MA in Collaborative Theatre Production & Design

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

MA in Collaborative Theatre Production and Design

2. Programme Accredited by

n/a

3. Final qualification title and level of award

MA in Collaborative Theatre Production and Design

4. Exit awards (where relevant)

n/a

5. Relevant QAA subject benchmarking group(s)

n/a

6. SITS code

PMARTTECH

7. Approved for the year of study

2023/24

8. Programme Leader

Programme Leader, MA Collaborative Theatre Production and Design

9. Pathway Leader (where relevant)

n/a

10. Aims of the Programme

This Masters programme will engage the creative and collaborative skills of designers, directors, dramaturgs, technicians, producers, managers, and cross-disciplinary theatre-makers in the development and creation of new theatre and performance work.

Specifically, the programme aims to:

- Develop students' advanced-level analysis, communication, and interaction skills so that they can engage with complex theatre-making issues both systematically and creatively.
- Equip students to make sound judgements based on, and in the absence of, complete data, and to communicate clearly in group settings.
- Equip students with the ability to demonstrate self-direction, responsiveness and originality in problem-solving, and to act autonomously and collaboratively while theatre-making at a professional or equivalent level.
- Develop students' critical awareness of current issues and new insights informed by the forefront of collaborative practice and the students' chosen area of professional practice.
- Develop students' confidence, independence and self-reliance suitable to changing professional expectations and demands; and equip them with the ability to engage in continuing professional development.

The programme supports students' future career development by:

- Replicating the professional demands of contemporary theatre commissioning and execution;
- Providing direct contact with the profession via the teachers of the School, and formative activities with third parties and partners
- Supporting students to hone their collaborative and communication skills with both production team and performing company;
- Assessment by leading artists (internal professors and external assessors/examiners)
- Providing professionally equivalent production through the Guildhall School's Opera and Drama Departments.

11. Criteria for admission to the programme

A student admitted to the MA in Collaborative Theatre Production and Design programme will have specified, as part of the application process, their particular area of professional interest and experience. All applicants' skills and abilities will be considered with a view to building coherent and viable creative teams. Whilst the aim is to achieve a balanced cohort of areas of professional interest, the programme is designed to ensure that the overall learning experience of the cohort would not be detrimentally impacted should the intake have a significant proportion of students

from a narrow range of disciplines. All students are strongly encouraged to explore other areas of practice as part of the programme, regardless of previous experience.

11.1 Selection Process

The admissions process consists of two stages:

Stage 1: An initial determination of suitability for the programme will be made based on the information provided on the application form, including a personal statement (500-1000 words) which outlines the applicant's creative engagement with contemporary theatre making, the motivation that informs their application and their potential to succeed on and benefit from the programme consistent with their future career aspirations.

Applicants are also required to submit a portfolio demonstrating their previous work in relation to their area of professional interest. The portfolio will be expected to evidence a good level of creative engagement with theatre making.

Applicants who are successful at Stage 1 will progress to Stage 2. Applicants who are not successful at Stage 1 will informed with the reason why they have not been invited to interview. Decisions at the first stage will be taken by at least two members of teaching staff, including at least one member of the programme team.

Stage 2: Applicants who are successful at Stage 1 will be invited to attend an interview. This will usually be held in-person, although applicants may request an online interview. The interview will involve at least two members of teaching staff, including at least one from the programme team.

Final decisions for selection to the programme will be based on review of the portfolio and the interview. Attending the interview does not guarantee a place on the programme. All decisions and reasoning at each stage will be recorded appropriately.

11.2 Standard Entry Requirements

Applicants should normally have obtained an upper second class undergraduate degree with Honours in a subject relevant to the applicant's area of professional interest (or equivalent).

International qualifications can be accepted and a determination on equivalence will be made at the point of application. For further details on international qualifications please see our website.

11.3 English Language requirements

Applicants must be completely fluent in the English language. Fluency in English is considered equivalent to an overall score of at least 7.0 in the IELTS Academic examination, with a minimum of 6.0 in all components. Language proficiency is assessed at interview.

11.4 Non-standard entry procedure:

In exceptional circumstances, candidates whose abilities match the standards required for entry to a programme but whose formal qualifications do not meet the standard entry requirements may still be considered. These applicants would be expected to submit extra written and/or practical work, agreed in discussion with the Programme Leader.

The MA in Collaborative Theatre Production and Design programme complies with a school-wide Non-Standard Entry policy.

12. Programme Level Intended Learning Outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. The curriculum map indicates how modules meet the overall programme learning outcomes and references QAA guidelines.

A. Technique and knowledge	
On successful completion of this programme the student will be able to:	
A1	Analyse information logically, drawing on their knowledge and experience base and calling on other references and resources to generate appropriate and creative solutions
A2	Make effective decisions based on available information, and use logical, rational and intuitive approaches to develop options and strategies to resolve issues
A3	Be able to contextualise their creative practice within contemporary Theatre and Performance Studies scholarship with a critical awareness of current insights

B. Performance and/or creative output	
On successful completion of this programme the student will:	
B1	Have comprehensive knowledge and understanding of developing a project from initial concept to fully realized production, while maintaining a high degree of motivation and commitment to producing original work of the highest possible standard.
B2	Have research-informed and experiential knowledge and understanding of generating imaginative, creative and innovative responses to the given stimulus, be that textual, musical or visual.
B3	Have developed a sense of themselves as an autonomous theatre practitioner, sufficiently confident in their own individual creative voice and purpose and in their technical and intellectual abilities to act independently and collaboratively in planning and implementing creative tasks.

C. Communication and artistic values	
On successful completion of this programme the student will be able to:	
C1	Present ideas and complex information in an engaging and confident way; communicating their conclusions clearly to specialist and non-specialist audiences
C2	Adapt their behaviour and methods in response to new information, changing conditions, or unexpected obstacles; involve others in problem solving, seeking multiple perspectives and solutions
C3	Accurately assess the motivations, concerns and values of others, and tailor their communicative approach accordingly
C4	Negotiate or influence strategies for the benefit of the production while ensuring that overall goals and changes are understood by the wider team
C5	Evaluate their artistic and professional standing within the theatre and visual arts industry with the independent learning ability required for continuing professional development

D. Professional protocols	
On successful completion of this programme the student will:	
D1	Have knowledge and understanding of the working practices of a range of professional partners
D2	Have developed effective skills in group interaction and decision-making in complex and unpredictable situations.
D3	Be aware of, and able to promote, personal responsibility, self-discipline, and professional codes of conduct, continuing to develop skills to a high level.
D4	Be able to use appropriate interpersonal skills to contribute to the development of a positive and cohesive creative team; understand the value of being sensitive to the work environment and the impact of their decisions and activities on other parts of the organization
D5	Have knowledge and understanding of managing time, competing priorities and resources in a structured way

13. Programme Structure

13.1 Programme Duration (years)

One academic year (September to September)

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

Full-time only

13.3 Total student learning hours

1800 notional hours

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

Contact hours: 21%

Self-directed practice & study: 79%

14. Teaching & Learning Methodology and Assessment Strategy

14.1 Teaching and Learning

In line with the overall aims of the programme teaching and learning is principally delivered through collaborative projects. These are supported by weekly group seminars and provision of individual mentors drawn from a pool of resident staff and professional practitioners. A high level of attendance and engagement is clearly required from the students.

During the first two weeks of the course students undertake a self-reflective skills audit and needs analysis. Where specific technical skills need to be addressed the student may consider structuring their Individual Research Project module appropriately. Choice of research topic is submitted to the supervisor for approval no later than Week 8 of the Autumn Term.

Throughout the programme assessment will be based on the following range of evidence:

- Self-reflective accounts
- Coursework
- Projects
- Group Work
- Practical Work
- Presentation
- Viva Voce

14.2 Assessment

The strategy for this MA programme blends a number of different modes of assessment:

- Reflective accounts and presentations
- Portfolio submission
- Evaluative essays
- Research essays and presentations
- Group practical work
- Peer assessment
- Viva voce

All work is double marked by two members of the Programme team, with a final mark arrived at through a moderation meeting prior to the postgraduate assessment board. This ensures parity for all students in the assessment of their work, and the final marks are then further considered by the appointed External Examiner.

ASSESSMENT MAP

Autumn Term			Spring Term			Summer Term			Post-Summer Term	
Week 1	Induction	Weekly production seminars, tutorials and mentoring	Week 1	Submit reflective documentation	Weekly production seminars, tutorials and mentoring	Week 1	Submit reflective documentation	Weekly production seminars, tutorials and mentoring	Week 1	Submit reflective documentation
Week 2			Week 2	PS Project 2		Week 2			Week 2	Submit portfolio
Week 3			Week 3			Week 3			Week 3	Writing up for Integration
Week 4			Week 4			Week 4	Research presentations / Submit research project		Week 4	
Week 5	Group presentation		Week 5			Week 5			Week 5	
Week 6	Submit reflective essay		Week 6	Submit reflective doc		Week 6	PS Project 4		Week 6	Submit integration essay
Week 7			Week 7	Mid-year reviews		Week 7			Week 7	
Week 8	Principal Study Project 1		Week 8	PS Project 3		Week 8			Week 8	
Week 9			Week 9			Week 9			Week 9	Viva
Week 10			Week 10			Week 10				
Week 11			Week 11							
Week 12			Week 12							

14.3 Scheduling of Assessment

The assessment schedule for all modules will be published on Moodle and also distributed to students at the beginning of the academic year.

14.4 Feedback

Continuous formative feedback is given in seminars and one-to-one tutorials.

Summative feedback for each project is delivered verbally in a group tutorial held within one week of completion of each project. Both formative and summative assessment is supported by significant engagement with peer review and evaluation in order to encourage students to engage in an authentically collaborative experience over the course of the year. This is addressed initially in the Induction module and the process continues throughout the Principal Study module. If, at the end of the first term when the Induction and Project 1 have been completed, a student's participation or engagement is giving cause for concern the School's Participation Policy may be invoked. This mechanism will be used as necessary throughout the year.

15. Years and Modules

One year programme	
Students must take and pass all of the following:	
Title	Credits
Induction project	20
Principal Study: Collaborative Practice	120
Integration	20
Individual Research Project	20
TOTAL	180

N.B. Individual Research Project and Principal Study: Collaborative Practice modules are undertaken throughout the year.

16. Curriculum map relating programme learning outcomes to modules

Programme Learning Outcome	Induction project	Principal Study: Collaborative Practice	Integration	Individual Research Project
Technique and knowledge				
A1	X	X		X
A2		X	X	
A3			X	X
Performance and/or creative output				
B1		X		
B2	X	X		X
B3	X	X	X	
Communication and artistic values				
C1	X	X	X	X
C2	X	X		
C3	X	X		
C4	X	X		
C5		X	X	X
Professional protocols				
D1		X		
D2	X	X		
D3	X	X	X	
D4	X	X		
D5		X		X

17. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic Regulatory Framework* covering Assessment Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

17.1. Module Regulations

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 50%. The module specification will indicate whether a pass, or minimum mark, is required for a specific component. Where not stated compensation across components will be assumed.

17.2. Reassessment / Re-sit Procedures

Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the School Board of Examiners may offer a re-sit of the failed assessment component (or an equivalent task). For the Principal Study: Collaborative Practice module no re-sit will be permitted for failure of Projects, Group Work or Practical Work.

A module component may be re-sat only once.

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

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

A student who successfully completes a re-sit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. The only exception to this is for an academic misconduct failure (e.g. plagiarism, collusion) where, even though the module component must be re-sat and passed, the failed mark will be carried forward to the overall module aggregate mark

17.3. Fail Withdraw

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

17.4 Periods of Study

The maximum period of study including any repeat years and/or periods of deferral or interruption will be 3 years.

17.5. Award regulations

To qualify for the MA in Collaborative Theatre Production and Design, the student must satisfy the pass requirements for all modules totaling 180 credits. The overall result for the degree shall be calculated on the basis of the aggregate of the module marks weighted according to their credit value.

The classification shall be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Pass without classification	50%

17.6 Further Regulations for Attendance and Engagement in classes, rehearsals, showings and performances, and for submission of written work

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). Assessment deadlines will be published 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 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 Academic Engagement Regulations and Procedures as well as jeopardising the result of their module.

If a student is seriously unwell and cannot come in to School, the student must contact Production Arts & Drama Administration, preferably before their first scheduled class is due to start and will need to phone in on subsequent days unless formally signed-off sick. If the absence persists for more than 5 days, students are expected to provide 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 Programme Leader, and if it is granted, inform the relevant tutor(s) in good time and submit a formal request through the School's online student portal *eGo*.

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

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

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.

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

17.7 Alternative Assessment Arrangements for Re-sits

Where a student is permitted to re-sit a failed assessment component but it is not deemed practicable to replicate the method of assessment (i.e. where a module component is assessed by means of continuous assessment or a large-scale collaborative stage production) an appropriate alternative re-sit assessment will be set wherever possible. Alternative assessment proposals will take into account the module level and the learning outcomes and shall be subject to approval by the relevant Assessment Board. Please note For the Principal Study: Collaborative Practice module no re-sit will be permitted for failure of Projects, Group Work or Practical Work.

18. Module Specifications

18.1 Induction Project

1. Module Title   Induction Project

2. HE Level   7

3. Credit Value   20

4. SITS module code   CON4003

5. Location of Delivery   Guildhall School

6a. Module Type   Project based

6b. Applicable in the year of study   Year 1

7. Module Leader   Programme Leader

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Familiarise students with the requirements of the Collaborative Theatre Production and Design programme and with the opportunities for learning available within the School.
- Improve students' ability to reflect on their skills and analyse their needs.
- Establish the protocols and boundaries of artistic collaboration in contemporary live performance including self and peer evaluation techniques.
- Develop each student's capacity to reflect intelligently on the nature of collaborative working.
- Introduce students to presentation techniques, including use of portfolios.
- Introduce general research and professional development issues of relevance to all postgraduate students.

10. Teaching & Assessment Methodology

Initial induction to the programme will include one session explaining the overall structure and discussing the assessment criteria.

Group and individual tutorials will explore the students' previous experience and skills and consider further developmental needs and how they may be addressed.

A creative workshop activity will be the primary feature of this induction module, supplemented by weekly production seminars. In these seminars students are introduced to the practice of self and peer assessment techniques, presentation techniques and use of portfolios.

Students will develop a joint project on a given theme (e.g. a text, an artist, current affairs etc.) Each student may take responsibility for a different aspect of the project, developing plans or designs as appropriate, or the group may share responsibility across all areas. Students will present their work to the group at the weekly production seminar.

The whole group will make a final presentation of the project in week 6 of the Autumn Term. After the project the Programme Leader and staff engaged in the project meet to discuss each student's work. Each student's work is jointly marked by the Programme Leader and at least one other tutor.

Students will be assessed in three areas: their development and contribution throughout the workshop activity, the quality of their final creative output, and a self-reflective account of 1500-2000 words that explores their creative, collaborative and production process through this module.

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:
A1, B2, B3, C1, C2, C3, C4, D2, D3, D4

12. Module Pattern

a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Production Seminars	18 hours
Practical workshops	18 hours
Production development	18 hours

b) Assessment pattern

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective account 1500-2000 words	KCW	30	50 aggregate
Practical skills assessment	Contribution to workshop activity	KPE	35	
Project	Final creative output (6-8 minutes)	KPE	35	

c) Independent Study hours	Notional Hours
Personal practice/study	68
Self-directed group rehearsal/study	68
Library-based study	10

12. Module Pattern	
d) Total student learning hours for module	200

13. Recommended Reading & Resources			
Title	Author	Publisher	Year
Devised and collaborative theatre: a practical guide	Bicât, T. and Baldwin, C. (editors)	Marlborough: Crowood Press	2013
Production Collaboration in the Theatre: Guiding Principles	Bonds, R., Cominis, M. and Ramont, M.	London; New York: Routledge	2022
Theatre and performance design: a reader in scenography	Collins, J. and Nisbet, A.	London; New York: Routledge	2010
Devising performance: a critical history.	Heddon, D. and Milling, J.	Basingstoke, Hampshire: Palgrave Macmillan	2016
What is scenography?	Howard, P. and Pavel Drábek	New York, Ny; Abingdon, Oxon: Routledge.	2019
The moving body: teaching creative theatre	Lecoq, J., Jean-Gabriel Carasso, Jean-Claude Lallias and Bradby, D.	London: Bloomsbury	2014
Collaborating backstage: breaking down barriers for the creative network.	Niermann, T.	London; New York: Methuen Drama.	2019

18.2 Principal Study: Collaborative Practice

1. Module Title	Principal Study: Collaborative Practice
2. HE Level	7
3. Credit Value	120
4. SITS module code	COP4001
5. Location of Delivery	Guildhall School + External
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1
7. Module Leader	Programme Leader
8. Department	Production Arts

9. Aims of the Module

This module is at the centre of the Collaborative Theatre Production and Design programme.

This module aims to:

- Develop advanced communication and interaction skills to support collaborative theatre making and performance.
- Further develop the students' capacity to reflect on the overall collaborative process and on their role as a collaborative practitioner.
- Enable students to enhance their technical and creative skills in the development of theatre making.
- Provide students with experiences and opportunities in line with their development, to enable them to apply their collaborative theatre-making skills and feel confident in identifying and understanding their own artistic vision.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.

10. Teaching & Assessment Methodology

Students collaborate in one or more creative teams which will form and re-form throughout the year working on a series of projects. The composition of the teams will principally be determined by the students themselves but will be guided by the module supervisor to ensure that each student is included in at least one team. The module is delivered through weekly production seminars, one-to-one mentoring and coaching and collaborative production work on a series of projects across the year, each culminating in the production of a final performance or event.

Students will normally engage in four projects throughout the year – a typical schedule might look like this:

a. Project 1 – Creation of a new performative event presented at the end of the Autumn term in the studio theatre at Guildhall School
b. Project 2 – A Collaboration with an external company (Theatre or Arts organisation), performed mid-way through the Spring term
c. Project 3 - An immersive residential project at the end of the Spring term
d. Project 4 – A final collaborative performative event presented at the end of the summer term in the Milton Court theatre at Guildhall School.

The timing and emphasis of these different projects will reflect the timing and emphasis of the roles in any theatrical development process.

At the weekly production seminars students will discuss their individual and collective process and will have the opportunity to develop their skills in self and peer evaluation techniques.

Some students may wish to engage in larger scale work and students with appropriate experience and skills may apply to undertake a major role on one of the School's regular opera or drama productions. If their application is successful the production would take the place of one of the four projects.

Students are required to submit 'reflective documentation' after each project. Specific guidance for this piece of work is to:

a. Discuss at least two other works (or practitioners) in the field of theatre and the visual arts, or beyond, that have significantly shaped the creation of the project
b. Reflect on three key learning moments in the recent devising and production process, and describe how these might influence your developing practice.

The indicative word-count for this piece of work is 3000 words. Students are welcome to submit it in other media, for example a video or audio piece, which should last 20 minutes. Alternative methods for completing the work can be discussed with the Programme Leader.

Each student's role in each project will vary depending on the specifics of the given project; both their contribution to the creative process as evidenced in the weekly production seminars, project de-brief meeting and creative diary and the level of success with which the final output or product is realized will contribute to the students' overall mark.

Marks are given at the end of each project for the show as a whole, for each student's reflective documentation, and for their individual contribution to the process. After each project the Programme Leader and staff engaged in the project meet to discuss each student's work. Each project is jointly marked by the Programme Leader and at least one other tutor.

After the second project a mid-year review of each students work will be conducted giving students the opportunity to discuss their progress and receive formative feedback.

In keeping with the emphasis on collaboration throughout the programme feedback from peers will be taken into account as part of the final assessment. Peer assessment activity scheduled at the end of the year engages students in reflection and analysis of their journey to that point. Students use a pro-forma to blind mark against criteria shown in the assessment of Group Work.

Students are required to submit a professional portfolio creating a portrait of their skills and achievements, suitable for showing to a prospective employer. This will be handed in two weeks after the final project has been completed, and is worth 15% of the module mark.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A1, A2, B1, B2, B3, C1, C2, C3, C4, C5, D1, D2, D3, D4, D5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Open sessions/lectures			30	
Production Seminars			30	
Group tutorial			10	
One-to–one mentoring/class			30	
Practical classes/workshops			40	
Supervised time in studio/workshop/productions/rehearsals			160	
b) Assessment pattern				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Project 1	Practical work (including group work and individual practical skills assessment); and Reflective Documentation	KPE	20	50 aggregate
Project 2	Practical work (including group work and individual practical skills assessment); and Reflective Documentation	KPE	20	
Project 3	Practical work (including group work and individual practical skills assessment); and Reflective Documentation	KPE	20	

12. Module Pattern

Project 4	Practical work (including group work and individual practical skills assessment); and Reflective Documentation	KPE	20	
Set exercise	Peer assessment (5%)	KPE	5	
Portfolio	Detailed, multi-paged digital platform or document evidencing the development and production of the four projects	KCW	15	

c) Independent Study hours	Notional Hours
Personal practice/study	600
Self-directed group rehearsal/study	300
d) Total student learning hours for module	1200

13. Recommended Reading & Resources

Title	Author	Publisher	Year
The Routledge Companion to Scenography	Aronson, A.	London; New York: Routledge	2017
The art of theatrical sound design: a practical guide	Deiorio, V.	London; New York: Bloomsbury Methuen Drama	2019
Projection design for theatre and live performance: principles of media design.	Dobbins, A.C.	London; New York: Routledge	2022
Costume in performance: materiality, culture, and the body.	Donatella Barbieri and Trimingham, M.	London; New York: Bloomsbury Visual Arts.	2018
The heart of light: a holistic primer for a life and career in lighting design and production	Fitzgerald, D. and Wagner, M.	London; New York: Routledge	2022
Atmospheric Architectures: The Aesthetics of Felt Spaces.	Gernot Böhme	London; New York: Bloomsbury Academic.	2017
Performance now.	Goldberg, R.	London: Thames & Hudson.	2018
Beyond scenography.	Hann, R.	London and New York: Routledge	2019
Live: art and performance.	Heathfield, A. and Glendinning, H.	London: Tate Publishing.	2004

13. Recommended Reading & Resources

Circus and the avant-garde: history, imaginary, innovation.	Jürgens, A.S. and Hildbrand, M.	London and New York: Routledge.	2022
Essentials of stage management	Maccoy, P.	London and New York: Routledge.	2017
Scenography expanded: an introduction to contemporary performance design.	Mckinney, J. and Palmer, S.	London; New York: Bloomsbury Methuen Drama	2017
Performance lighting design: how to light for the stage, concerts and live events	Moran, N.	London; New York: Bloomsbury Methuen Drama	2019
Digital media, projection design, and technology for theatre.	Oliszewski, A., Fine, D. and Roth, D.	Andover; London: Routledge	2018
Discovering stage lighting.	Reid, F.	London and New York: Routledge.	2016
Theatre Management Arts Leadership for the 21st Century.	Rhine, A.	Oxford Macmillan Education Red Globe Press.	2018
Introduction to arts management.	Volz, J.	London; New York: Bloomsbury Methuen Drama	2017
Modernist and avant-garde performance: an introduction.	Warden, C.	Edinburgh: Edinburgh University Press.	2015

18.3 Integration

1. Module Title   Integration

2. HE Level   7

3. Credit Value   20 credits

4. SITS module code   CON4004

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1

7. Module Leader   Programme Leader

8. Department   Production Arts

9. Aims of the Module

This module aims to:

- Develop students' comprehensive understanding of, and demonstrable capacity for, the research and self-critical skills involved in preparing and processing their artistic and professional projects.
- Enable students to evaluate critically their creative processes and experiences in a manner which demonstrates self-awareness and research capacity, achieving a fruitful balance between emotional involvement and critical detachment.
- Consolidate in the students the ability for communicating clearly in the creative collaborative process.
- Enhance students' skills in generating professionally presentable written and audio or visual material.

10. Teaching & Assessment Methodology

Students evaluate the creative processes they have explored during the year and the work that has contributed to the four practical projects that they have undertaken as part of their Principle Study module. This activity is supported by weekly production seminars. The programme's mentoring sessions offered as part of the Principal Study module will also support this module.

Students are required to submit a substantive self-reflective account (3,000-3,500 words) illuminated by relevant supporting material which can be offered in a variety of formats (film, web-based material, sketches, photographs, excerpts from the

creative diary etc). Support in developing the self-reflective account and supporting material is provided in the form of group and individual tutorials throughout the year.

A mid-year formative assessment point will assess the student's progress with this coursework element.

Each student will also take part in a 30-minute viva (held in mid-September). The viva will allow examiners to interrogate points raised in the self-reflective account and also provides the student with an opportunity to critique their account.

After the viva the Programme Leader and staff engaged in the project meet to discuss each student's work. Each student's work is jointly marked by the Programme Leader and at least one other tutor.

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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:

A2, A3, B3, C1, C5, D3

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12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Seminars	6
Group tutorial	6
One-to–one class/tutorial	6

b) Assessment pattern

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Oral assessment	Viva Voce 30 mins	KPE	40	50 aggregate
Written assignment	Self-reflective account 3,000-3,500 words	KCW	60	

c) Independent Study hours	Notional Hours
Personal practice/library based study	182
d) Total student learning hours for module	200

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13. Recommended Reading & Resources

Title	Author	Publisher	Year
The reflective practice guide: an interdisciplinary approach to critical reflection.	Bassot, B.	London; New York: Routledge	2016
Reflective practice: writing and professional development. 5th ed	Bolton, G. and Delderfield, R.	Los Angeles: Sage.	2018

13. Recommended Reading & Resources			
Certain Fragments: Contemporary Performance and Forced Entertainment	Etchells, T.	London; New York: Routledge	1999
The Creative Critic: writing as/about practice	Hilevaara, K and Orley, E. (eds)		2018
Practice as research in the arts: principles, protocols, pedagogies, resistances	Nelson, R.	New York: Palgrave Macmillan.	2013

18.4 Individual Research Project

1. Module Title   Individual Research Project

2. FHEQ level   7

3. Credit Value   20

4. SITS module code   RESXXXX

5. Location of Delivery   Guildhall School

6. Applicable in the year of study   Year 1

7. Module Leader   Programme Leader

8. Department   Production Arts

9. Aims and learning outcomes of the module

This module aims to:

- Further develop students' research skills and introduce them to a range of relevant paradigms and methods
- Encourage students to draw on their experience to expand their knowledge base by calling on references and resources to generate critical and creative scholarly work
- Contextualise students' practice-research within contemporary Theatre and Performance scholarship as well as within School research activities.

10. Teaching & Assessment Methodology

This module allows students to develop independently a specialist area of research. Under the guidance of the module tutor and in consultation with staff who have expertise in the student's area of interest, the student will develop a research project of their choice, which will encompass areas such as seminar presentations, and dissertation writing.

Students' research is supported though the provision of group and individual tutorials throughout the year.

Assessment comprises:

- a 20-minute presentation to their peers on the progress of their chosen specialist topic (20%)
- a written research paper of 6,000 words (+/- 10%) (80%)

After the presentation the programme team meet to discuss each student's work. Each student's work is marked by the Programme Leader and one other tutor.

11. Programme 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:

A1, A3, B2, C1, C5, D5

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Group tutorial	12
One- to –one tutorial	12

b) Assessment pattern

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	20 mins	KPE	20	50
Written assignment	6,000 word research paper	KCW	80	aggregate

c) Independent Study hours	Notional Hours
Library-based study	176
d) Total student learning hours for module	200

13. Recommended Reading & Resources

Title	Author	Publisher	Year
Theory/theatre: an introduction. 3rd ed.	Fortier, M.	London; New York: Routledge	2016
Postdramatic Theatre.	Lehmann, H.-T. and Jürs-Munby, K.	London; New York: Routledge.	2009
Postdramatic theatre and form.	Michael Shane Boyle, Cornish, M. and Woolf, B.	London; New York: Methuen Drama.	2019
Practice as research in the arts: principles, protocols, pedagogies, resistances.	Nelson, R.	New York: Palgrave Macmillan.	2013
World theories of theatre.	Odom, G.	London; New York: Routledge.	2017

19. Assessment Criteria

		Technique and knowledge Command of craft Embodiment of learning Accuracy of skills Breadth and depth of understanding and reference points	Performance and/or creative output Imagination and insight Response to context Expression with range and artistic instinct Choice of material or repertoire	Communication and artistic values Commitment to artistic exploration through technical, intellectual, creative and emotional processes Connection with presence to audience Resilience and courage to take risks, improvise and problem solve Openness and empathy in working with others	Professional protocols Preparation Punctuality, attendance and personal organisation Attention to communication styles including performance and rehearsal etiquette, and academic conventions Ethics in respect of equality and rights
School-wide postgraduate assessment criteria for level 7	90+	Work displaying genuine mastery and integration of artistic insight technical command and communicative conviction comparable to a world-class performance standard.			
	80-89	An exceptionally compelling level – exceeds the material Demonstrates an exceptional depth and breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest level of independent scholarship.	An exceptionally compelling level – 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.	An exceptionally compelling level – 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	An exceptionally compelling level – exceeds the material Exceptional work that influences how academics and students think about their discipline through its overall originality and rigour within the discipline as a whole.

				solutions in a confident and engaging way that commands trust and respect. Actively listening to other opinions, being open to change and confidently adapting behaviour and solutions appropriately for the benefit of the project.	Demonstrating exceptional time and resource management skills. Demonstrates an exceptional level of preparation and personal organisation applying 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.
		Exceptional integration of principles, theories and techniques. Exceeds the expected outcomes demonstrating exceptional understanding which is original, innovative and insightful. 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 peak performance.	Performs the role at a level that would immediately be accepted in a major professional performing arts environment. Exceptional presentation using a wide and imaginative range of resources and consistently achieving exceptional outcomes.		
	70-79	An excellent level Demonstrates an excellent depth and breadth of knowledge and skills that is	An excellent level Clear and convincing capacity to engage with the project demonstrating mastery and integration of artistic insight and	An excellent level Polished communication demonstrating an impressive ability to analyse and reflect on their work and	An excellent level Excellent work that has real potential to influence how academics and students think about their

		accurate, relevant and informed by a high level of scholarship. Excellent integration of principles, theories and techniques. Excels in meeting the expected outcomes demonstrating excellent understanding which is largely original innovative and insightful. Makes decisions based on sound evidence with an ability to compile component ideas into a new whole or propose alternative solutions. Meets all learning outcomes at all times without support.	technical command which is imaginative and creative. Performs the role at a level that would be accepted in a professional performing arts environment i.e. they are already achieving this, not merely that they have the potential to realise this in the future. Excellent presentation using a wide range of resources and consistently achieving outstanding outcomes.	its contribution to the collaborative process. Excellent interpersonal skills, presenting and negotiating ideas and solutions in a confident and engaging way that gains trust and respect. Listening to other opinions, being open to change and adapting behaviour and solutions appropriately for the benefit of the project.	discipline through originality and rigour in the context of the level of study. Demonstrating excellent time and resource management skills. Demonstrates an excellent level of preparation and personal organisation considering theoretical and technical knowledge to provide an environment in which all participants can thrive. Exceptional accountability seeing projects through to completion achieving excellent outcomes.
	60-69	A good level Consistently demonstrates a good depth and breadth of	A good level Consistent capacity to engage with the project demonstrating	A good level Consistently communicates in a careful and organised manner.	A good level Consistent work that critically engages with current thinking in the

| | | knowledge and skills that is generally accurate, relevant and informed by some scholarship.

Consistently good integration of principles, theories and techniques.

Consistently meets the expected outcomes demonstrating good understanding.

Breaks down tasks or ideas into simpler parts and finds evidence to support decisions.

With some support achieves most of the learning outcomes at all times. Can achieve all of the learning outcomes most of the time. | good integration of artistic insight and technical command.

Consistently performs the role sufficiently well to be accepted in a professional performing arts environment at entry level with potential to rapidly climb to a more senior position.

Good presentation consistently using an appropriate range of resources to achieve good outcomes. | A consistently convincing ability to analyse their work, utilising a sound understanding of the nature of the collaborative production process

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

Listening to other opinions and being able to change and adapt behaviour and solutions appropriately for the benefit of the project. | discipline through clear differentiation between the quality and appropriateness of sources used.

Consistently demonstrating good time and resource management skills.

Consistently demonstrates a good level of preparation and personal organisation reflecting some theoretical and technical knowledge to provide a good working environment.

Good level of accountability seeing projects through to completion and achieving good outcomes. |

	50-59	A satisfactory level	A satisfactory level	A satisfactory level	A satisfactory level
		Demonstrates a generally fair depth and breadth of knowledge and skills and an ability to research sufficiently to maintain accuracy. Generally satisfactory integration of principles, theories and techniques. Generally meets the expected outcomes demonstrating satisfactory level of understanding of the facts. Displays ability to apply knowledge to actual situations. Needs support, but is able to take guidance and put it into action.	Demonstrates a capacity to engage with the project displaying recognisable attempt to integrate artistic insight with technical command. Performs the role sufficiently well to be accepted in a professional performing arts environment at entry level. Satisfactory commitment and motivation to produce good work. Satisfactory presentation generally using an appropriate range of resources to achieve consistent outcomes.	Coherent communication. Capable of discussing their work with conviction and with evidence of a broad understanding of the nature of the collaborative production process. Ability to present and negotiate ideas leading to a development of trust within the team. Trying to take into account other opinions and solutions with evidence of a willingness to adapt ideas for the benefit of the project.	Work that accurately reflects current thinking in the discipline through repetition of, rather than critical engagement with, limited sources. Demonstrating consistently satisfactory time and resource management skills. Demonstrates a consistent level of preparation and personal organisation with some reference to theoretical and technical knowledge resulting in provision of a satisfactory working environment. Consistently accountable and seeing projects through to completion achieving satisfactory outcomes.

	40-49	A generally unreliable level Showing insufficient mastery of integrating technique, craft, accuracy and depth of understanding.	A generally unreliable level Demonstrating insufficient imagination, originality and insight in response to the initial stimulus.	A generally unreliable level Showing insufficient understanding of how to connect and work empathetically with others, exploring ideas, taking risks and solving problems.	A generally unreliable level Showing insufficient commitment to professional codes of conduct or ability to manage resources responsibly and ethically.
	0-39	An unsatisfactory level Showing little or no ability to integrate technique, craft, accuracy and depth of understanding.	An unsatisfactory level Showing little or no ability to integrate technique, craft, accuracy and depth of understanding.	An unsatisfactory level Showing little or no understanding of how to connect and work empathetically with others, exploring ideas, taking risks and solving problems.	An unsatisfactory level Showing little or no commitment to professional codes of conduct or ability to manage resources responsibly and ethically.