	D4.4	D4.5	D4.6	D4.7
Personal & Professional Development 1		✓			✓	✓	✓	✓		✓		✓		✓		✓				✓	✓			✓		✓	✓	✓	
Contextual Studies					✓	✓				✓				✓		✓				✓	✓			✓		✓			
Stagecraft & Production Process		✓			✓		✓	✓						✓							✓					✓	✓		
Associated Studies		✓			✓			✓		✓											✓					✓	✓	✓	
Video Design and Production 1	✓	✓	✓	✓	✓		✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓
Technical Workshop 1			✓	✓	✓	✓	✓	✓			✓					✓	✓		✓	✓	✓		✓	✓					

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	C5.6		D5.1	D5.2	D5.3	D5.4	D5.5	D5.6	D5.7
Personal & Professional Development 2		✓					✓							✓													✓		
Video Design and Production 2	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓
Technical Workshop 2			✓	✓	✓	✓	✓	✓			✓					✓	✓		✓	✓	✓		✓	✓					
Elective		✓			✓	✓	✓	✓		✓		✓		✓		✓				✓	✓			✓		✓	✓	✓	✓

Year 3 Modules Level 6

	A6.1	A6.2	A6.3	A6.4	A6.5	A6.6	A6.7	A6.8		B6.1	B6.2	B6.3	B6.4	B6.5		C6.1	C6.2	C6.3	C6.4	C6.5	C6.6		D6.1	D6.2	D6.3	D6.4	D6.5	D6.6	D6.7
Innovation in Expanded Cinema	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓			✓	✓		✓		✓	✓
Video Design and Production 3	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓
Professional Portfolio				✓	✓					✓		✓		✓		✓	✓	✓	✓	✓	✓		✓	✓		✓			

16. Assessment Regulations

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

16.1 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.

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

16.2 Requirements for progression

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

To progress from year 2 to year 3 a student must pass each module in year 2 with an aggregate mark of 40% or greater and acquire 120 credits.

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

16.3 Reassessment / Re-sit Provisions

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

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

A module component may be re-sat only once.

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

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

All reassessment will be capped at the pass mark.

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

16.4 Award regulations

Award of Certificate of Higher Education in Digital Design & Production

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

Of the 120 credits, 60 credits specifically relate to Digital Design & Production and 60 credits from Production Arts.

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

The classification of the Certificate Award shall normally be:

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

Award of Diploma of Higher Education in Digital Design & Production

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 Digital Design & Production.

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 (Hons) in Digital Design & Production

To qualify for the BA (Hons) in Digital Design & Production, 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%

16.5 Fail Withdraw

Where, having exhausted any resit opportunities, a student fails to meet the pass requirements for a year of the Programme and is not eligible for the award of a lower-level qualification, the Assessment Board shall recommend that the student withdraw from the Programme.

16.6 Periods of Study

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

16.7 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. Where the flexible nature of external (GLE) projects impacts on the prescribed assessment schedule, students will be informed ASAP according to the course assessment policy.

16.8 Further Regulations for attendance and engagement

Students are reasonably expected to attend and fully engage with all scheduled classes and learning activities in which they are participating (whether on-site, off-site or online). 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 (whether on-site, off-site or online) 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 into School, the student must contact Production Arts & Drama Administration, preferably before their first scheduled class is due to start and will need to phone in on subsequent days unless formally signed-off sick. If the absence persists for more than 5 days, students are expected to provide 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 DDP Programme Leader. Where the DDP Programme Leader considers there to

be good reason for allowing an extension, a revised submission date shall be set and the student informed.

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

16.9 Participation in Video Design & Production 3

A student may, at the discretion of the Director of Production Arts, 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 Production Arts and the DDP Programme Leader 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 Production Arts Department may incur in recruiting a replacement for their allocation if there are no internal options available.

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

17. Module Specifications

17.1 Personal 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	Programme Leader, BA Production Arts
8. Department	Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

Teaching includes:

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

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

Assessment marks are given in each component at the end of the module. The Group Presentation component is marked by the four tutors delivering the module and the self-reflective accounts are first marked by one of the module tutors and moderated by the module tutors accordingly.

Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

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:
DDP: A4:2, A4:5, A4:6, A4.7, A4.8, B4:1, B4:3, B4.5, C4:1, C4:5, C4:6, D4:2, D4:4, D4:5, 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		
Seminar			15		
Group tutorial			5		
b) Assessment					
KIS Assessment Component	Detail	KIS code	% Weighting		% Pass Mark
Coursework	Self-reflective essay of between 1000-1500 words	KCW	40%		40% aggregate
	Written Peer Observation	KCW	10%		
Presentation	Group presentation	KPE	50%		
c) Independent Study hours				Notional Hours	
Personal practice/study				80	

12. Module Pattern	
d) Total student learning hours for module	100

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

17.2 Contextual Studies

1. Module Title   Contextual Studies

2. HE Level   4

3. Credit Value   20

4. SITS module code   CTS1012N

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in year of study   1

7. Module Leader   Contextual Studies Module
                                          Co-Ordinator

8. Department   Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

This module provides the student with a context in which to set their chosen pathway of study. It is broad ranging, and acts as a core, which links all aspects of production arts. Students from each pathway study together and a secondary aim of the module is to illustrate the common ground between pathways and to engender connections between students of different disciplines.

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

10. Teaching & Assessment Methodology

Teaching

Students see up to ten different performances or performance-related events in order to critique all aspects of production and reflect on their own experience of performance. These events are partnered with seminars in which students participate in small and whole group discussion activities. Students keep a journal of performance reviews throughout the year.

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

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

Assessment

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

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

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

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Lecture	36
Seminar	24
External visits	54
b) Assessment	

12. Module Pattern

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Folio Written Work	History of Live Performance Timeline and Critical Lens Record	KCW	60%	40% aggregate
Folio Written Work	Contemporary Performance Journal	KCW	40%	

c) Independent Study hours	Notional Hours
Personal practice/study	70
Library-based study	16
d) Total student learning hours for module	200

13. Reading & Resources

Title	Author	Publisher	Year
The Elements of Style	Calloway, S. & Cromley, E.	Firefly Books	2005
Changing Stages: A View of British Theatre in the 20th Century	Eyre, R. and Wright, N.	Bloomsbury	2000
*The Cambridge Companion to Theatre and Science		Cambridge University Press	2020
Theatre History Explained	Fraser, N.	Crowood Press	2004
A History of the Theatre (2nd Ed.)	Wickham, G.	Phaidon Press	1994
Ecoscenography www.ecosecography.com	Beer, T.		2021
SBTD Sustainable Design Group http://www.theatredesign.org.uk/working-groups/sustainable-design-group/	Society of British Theatre Designers		2021
Embracing Sustainable Theatre Design https://www.soutragilmour.com/media/files/Eco-design-board.pdf	Gilmour, S.		2021
*Performance in the 21st Century: Theatres of Engagement	Lavender, A.	Routledge	2016

13. Reading & Resources			
Theatre and Protest	Shalson, L.	Red Globe Press	2017
*Theatre and Politics	Kelleher, J.	Red Globe Press	2009
*Theatre and Community	Fisek, E.	Red Globe Press	2019
Communities of Practice	Wenger, E.	Cambridge University Press	2000
Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance	Frieze, E. (ed)	Palgrave Macmillan	2017
Culture, democracy and the right to make art: The British Community Arts Movement	Jeffer, A. & Moriarty, G.	Bloomsbury	2018
Bullet Proof…I Wish I Was: The Lighting and Stage Design of Andi Watson	Soates, C	Chronicle Books	2011

17.3 Stagecraft & Production Process

1. Module Title	Stagecraft & Production Process
2. HE Level	4
3. Credit Value	20
4. SITS module code	SPP1004N
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

This module aims to:

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

Indicative Content

- The Theatre Building
- Production Roles & Processes
- Management and administration
- Production activity from fit up to strike
- Use of scale
- Flying
- Rigging scenic elements
- Stage Machinery
- Masking
- Communications system & Headset Protocol
- Computer Assisted Design (CAD)
- Health & Safety overview
- Risk Assessments

- Regulations relating to industry practice
- Fire Awareness
- First Aid
- Manual Handling
- Electrical Safety
- Access Equipment
- Personal Protective Equipment
- Sustainability

10. Teaching & Assessment Methodology

Teaching

Teaching on this module aims to provide the 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, opera production and events. Sustainability and environment audits are introduced in the first year and followed through into the production / project processes. Methods of teaching delivery will include classroom based and practical classes.

Assessment

The student is required to maintain a skills log of each Health and Safety element which must be signed off by a member of staff, visiting lecturer or professional practitioner before the student can begin to work independently in some areas. Failure to complete or achieve the required skill will normally require a further assessment. This 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, and COSHH etc. The skills record must be signed off by a designated member of staff in order to pass the module.

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

Further assessment takes the form of a practical flying exercise which is assessed on a pass/fail basis.

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

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

There is no compensation between components. In order to pass the module all assessment components must be taken and passed.

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:
DDP: A4.2, A4.5, A4.7, A4.8, B4.5, C4.6, D4.6, 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		60		
Supervised time in studio/workshop/productions		80		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written Exam	On-line test	KWE	100%	40%
Practical work	Practical Assessment - Flying	KPE	N/A	Pass/Fail
Practical work	CAD Exercises	KPE	N/A	Pass/Fail
Progress Report	Skills Record Log – progress report	KPE	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice / Study			60	
d) Total student learning hours for module			200	

13. Reading & Resources			
Title	Author	Publisher	Year
Technical Theatre VLE- H&S Guidelines and Method Statements			
Rigging for Entertainment: Regulations and Practice	Higgs, C.	Entertainment Technology Press	2002
Fibre Ropes (Code of Practice for the Theatre Industry, part 2, chapter 2	ABTT	ABTT	1997
Flints Catalogue	Flint Hire & Supply	Flint Hire & Supply	Annual

13. Reading & Resources			
Flying (Code of Practice for the Theatre Industry, part 2, chapter 2)	ABTT	ABTT	2000
Make SPACE!	Compiled by Kate Burnett and Peter Ruthven Hall	Society of British Theatre Designers	1998
Making Space for Theatre, British Architecture and Theatre since 1958	Edited by Ronnie Mulryne and Margaret Shewring	Mulryne and Shewring	1995
Model National Standard Conditions for Places of Entertainment	ABTT/DSA/LGLF	Entertainment Technology Press	2002
Production Management	JAveline, J.	Entertainment Technology Press	2002
Production Management – Making Shows Happen – A Practical Guide	Dean, P.	The Crowood Press	2002
Rigging for Entertainment: Regulations and Practice	Higgs, C.	Entertainment Technology Press	2003
Technical Standards for Place of Entertainment https://www.abtt.org.uk/product/technical-standards-for-places-of-entertainment/	ABTT/DSA	Entertainment Technology Press	2020-updated version
The ABC of Theatre Jargon	Reid, F.	Entertainment Technology Press	2001
The Purple Guide to Health, Safety and Welfare at Music and Other Events	www.thepurpleguide.co.uk	Production Services Association	1999
Theatre Engineering and Stage Machinery	Ogawa, T.	Entertainment Technology Press	2001
Time + Space: Design for Performance	Compiled by Peter Ruthven Hall and Kate Burnett	Society of British Theatre Designers	1999
Wire Ropes (Code of Practice for the Theatre Industry, part 2, chapter 3)	ABTT	ABTT	1999
50 Rigging Calls	Higgs, C.	Entertainment Technology	2014

13. Reading & Resources			
Safety And Health for The Stage, Collaboration with the production process	Reynolds, W. J.	Routledge	2020
Illustrated Theatre Production Guide	Holloway, J.	Routledge	2014 - Updated 2020
Introduction to Production, Creating Theatre Onstage, Backstage and Offstage	Sutherland-Cohen, R. I.	Routledge	2018
AutoCAD – A Handbook for Theatre Users	Ripley, D.	Entertainment and Technology Press	2018
International Code of Practice for Entertainment Rigging	Barnfield N. et.	ESTA/PLASA	2017
BECTU Union resources	https://bectu.org.uk/		
SBTD Sustainable Design Group http://www.theatredesign.org.uk/working-groups/sustainable-design-group/	Society of British Theatre Designers		2021
Embracing Sustainable Theatre Design https://www.soutragilmour.com/media/files/Eco-design-board.pdf	Gilmour, S.		2021

17.4 Associated Studies

1. Module Title   Associated Studies

2. HE Level   4

3. Credit Value   10

4. SITS module code   ASC1005

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   1

7. Module Leader   Programme Leader, BA 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 projects.
- Engender and encourage a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Develop the students' team-working skills.

Indicative Content

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

- Lighting Design
- Electrics
- Sound
- Production Management
- Stage Management
- Prop making
- Scenic Art
- Construction

- Costume
- Introduction to Live Events

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

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

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

In order to pass the module, students must 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:
DDP: A4.2, A4.5, A4.8, B4.1, C4.6, D4.4, D4.5, 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		
Practical classes/workshops		80		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Project	Short course 1	KCW	N/A	Pass/Fail
Project	Short course 2	KCW	N/A	Pass/Fail
Project	Short course 3	KCW	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			20	

12. Module Pattern	
d) Total student learning hours for module	100

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

17.5 Video Design and Production 1

1. Module Title	Video Design and Production 1
2. HE Level	4
3. Credit Value	50
4. SITS module code	VID1006N
5. Location of Delivery	Guildhall School
6a. Module Type	Project
6b. Applicable in the year of study	Year 1
7. Module Leader	Programme Leader, BA Digital Design and Production
8. Department	Production Arts

9. Aims of the Module

This module aims to:

- Enable students to discover the skills required to make high quality video materials including recording, self-generating and editing materials appropriately.
- Enable students to familiarise themselves with the equipment that they will use.
- Introduce students to the protocols and professional practices of working with a range of creative practitioners.
- Develop each student's capacity to reflect on the nature of video design and production in order to make basic creative choices, to manage demanding workloads and work towards strict deadlines.

Indicative Content

The precise detail of the content may change from year to year depending on factors such as emerging industry initiatives, the requirements of student collaborative projects, and exploiting impromptu opportunities for learning (e.g. visiting practitioner availability) as they arise. Previous content has included elements such as -

- Introduction to Houdini 3D Creation
- Introduction to Touch Designer
- Introduction to Isadora
- Introduction to After Effects
- Introduction to Premiere Pro

10. Teaching & Assessment Methodology

Teaching

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.

Methods of teaching delivery will include:

- face-to-face / online classroom based delivery
- face-to-face / online tutorial sessions,
- face-to-face / online Master classes and visiting lecturers,
- Self-reflection,
- Workshops.

Students will also be required to practice using various software and hardware in their own time, which may involve completing online training courses.

Subsequent to the formative assessment points the students will submit assessment in the form of –

- self-designed 3D video mapping artwork, and
- digital content for collaborative projects

Students will also **assist with video production for performance 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.

The students will also have close contact with industry professionals whilst working and assisting on their various projects.

Assessment

Assessment will take the form of Design Work and Production Work.

NB All projects listed below are indicative of current school practice but subject to amendment depending on available resources and collaborative aims.

Design work can involve -

- **Producing digital content (sound and video) for, and the practical set-up of, a self-generated 3D projection mapping artwork (usually at the end of the autumn term)**. The students will determine the nature of the work with their peers and under the guidance of their lecturer.
- **Producing digital content (sound and video) for a collaborative project.** The students will determine the nature of the work with their peers and under the guidance of their lecturer(s).

  Assessment is based on observed development of the student's creative ideas and the student's realization of their final design. Final grades will be aggregated from marks from all completed projects.

Production work will include assisting on various projects by helping the video team to achieve its technical and creative goals. Students will be responsible for installing and maintaining equipment.

Production work can include -

- **Working on at least one large-scale video-mapping production (usually either the year 2 students' term 3 staged project or the year 3 students' term 3 Moving Screens project)** by helping the video team to achieve its technical and creative goals. Students will be responsible for installing (and sometimes maintaining) equipment and engaging with the overall production process.

Students are assessed on their practical production / project activity across all productions and given a single overall mark; the number of allocations each student undertakes may vary according to the length of time spent on each allocation.

The production work and reflective journal are marked holistically with a single mark at the end of each allocation, as the journal submission supports the combined quality of some of the learning outcomes. Journal construction and delivery are supported through regular tutorials and ongoing review with subject-specific and personal tutors.

Assessment will take place at the end of each project or practical activity or at the end of each term, depending on the timing of available projects.

Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

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, A4:7, A4.8, B4:1, B4:2, B4:3, B4:4, B4:5, C4:1, C4:2, C4:3, C4:4, C4:5, C4.6, D4:1, D4:2, D4:3, 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
Lecture / Seminar	78
Tutorials (Group / 1:1)	26
Practical classes/workshops	72
External visits	14

b) Assessment

KIS Assessment Component	Detail	KIS code	% Overall Weighting	% Pass Mark
Production Work	Working on productions / reflective journal	KPE	40%	40% aggregate
Design Work	Self-Generated work	KPE	60%	

c) Independent Study hours	Notional Hours
Personal practice/study	220
Self-directed study	90
d) Total student learning hours for module	500

13. Reading & Resources

Title	Author	Publisher	Year
Media Design and Technology for Live Entertainment: Essential Tools for Video Presentation Paperback	Gaddy, D.	Routledge	(2017)
Digital Compositing for Film and Video: Production Workflows and Techniques	Wright, S.	Routledge	(2017)
Between the Black Box and the White Cube: Expanded Cinema and Postwar Art	Uroskie, A.V.	University of Chicago Press	(2014)
Media and Performance: Along the Border,	Birringer, J.	The Johns Hopkins University Press	(1998)

13. Reading & Resources			
Title	Author	Publisher	Year
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	(2015)
New visions in performance the impact of digital technologies,	Carver, G. and Beardon, C.	Swets & Zeitlinger	(2005)
Intermediality in Theatre and Performance	Chapple, F. and Kattenbelt, C. (Eds.)	Rodopi B.V.	(2014)
Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)	Giesekam, G.	Palgrave Macmillan	(2018)
Guerrilla Performance and Multimedia	Hill, L.	Continuum International Publishing Group	(2001)
Multi-media: Video - Installation - Performance,	Kaye, N.	Routledge	(2007)
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)

13. Reading & Resources			
Title	Author	Publisher	Year
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		LinkedIn Learning	
Cinema 4D Essential training		LinkedIn Learning	

17.6 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:

- Enable students to explore the potential of the equipment, skills and techniques relating to the use of video in live performance and related fields without the pressure of specific performance outcomes.
- Nurture creative curiosity, exploration and reflection.

<u>Indicative Content</u>

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) of their personal development throughout the year.

10. Teaching & Assessment Methodology

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 a mixed media portfolio where students will document and reflect upon their process in a digital/AV format such as a blog or website. Portfolios will be reviewed at the end of each term with a summative mark at the end of the module. Students will also be required to engage with an Oral Review where they will discuss their year's work and portfolio with an academic panel. The portfolio and Viva Voce are marked holistically with a single mark at the end of the module as the Viva Voce supports the combined quality of some of the learning outcomes.

The Viva Voce is an opportunity for students to start developing their oral skills in discussing and promoting their work and will continue throughout the programme. Developmental support is given through 1:1 and group tutorials throughout the module.

Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4:3, A4:4, A4:5, A4:6, A4.7, A4.8, B4:2, C4:1, C4:2, C4:4, C4:5, C4.6, D4:1, D4:2.

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
Portfolio	Mixed media portfolio	KCW	80%	40% aggregate
Viva Voce	Viva Voce	KPE	20%	

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	Jones, C. and Jolliffe, G .		2006

13. Reading & Resources			
The Guerrilla Film Makers Pocketbook: The Ultimate Guide to Digital Film Making	Jones, C et al.		2010
Digital Video Handbook	Ang, T.		2005
How to Photograph Absolutely Everything: Successful Pictures from your Digital Camera	Ang, T.	Dorling Kindersley	2009
Colour Correction Handbook: Professional Techniques for Video and Cinema	Van Hurkman, A.		2013
Video Demystified 5E	Jack, K.	Butterworth-Heinemann Ltd	2007
Theatre and the Digital	Blake, B.	Palgrave Macmillan	2014

17.7 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	Programme Leader, BA Production Arts
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- / project- 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.

<u>Indicative Content</u>

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

Attendance of all classes and talks is compulsory. In order to have passed the module, students must have successfully engaged with the opportunities made available to them. The module is assessed as pass/fail on the basis of consistent attendance, punctuality and engagement. The module is delivered online and sessions may be recorded, but students' non-attendance at a session, and viewing the recording at a later date, is considered an absence. A Professional Development Plan for year 3 is produced by each student towards the end of the module that incorporates the identification of 3rd year production allocations 'Innovation in Expanded Cinema' project ideas as well as a rationale statement with regard to their future careers.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
DDP: A5.2, A5.7, B5.5, D5.5.

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Seminar			45	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Seminars	Attendance at Industry seminars.	KPE	N/A	Pass/Fail
Course work	Year 3 Professional Development Plan	KPE	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			55	
d) Total student learning hours for module			100	

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

13. Reading & Resources			
Skills for Success; The Personal Development Planning Handbook	Cottrell, S.	Palgrave Macmillan	2010
Doing a successful research project using qualitative or quantitative methods	Brett Davies, M.	Palgrave MacMillan	2007
Industry websites as applicable to guest speakers			2021
Guildhall Academic Programme Handbook			2021
Guildhall Graduation Project Guidelines			2021
BECTU – industry union	https://bectu.org.uk/		
Association of British Theatre Technicians	https://www.abtt.org.uk/		
Various Industry Associations websites	Stage Management Association Association of Lighting Designers Association of Sound Designers Association of British Theatre Designers CITA – Costume in Theatre Association		
HMRC – Working as a self-employed person	https://www.gov.uk/working-for-yourself		
Screen skills resources	https://www.screenskills.com/		

17.8 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   Programme Leader, BA Digital Design and Production

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Enable students to refine the skills required to make high quality video materials including recording, self-generating and editing materials appropriately.
- Further enable students to familiarise themselves with the equipment that they will use.
- Develop students' experience in protocols and professional practices of working with a range of creative practitioners.
- Develop each student's capacity to reflect intelligently on the nature of video design and production in order to make informed creative choices, to manage demanding workloads and work towards strict deadlines.

Indicative Content

The precise detail of the content may change from year to year depending on factors such as emerging industry initiatives, the requirements of student collaborative projects, and exploiting impromptu opportunities for learning (e.g. visiting practitioner availability) as they arise. Previous content has included elements such as -

- Intermediate Touch Designer
- Intermediate Houdini Shading and Lighting
- Introduction to D3 Disguise Training
- Introduction to Unreal
- Introduction to Notch

- PC Networks and Hardware

10. Teaching & Assessment Methodology

Teaching

During the autumn and spring terms of each year the year 2 DDP students work on at least 3 projects in various roles (crew, tech support, assistant designer etc.). They are 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 industry professionals and teachers in attendance. They will often be 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 (or approaching) a professional standard and is assessed accordingly.

Students will work on internal and external productions / projects, putting into practice and developing skills they have learned in year 1. Role allocations will be set at the beginning of each term. The number of allocations each student undertakes may vary according to the length of each project to ensure a suitable overall learning experience across each term.

The module is a long, linear module which lasts the academic year, with students focusing on the experiential learning as they go through the vocational aspects of a number of different productions / projects.

Method of teaching delivery will include:

- face-to-face / online classroom based delivery,
- face-to-face / online tutorial sessions,
- face-to-face / online Master classes and visiting lecturers,
- Self-reflection,
- 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 assist 3rd year Video Designers and visiting professionals (and take some responsibility for the management of first year students' production activities). 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 also take part in a series of technical laboratories where they 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 undertake a research project that looks into the **development of interactive systems and the prediction of future trends** and produce a practical interactive system based on interactive technologies and a 1500-2000 word report highlighting their findings.

Assessment

Assessment will take the form of:

- Students will assist in the design and delivery of video work for at least 3 **video-mapping projects**. They will be responsible for programming and operating the control surfaces. They will also take some responsibility for the management of first year students' production activities. Final grades will be aggregated from marks from all completed projects*.

    – Large-scale Video-mapping projects = Autumn / Spring
    – Staged Production = Summer term weeks 1- 6 collaboration

All production allocations are marked individually and are equally weighted to give a single overall mark for Video Design and Production 2 at the end of the academic year.

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

- 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. Students will also partake in a **Viva Voce** to discuss their work.

- The creation of an online portfolio of their year's work, including pictures and videos. This should document the processes they have gone through and provide an informal review of the outcomes.

Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

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

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

12. Module Pattern

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 processes across the academic year	KCW	10%	40% aggregate
Production work	Assisting on Productions (weighted equally – see * above)	KPE	60%	
Project output	Self-Generated Interactive Artwork	KPE	20%	
Written assignment	1500-2000 word self-reflective account (interactive project)	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
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

13. Reading and Resources			
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

17.9 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:

- Enable students to insightfully explore the potential of the equipment, skills and techniques relating to the use of video in live performance and related fields without the pressure of specific performance outcomes.
- Nurture professional levels of creative curiosity, exploration and reflection.

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 and engage with the sessions in an informed manner and to keep a journal (Digital format such as a blog / website) of their personal development throughout the year.

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

Assessment will take the form of a mixed media portfolio where students will document and reflect upon their process in a digital/AV format such as a blog or website. Portfolios will be reviewed at the end of each term with a summative mark at the end of the module. Students will also be required to engage with a Viva Voce where they will discuss their year's work and portfolio with an academic panel.

Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

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

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
Portfolio	Mixed media portfolio	KCW	70%	40%
Viva Voce	Viva Voce	KPE	30%	aggregate
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	Claiborne, V.	Focal Press	2014
Digital Storytelling, Applied Theatre, & Youth: Performing Possibility	Alrutz, M.	Routledge	2014
Audience Engagement and the Role of Arts Talk in the Digital Era	Conner, L.	Palgrave Macmillan	2013

13. Reading & Resources			
Computers as Theatre	Laurel, B.	Addison Wesley; 2 edition	2013
Digital Practices: Aesthetic and Neuroesthetic Approaches to Performance and Technology	Broadhurst, S.	Palgrave Macmillan	2011
Aesthetics of Interaction in Digital Art	Kwastek, K.	MIT Press	2013
QLab Show Control: Projects for Live Performances & Installations	Hopgood, J.	Focal Press	2013
Digital Compositing for Film and Video	Wright, S.	Focal Press	2010
Compositing Visual Effects: Essentials for the Aspiring Artist	Wright, S.	Focal Press	2011
The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures	Zwerman, S.	Focal Press	2010
The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics	Brinkmann, R.	Morgan Kaufmann	2008
Special Effects: How to Create a Hollywood Film Look on a Home Studio Budget	Slone, M.	Michael Wiese Productions	2007
Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance	Parker-Starbuck, J.	Palgrave Schol	2011

17.10 Stage Management Elective

1. Module Title   Stage Management Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SCN2003

5. Location of Delivery   Guildhall School

6a. Module Type   Practical

6b. Applicable in the year of study   2

7. Module Leader   Head of Stage Management

8. Department   Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

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

Areas covered include:

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

<u>Prerequisites</u>

Associated Studies – Stage Management option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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

12. Module Pattern

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

b) Assessment

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

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

13. Reading & Resources

Title	Author	Publisher	Year
The Stage Newspaper		The Stage	Weekly
Contacts https://www.spotlight.com/contacts		Spotlight	Annual
Opera Magazine			Monthly
The Stage Online Website		online website The Stage	
Essentials of Stage Management	Maccoy, P.	A and C Black	2004
Stage Management – A Gentle Art	Bond, D.	Routledge	1997
Stage Management – A Practical Guide	Copley, S. and Killner, P.	The Crowood Press	2001
Stage Management Handbook	Pallin, G.	Nick Hern	2003
Stagecraft – The Complete Guide to Theatrical Practice	Griffiths, T.R.	Oxford Phaidon	2001
The Staging Handbook	Reid, F.	A and C Black	2001
Theatre Administration	Reid, F.	A and C Black	1983
The Oberon Glossary of Theatrical Terms	Winslow, C.	London Oberon	2011
Guildhall School Technical Theatre Health and Safety Handbook	Guildhall School staff	Guildhall School	Annual
Theatre History Explained	Fraser, N.	The Crowood Press	2007
Assistant Stage Manager departmental guidelines	Available on line via Moodle		

17.11 Assistant Production Manager Elective

1. Module Title	Assistant Production Manager 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

This module aims to:

- Enable the student to describe and demonstrate the role of the assistant production manager and their functions within the creation and realisation of productions.
- Enable the student to manage information and documentation associated with the role.
- Instill a positive, safe, professional and inquisitive approach, with empathy for the creative process.
- Engender an appreciation of the work and requirements of other departments.
- Equip the student to handle scenic elements in a performance.

Indicative Content

Areas covered include:

- The role of Assistant Production Manager
- Use and maintenance of scenery and hardware
- Production activity from fit up to strike
- Flying and/or stage crew for a production/project
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Production Management option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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

12. Module Pattern

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

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

13. Reading & Resources

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

17.12 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 Design and Technology

8. Department　　　　　　　　　Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

Students will learn by active participation in the realisation of lighting for productions 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 Focusing
- Plan Reading
- Performance
- Plotting lighting states
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Electrics option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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	
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

12. Module Pattern				
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

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

17.13 Sound Elective

1. Module Title   Sound Elective

2. HE Level   5

3. Credit Value   25

4. SITS module code   SND2013

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

This module aims to:

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

Indicative Content

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

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

Prerequisites

Associated Studies – Sound option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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)

12. Module Pattern

KIS Type		Contact Hours		
One-to–one class/tutorial		3		
Supervised time in studio/workshop/productions/rehearsals		237		
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%
c) Independent Study hours			Notional Hours	
Personal practice/study			10	
d) Total student learning hours for module			250	

13. Reading & Resources

Title	Author	Publisher	Year
Theatre Sound	Leonard, J.A.	Theatre Arts	2001
Basics - A Beginners Guide to Stage Sound	Coleman, P.	Entertainment Technology Press Ltd.	2004
Sound for the Stage	Finelli, P.	Entertainment Technology Press Ltd.	2002
Production Arts VLE – H&S Guidelines and Method Statements	Guildhall Staff	Guildhall School	Annually
Sound Departmental guidelines	Available on line via Moodle		

17.14 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

This module aims to:

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

<u>Indicative Content</u>

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 band-saw, 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
- Health and Safety theory and practice in production situations

<u>Prerequisites</u>

Associated Studies – Prop making option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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

12. Module Pattern

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

b) Assessment

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

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

13. Reading & Resources

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

17.15 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   Head of Design Realisation

8. Department   Production Arts

9. Aims of the Module

This module aims to:

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

Indicative Content

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

<u>Prerequisites</u>

Associated Studies – Scenic Art option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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

12. Module Pattern

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

b) Assessment

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

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

13. Reading & Resources

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

17.16 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.
- Give the student an appreciation of the work and requirements of other departments.

Indicative Content

- Consolidate and expand construction skills acquired during 1st year associated study.
- As part of the construction team, build and fit up scenery for drama and/or opera productions as required.
- Interpret and work from designers' drawings and references.
- Be active in the control and maintenance of materials, equipment, and workspace.
  Liaise with and understand the impact on other departments of the construction department.
- Health and Safety theory and practice & sustainability

Prerequisites

Associated Studies – Construction option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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
One-to–one class/tutorial	3
Supervised time in studio/workshop/productions/rehearsals	237
b) Assessment	

12. Module Pattern				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Practical Work	Production/ Project activity + portfolio	KPE	100%	40%

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

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.)
Scenic Construction for the Stage	Tweed, M.	Crowood	2018
Stage Setting for Amateurs & Professionals	Southern, R. W.	London, Faber	1937
Supplier's catalogues and websites			
Departmental Guidelines	Available on line via Moodle		
Guildhall Health & Safety, Method Statement documents	Available on line via Moodle		

17.17 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   Head of Costume

8. Department   Production Arts

9. Aims of the Module

This module aims to:

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

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

Prerequisites

Associated Studies – Costume option

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

10. Teaching & Assessment Methodology

Teaching

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

Assessment

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

As part of the production/ project activity, students are required to submit a portfolio on the Monday after the end of the allocation with supporting evidence of the work they have undertaken. The portfolio includes an allocation action plan which is agreed at the start of the allocation, a journal which evidences and reflects on the activities undertaken, which may be supported by drawings, photos etc. and an end of allocation evaluation where the student reflects on the work they have undertaken and self-evaluates their contribution and performance, including their own evaluation of their strengths and areas of development.

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

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

.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:
DDP: A5.2, A5.5, A5.6, A5.7, A5.8, B5.1, B5.3, B5.5, C5.1, C5.5, C5.6, D5.2, D5.4, D5.5, 5.6, D5.7.

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
One-to–one class/tutorial	3

12. Module Pattern

Supervised time in studio/workshop/productions/rehearsals	237

b) Assessment

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

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

13. Reading & Resources

Title	Author	Publisher	Year
Costume Makers Companion	Favell, D.	Crowood Press	2020
Costume & Fashion: A Concise History	Laver, J.	London: Thames & Hudson	2012
The Dictionary of costume	Turner-Wilcox, R.	London: Batesford	1989
The Costume Technician's Handbook	Ingham, R. & Covey, L.	Heinemann Educational Books	1992
Fashion of costumes 1200-1980	Nunn, J.	London: Herbert Press	1990
The Costume Supervisors Toolkit	Pride, R.	Routlege	2018
Designer's Drawings and reference	Freelance professional designer		
Guildhall School Production Arts Guidelines	Guildhall School staff	Guildhall School	Annual
Guildhall Health & Safety documents	Available on Line via Moodle		
Costume departmental guidelines	Available on Line via Moodle		

Examples of roles undertaken in the Elective module are:

- Assistant Stage Manager
- Costume Assistant
- Production / Assistant
- Assistant Carpenter
- Assistant Scenic Artist
- Props Assistant

- Lighting Operator / Programmer
- Sound Operator / Programmer

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

17.18 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:

- 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.
- Stimulate enquiry and experimentation into emerging industry practices.

Expanded cinema is used to describe a film, video, multi-media performance or an immersive environment that pushes the boundaries of cinema and rejects the traditional one-way relationship between the audience and the screen.

The term was coined when artists and filmmakers started to challenge the conventions of spectatorship, creating more participatory roles for the viewer. They chose to show their works, not just in cinemas, but in art galleries, warehouses and in the open air, and invented different ways of experiencing film through multi-screen projections.

Indicative Content

- Expanded Cinema and Video Art

- Space Time and Spectatorship

- Theory of Liveness and performance

10. Teaching & Assessment Methodology

Teaching

Method of teaching delivery will include tutorial sessions, Self-reflection and personal practice/study with a focus on students becoming increasingly confident autonomous learners.

Students 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.

A written summation, not less than 2,000 or more than 2,500 words, documenting the experimentation or project process will be submitted (as part of a mixed-media portfolio) 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 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:

- 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.
  (Assessment will take into account the goals and developmental lines of inquiry set out by the student when devising the project).
- A **written essay** (2000 - 2500 words) supported by mixed media appendices related to the above project, 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.

  Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

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, A6.7, A6.8, B6:1, B6:2, B6:3, B6:4, B6:5, C6.1, C6.2, C6:3, C6:4, C6:5, D6:1, D6:2, D6:4, D6.6, D6.7.

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
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% aggregate
Written Assignment	Essay supported by mixed media documentation evidencing the project process	KCW	10%	
Viva Voce	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	Brett Davies, M.	Palgrave MacMillan	2007
Other material will depend on subject and method of research chosen			

17.19 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   Programme Leader, BA Digital Design
                                               & Production

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Enable students to excel in the skills required to make high quality video materials including recording, self-generating and editing materials appropriately.
- Further enable students to familiarise themselves with the equipment that they will use.
- Develop students' professional experience in protocols and professional practices of working with a range of creative practitioners.
- Develop each student's capacity to reflect intelligently and professionally on the nature of video design and production in order to make informed creative choices, to manage demanding workloads and work towards strict deadlines.

Indicative Content

The precise detail of the content may change from year to year depending on factors such as emerging industry initiatives, the requirements of student collaborative projects, and exploiting impromptu opportunities for learning (e.g. visiting practitioner availability) as they arise. Previous content has included elements such as -

- Advanced D3 Disguise Training

- Advanced Unreal Sequence Creation and Control

- Advanced Notch Programming

- System Building and Hardware Configuration

- Houdini to Unreal 3D   Pipeline

10. Teaching & Assessment Methodology

Teaching

During the autumn and spring terms of each year the year 3 DDP students work on at least 2 projects in various roles (technical manager, lead designer etc.) often interacting with the clients; planning, 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 industry professionals and teachers 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.

Students will work on internal and external productions / projects, putting into practice and developing skills they have learned in years 1 and 2. Role allocations will be set at the beginning of each term. The number of allocations each student undertakes may vary according to the length of each project to ensure a suitable overall learning experience across each term.

The module is a long, linear module which lasts the academic year, with students focusing on the experiential learning as they go through the vocational aspects of a number of different productions / projects.

Method of teaching delivery will include:

- face-to-face / online classroom based delivery
- face-to-face / online tutorial sessions,
- face-to-face / online Master classes and visiting lecturers,
- Self-reflection,
- Workshops.

Students will also be required to practice using various software and hardware in their own time, which may involve completing online training courses.

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 and / or work on projects / productions that take place outside of the School. 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:

- 2 Personal projects:

    – 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 mobile surfaces (approx. 5 – 10 mins in length).

- Production work which will involve the student producing and/or contributing to designs for a minimum of 2 live performance projects including for example, stage productions, festivals, live music events, art installations and corporate events. They will manage the technical and logistical challenges of the projects, fully utilising the teams of students they are working with from across the programme. Final grades will be aggregated from marks from all completed projects.*

All production allocations are marked individually and are equally weighted to give a single overall mark for Video Design and Production 3 at the end of the academic year.

Failure in an assessment component may be compensated by another provided that the overall aggregated mark for the module is 40% or higher.

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

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, A6:7, A6:8, B6:1, B6:2, B6:3, B6:4, B6:5, C6:1, C6:2, C6:3, C6:4, C6:5, C6.6, D6:1, D6:2, D6:3, D6:4, D6:5, D6.6, D6.7.

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
Lecture / Seminar	30
Tutorials (Group / 1:1)	60
Practical classes/workshops	280
External visits	10

12. Module Pattern					

b) Assessment					
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark	
Project output	Show Reel (Approx. 10 Minutes)	KPE	10%	40% aggregate	
Project output	Mobile Surfaces (Between 5 - 10 Minutes)	KPE	20%		
Production Work	Production work for Live Performance (weighted equally – see * above)	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	

17.20 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:

- Enable students to best represent and market themselves in a professional context.
- Encourage students to engage in a self-reflective process though which they are able to recognise and articulate their potential position in the professional sector at large.

Indicative Content

This module looks at modern, industry-relevant forms of online professional representation through social media (such as LinkedIn), web sites (that promote CVs and job-hunting) and industry networking (associations, Facebook groups etc.).

10. Teaching & Assessment Methodology

Teaching

Methods of teaching delivery will include face-to-face classroom / online classes and tutorial sessions.

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. 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 student's 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. The Creative Sequence prepared for Video Design & production 3 can also be included as part of your show-reel.

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:
A6:4, A6:5, B6:1, B6:3, B6:5, C6:1, C6:2, C6:3, C6:4, C6:5, C6.6, 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		
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	Causey, M.	Routledge	2009
Intimacy Across Visceral and Digital Performance	Chatzichristodoulou, M. (Editor), Zerihan, R. (Editor)	Palgrave Macmillan	2012
Avant-garde Performance: Live Events and Electronic Technologies	Berghaus, G.	Palgrave Macmillan	2005
Show Your Work!: 10 Things Nobody Told You About Getting Discovered	Kleon, A.	Algonquin Books	2014

13. Reading & Resources			
Title	Author	Publisher	Year
D30: Exercises for Designers: 30 Days of Creative Design Exercises & Career-Enhancing Ideas	Krause, J.	How Design Books	2013
Becoming a Graphic and Digital Designer: A Guide to Careers in Design	Heller, S. & Vienne, V.	John Wiley & Sons	2015
Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions	Hanington, B. & Martin, B.	Rockport	2012
No Plastic Sleeves: Portfolio and Self-Promotion Guide for Photographers and Designers	Volk, L. & Currier, D.	Focal Press	2014
Digital Creatives' Survival Guide: Everything You Need for a Successful Career in Web, App, Multimedia and Broadcast Design	Wyatt, P.	How Design Books	2013

18. Assessment Criteria

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	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. Exceptional integration of principles, theories and techniques. Exceeds the expected outcomes demonstrating exceptional understanding which is pioneering, original, innovative and insightful.	*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 both professionally and publicly Performs the role at a level that would immediately be commended in a major world-class performing arts environment	*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

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Makes decisions based on an extensive range of evidence demonstrating an exceptional ability to compile component ideas into a new whole or propose alternative solutions. Supports others in achieving outstanding performance	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.	theoretical and technical knowledge to provide an environment in which all participants can thrive. Demonstrates exceptional personal accountability driving projects through to completion and achieving exceptionally high outcomes.
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	70-85	*An excellent level* Demonstrates an excellent depth and breadth of knowledge and skills that is accurate, relevant and informed by a high level of independent learning. Excellent integration of principles, theories and techniques.	*An excellent level* Excellent application of theoretical and technical knowledge demonstrating mastery and integration of artistic insight and technical command which is imaginative and creative. Performs the role at a level that would be immediately accepted in	*An excellent level* Excellent communication demonstrating an impressive ability to analyse and reflect on their work as well as the entire collaborative process. Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and	*An excellent level* Excellent work that through its overall originality and rigour, influences how practitioners, academics and students think about their discipline. Demonstrating excellent time and resource management skills.

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Excels in meeting the expected outcomes demonstrating excellent understanding which is largely original innovative and insightful Makes decisions based on an 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.	a professional performing arts environment. Excellent presentation using a wide and imaginative range of resources and achieving professional standards.	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.	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 percentage ranges for levels 4, 5 and 6 with descriptors	60-69	*A very good level* Demonstrates a good depth and breadth of knowledge and skills that is generally accurate, relevant and informed by a high level of scholarship.	*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. Very good interpersonal skills, presenting and	*A very good level* Demonstrating very good time and resource management skills. Demonstrates very good level of preparation and personal organisation considering theoretical

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Very good integration of principles, theories and techniques. Consistently meets the expected outcomes demonstrating very good understanding which is largely original, innovative and insightful. Makes decisions based on a range of evidence with an ability to compile ideas into a new whole or propose alternative solutions.	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.	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.	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 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.	*A good level* Consistent capacity to engage with the project demonstrating good integration of creative insight and technical proficiency.	*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	*A good level* Demonstrating good satisfactory time and resource management skills. Demonstrates a good level of preparation and personal organisation

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Consistently meets the expected outcomes demonstrating good l understanding. Breaks down tasks or ideas into simpler parts and produces evidence to support decisions.	Performs the role sufficiently well to be accepted in a professional performing arts environment at entry level with potential to rapidly advance. Good presentation using a limited range of resources.	and adapt behaviour for the benefit of the project. Coherent communication showing a good level of ability to discuss their subject.	utilising some theoretical and technical knowledge to provide a good working environment. Good level of accountability seeing projects through to completion and achieving good outcomes.
School-wide undergraduate percentage ranges for levels 4, 5 and 6 with descriptors	40-49	*A satisfactory level* Meets the expected outcomes demonstrating a satisfactory level of understanding of the facts. Displays ability to apply knowledge to actual situations. Achieves the learning outcomes at a satisfactory	*A satisfactory level* Performs the role sufficiently well to be accepted into a performing arts environment at entry level. Satisfactory commitment and motivation to produce satisfactory work.	*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. Tries to take into account others' opinions and solution with evidence of a	*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 technical knowledge resulting in provision of a

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		level requiring frequent support.		willingness to adapt ideas for the benefit of the project. Satisfactory understanding of the collaborative process.	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. Does not meet the expected outcomes demonstrating a lack of understanding of the facts and inability to remember previously learned information.	*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. Lack of commitment to produce work of an acceptable standard. Poor presentation and unable to use a range of resources.	*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 leading to alienation from the rest of the team.	*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. Lack of accountability or responsibility for

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
		Indecisive and unable to apply knowledge to actual situations. Unable to work without support. Unable to put guidance into action.		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.	completing tasks. Not aspiring to achieving required outcomes.
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. severely incomplete work). Not fluent or comprehensible; poor use of language and poor presentation.	*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

School-wide undergraduate assessment criteria for levels 4, 5 & 6		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
					preparation or personal organization displayed. Avoiding responsibility and failing to complete tasks. Not demonstrably caring about the standard of the final outcome.