



Royal Conservatoire
of Scotland

**SCHOOL OF
STAGE AND SCREEN**

BA PRODUCTION ARTS AND DESIGN

PROGRAMME HANDBOOK

September 2025

Equality, Diversity & Inclusion Statement

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard and celebrated.

Anti-Racism Statement

RCS has launched a new institutional Strategic Plan taking us through to 2030. As part of this, we reflected on lessons learned to date through our work on Anti-Racism and our original Anti-Racism Action Plan that was created in 2020, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and community. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress with dignity and respect.

Contents

1. WELCOME	1
1.1 History & Philosophy of your programme, national and international context	1
1.2 Your responsibilities as an RCS student	3
2. PROGRAMME SUMMARY DETAILS	4
2.1 Current Programme Title	4
2.2 Duration	4
2.3 Mode(s) of Study	4
2.4 Credit Framework	4
2.5 Date of (Re-)validation	4
2.6 Start date	4
2.7 Next review date	4
3. PROGRAMME SPECIFICATION	5
3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles	5
3.2 Graduate Level Programme aims	7
3.3 Programme Learning Outcomes	8
3.4 Admission Criteria	8
3.5 Description of Applicants	8
3.6 Programme Content (credits, total hours)	9
3.7 Learning outcomes by level (programme overview), and curriculum progression	14
3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)	17
3.9 Areas of study in programme (e.g. strands)	29
3.10 Learning and teaching methods	30
3.11 Assessment	32
3.12 Assessment Modes	33
3.13 Types of Feedback	36
3.14 Assessment Calendar	40
3.15 Programme Specific Progress and Resit Regulations	43
4. LEARNING ENVIRONMENT	43
4.1 Support for students (academic, pastoral)	45
4.2 Support and Specialist provision for students with a disclosed disability	46
4.3 Feeding back to your programme leader(s) and other staff (including programme committee)	46
4.4 Internationalisation	48
4.5 Work-based learning	48
4.6 Health and safety, safe space	49
4.7 Equality and Diversity	50
4.8 Technology and learning resources/modes (e.g. VLE)	51
4.9 Staff	52
4.10 IPR, copyright etc.	53

4.11 The student contract	54
4.12 Transitions Tutor role	54
4.13 Communication in department/programme	55
4.14 Working week	56
4.15 Independent study, autonomous learner, reflective practitioner	56
5 MODULE DESCRIPTORS BY LEVEL	57
5.1 SCQF Level 7	57
5.2 SCQF Level 8	86
5.3 SCQF Level 9	122

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1. WELCOME

1.1 History & Philosophy of your programme, national and international context

The BA Production Arts and Design (BAPAD) commenced delivery in 2012 evolving from a BA in Technical and Production Arts which had been established in 2002. This original programme offered broad subject pathways, including Technology, Management, Production Arts, and Design, and was aimed at producing multi-faceted practitioners with some specialist knowledge. Based on stakeholder feedback and industry developments, the need for specialist pathways in subject disciplines became apparent as part of the Conservatoire's Curriculum Reform event in 2012. Production designers and creative artists require very different approaches and considerations to production technicians and stage managers, including alternative approaches to personal development and self-promotion, and so the decision was made to split the existing degree into two, creating the BAPAD and its sister programme, the BA Production Technology and Management (BAPTM).

Whilst proudly acknowledging its place in the Scottish cultural landscape through important local and national connections, the BAPAD programme celebrates diversity. Different ideas and influences are vital to developing the creative citizenship and community spirit we expect of our graduates. The programme is the only one of its kind in Scotland and has produced set and costume designers and production artists who are now engaged all over the world working across a broad spectrum of production contexts including stage, screen, exhibitions, corporate events and commercial enterprises. Our distinctiveness is also defined by our working relationships with national and international organisations such as the National Theatre of Scotland, Scottish Opera, Scottish Ballet, Disney Cruise Lines, Royal Opera House, Amazon Prime Video and the BBC.

Philosophy

The BAPAD provides specialist education and practical training in one of five major subjects: Costume Construction, Prop Making, Scenic Art, Set Construction, and Set and Costume Design.

Structurally the programme is divided into two pathways, enabling specialist development at the appropriate speed and in a relevant context.

- Design students study both set and costume design in equal measure and spend much of their time individually honing their craft through personal research, classroom exercises and project work before designing full productions for a live, public performance.
- Production art students learn primarily through practical, team-based learning experiences in busy workshops producing work that has been designed to be seen by a public audience on stage or on screen.

Although the pathways have separate pedagogical journeys in the discrete major subject modules, you engage in all other modules together, maintaining a critical balance between specialist skills development and interdisciplinary practice, cultivating collaboration, cooperation, integration of knowledge, and interdepartmental respect. Lecturers on the programme share module coordination and class delivery of personal development and supplementary skills modules, as well as assessment

moderation in major subject projects and assignments, promoting interdepartmental involvement and support as well as ensuring procedural transparency and parity of experience. This is further enhanced in the minor subject modules in which you study a second subject towards the end of year one and are embedded in production practice activities, where the departments work closely together replicating a professional company environment with everyone working towards a common goal.

Within this collaborative environment, the programme aims to create a student-centred and personalised learning journey where you are encouraged to develop your own potential and empowered to build your personal portfolio in your own unique way, within the parameters of the programme design and the Conservatoire's regulations. Modules are designed to develop creativity, technical skills and professional standards, which are achieved by promoting creative risk taking, artistic challenge and sustainable practice alongside realistic expectations of resource parameters and industry practice.

Ecologically sustainability is at the heart of our production practice and the close relationship between sustainable practice and ethical thinking is embedded in the programme philosophy. You will be expected to consider your responsibility as an arts practitioner in relation to both social and environmental impacts by promoting responsibility, equity, and respect. You will navigate this journey with increasing autonomy throughout the programme, building a portfolio of skills and experiences relevant to your career goals and aspirations. We are committed to be an exemplar for our sector and nation in sustainable, ethical and inclusive initiatives, delivering a prosperous and artistically rich future for the organisation, community and Scotland, as stated in the Conservatoire's strategic plan. [Vision | Royal Conservatoire of Scotland \(rcs.ac.uk\)](https://www.rcs.ac.uk/vision)

A production specific digital development plan is emerging from the Conservative Digital Strategy 2023-30 (June 2024) where the main purpose is defined in terms of creating a digitally enhanced curriculum, a digital environment (physically and virtually) and an empowered digital community that embeds digital upskilling and active participation.

By incorporating learning and teaching activities in areas such as digital drawing, AI and 3D printing and by exploring and investing in digital production art and design technology and relevant staff expertise, the BAPAD is committed to contributing to this vision.

Learning Journey

In year one, you will develop core skills in your specialism alongside integral digital communication and personal development techniques. You will also learn more about each department within the programme before identifying a minor subject to further enhance your foundation level knowledge and understanding of the production processes. In year two, you will decide whether to continue the minor subject study or to focus entirely on your major subject and will be able to add either new interests or develop existing ones through the Interdisciplinary and Extended Practice (IXP) modules. This individual pathway broadens further in year three when you choose from a selection of modules, including a work placement, to ensure you have all the requisite experiences to shape your personal journey and launch your career as a confident, creative, caring and collaborative citizen of the global arts community.

1.2 Your responsibilities as an RCS student

The development of professionalism is a core aim of the programme. Alongside working to industry standard practices, professionalism can be described as behaving with responsibility, integrity and accountability, all of which are embedded in the role of a working production artist or designer and therefore part of your major subject learning outcomes.

As a basic level of respect to yourself, your peers and your staff, you are expected:

- To always behave in a disciplined manner.
- To work, explore and experiment outside supervised time.
- To contribute fully to the work of the group.
- To listen to and value the contributions of others
- To prepare thoroughly and independently for all work.
- To be willing to respond positively to new challenges.
- To relate your work to the wider context of the arts, culture and society.

The full [RCS Regulations, Codes of Procedure and General Rules](#) can be found on the RCS Portal. Please particularly note Section A: The Staff-Student Charter and the Student Code of Conduct

2. PROGRAMME SUMMARY DETAILS

2.1 Current Programme Title

BA Production Arts and Design

2.2 Duration

Three (3) Years

Exit Award Title	No. of Years	No. of Terms
Certificate of Education	1	3
Diploma of Higher Education	2	6
Bachelor of Art Ordinary Degree	3	9

2.3 Mode(s) of Study

Full-Time

2.4 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Education	7	120	60
Diploma of Higher Education	8	240	120
Bachelor of Art Ordinary Degree	9	360	180

2.5 Date of (Re-)validation

May 2024

2.6 Start date

September 2024

2.7 Next review date

2028

3. PROGRAMME SPECIFICATION

3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

The BAPAD is a three-year ordinary degree offering you the opportunity to train as a specialist in one of five major subjects as below.

Costume Construction

Prop Making

Scenery Construction

Scenic Art

Set and Costume Design

Having identified your specialism at your interview, you will spend the first term of the programme getting to know all of the BAPAD departments. You will build initial core skills in your major subject and then experience each of the other disciplines building introductory skills and knowledge before choosing a second or 'minor' subject. As the programme progresses through second year, your journey will become more individual, either specialising further or broadening out, depending on your interests and career aspirations.

Your final year on the programme will be individually negotiated to ensure your direction of travel offers the opportunity for you to develop the advanced skills and knowledge that will enable you to pursue your major subject to the highest level.

The BAPAD offers you the opportunity to immerse yourself in a practical, vocational environment in real situations where you will be able to develop your emotional intelligence, creativity and collaboration. The vision and values of the Conservatoire inform the philosophy of the programme which recognises personal skills as highly as technical ability, values individuality as part of a vital team dynamic, embraces reflective practice as a vehicle for creativity and innovation, and celebrates diversity and inclusive practices.

Six principles encapsulate the Conservatoire's artistic and educational philosophy. These principles represent a distillation of the qualities that the Conservatoire's curriculum will promote in all its students. The Conservatoire has adopted a 'tight-loose' approach to the application of these principles. The 'tight' aspect is the requirement for the principles to underpin all programmes of study; and the 'loose' aspect is the freedom of Schools and programme teams to decide how best to apply the principles within their own programmes.

The six principles are that the curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and

practice to inform theory.

6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

Within the programme's overarching aim of producing professional, employable production artists and designers, the BAPAD embraces the Conservatoire's curriculum principles, with each being given an appropriate emphasis in the context of the programme's vocational and professional focus.

In line with this, the programme places particular value on:

- High level, creative, practical skills development, underpinned by a strong reflective practice, empowering you to take autonomous control of your continued professional development.
- Sustainable and ethical practice, innovation and creative problem solving, creating the potential for you to make a meaningful contribution to the future of the industry.
- Respectful and appropriate communication and co-operation at all levels, fostering a culture of professionalism and shared endeavour.
- Team-oriented, collaborative opportunities within production art and design, nurturing a compassionate community of practitioners committed to peer support.
- Inclusive and diverse experiences, in a supportive and enriching learning environment, encouraging you to contribute to building a more equitable landscape within the industry.
- Connection with, and contribution to, other performing arts communities, championing ethical, sustainable and inclusive initiatives - locally, nationally and internationally.

Naturally, there will be a changing emphasis on each of these aspects of the programme as you progress through the three levels and, given the absolute focus on the needs of the individual, emphasis will also vary from student to student, but you will ultimately evidence these values and standards by navigating your learning journey, and onward career, with confidence, compassion and creativity.

Graduate Attributes

Graduate Attributes encapsulate the potential range of specialist abilities, personal qualities and skills gained through study at the Conservatoire.

Conservatoire graduates are specialist arts practitioners and are generally highly skilled, effective and confident individuals. Conservatoire Graduate Attributes firstly encapsulate the Conservatoire's Curriculum Principles and then develop those principles in the context of the wide range of transferable skills and insights that are acquired and developed in the course of each student's unique academic and artistic journey.

The table in section 3.8 maps the Conservatoire's graduate attributes to the BAPAD programme aims and learning outcomes.

3.2 Graduate Level Programme aims

The programme aims to;

- Equip you with advanced practical skills through a range of experiences in both workshop and production settings building proficiency, confidence and an appropriate level of autonomy in your major subject.
- Cultivate your ability to reflect on your work, set goals and engage in personal development planning and promotion, empowering you to take ownership of your creative journey and professional growth.
- Provide you with a comprehensive understanding of the theories and methodologies that inform and contextualise your practice, enabling you to critically analyse and navigate your creative process with depth and insight.
- Foster a culture of experimentation and innovation, helping you navigate the complexities of the ever-evolving creative landscape with confidence and agility.
- Develop verbal and visual communication skills in a team-based environment alongside professional practitioners, cultivating a collaborative practice built on respect and cooperation.
- Promote diversity and inclusion in your practice and encourage you to celebrate individuality and practice allyship.
- Introduce you to industry expectations and empower you to make an informed and meaningful contribution to the evolving professional and ecologically aware landscape whether at a local, national or international level.

3.3 Programme Learning Outcomes

Upon completion of the programme of study you will be able to:

Learning Outcome No.	Programme Learning Outcomes
1	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking.
2	Evidence the ability to evaluate, critically analyse and present research and knowledge in relation to industry-based practice.
3	Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan.
4	Autonomously and consistently apply effective communication and collaborative skills in live production and other team-based contexts.

3.4 Admission Criteria

This programme can be flexible to the applicant pool although a mix of backgrounds and experiences is preferable to ensure diversity within the cohort.

Category	Minimum Intake Threshold	Maximum Intake Threshold
Scottish	5	20
RUK	5	20
International (including EU)	5	20

3.5 Description of Applicants

The programme is aimed at applicants who show the potential to make a significant contribution to the development of their discipline in the world of production arts and design.

As an artist, you will be committed to achieving work of the highest possible quality, to exploring new and innovative methodologies and to creating a sustainable future for those who will follow you.

As an individual, you will be creative, passionate and positive in your outlook as well as compassionate, respectful and supportive in your interactions with others.

You should have a strong, self-motivated work ethic and will be able to evidence creative potential in the discipline you have identified identify as your major subject at the point of application.

These skills and qualities will be evidenced to the interview panel in your personal statement and your portfolio of work, as well as in your approach to the set tasks required for the interview.

3.6 Programme Content (credits, total hours)

Module Title	Credits/ Total Hour
Level One - Creative Citizenship	10/100
Level One – Personal and Professional Development 1	20/200
Level One – Introduction to Production Processes	40/400
Level One – Major Subject 1 Or Level One – Fundamentals of Design	30/300
Level One – Minor Subject 1	10/100
Level One - Visual Communication	10/100
Level Two – Self-Awareness and Promotion	20/200
Level Two – Sustainable Practices	10/100
Level Two – Major Subject 2 Or Level Two – The Production Context	30/300
Level Two – Major Subject 2 (extended) Or Level Two –The Production Context (extended) Or Level Two – Minor Subject 2	10/100
Level Two – Major Subject 3 Or Level Two – Design in Practice	40/400
Level Three – The Emerging Professional	10/100
Level Three – Major Subject 4 Or Level Three – The Designer	60/600

Programme specific electives

Module Title	Credits/Total Hours
Level Two – Interdisciplinary and Extended Practice	10/100
Level Three – Interdisciplinary and Extended Practice	10/100
Level Three – Work Placement 10	10/100
Level Three –Work Placement 20	20/200
Level Three – Workshop Management 20	20/200
Level Three – Workshop Management 30	30/300
Level Three – Negotiated Project 10	10/100
Level Three – Negotiated Project 20	20/200
Level Three – Minor Subject 20 (Production Arts)	20/200
Level Three – Minor Subject 20 (Design	20/200
Level Three – Minor Subject 30	30/300

Diagrammatic Structure of Programme

Level One

Week	1	2	3	4	5	6	7	8	9	10	11	12
Term One	Welcome Week	Introduction to Production Processes (Major Subject Core Skills)					ILW	Introduction to Production Processes (Production Art Rotations)			PPD1 Culture Week	
		Personal & Professional Development 1 & Visual Communication						Personal & Professional Development 1 & Visual Communication				
Term Two	Introduction to Production Processes (Design Rotation)		Introduction to Production Processes (Major Subject Core Skills)		ILW	Major Subject 1 OR Fundamentals of Design						PPD1 Project week
	Visual Communication			Visual Communication								
Term Three	Major Subject 1 OR Fundamentals of Design				Minor Subject 1				Tutorials	Bridge Week		

Level Two

Week	1	2	3	4	5	6	7	8	9	10	11	12				
Term One	Major Subject 2 OR The Production Context											IXP or Self- Study				
	Self-Awareness and Promotion															
Term Two	Minor Subject 2 OR Major Subject 2 (Extended) OR The Production Context (Extended)				Major Subject 3 OR Design In Practice							IXP or Self- Study				
													Sustainable Practices			
					Self-Awareness and Promotion											
Term Three	Major Subject 3 OR Design In Practice									Bridge week						
	Self-Awareness and Promotion															

Level Three

	1	2	3	4	5	6	7	8	9	10	11	12
Term One	Major Subject 4 OR The Designer											IXP or Self- Study
	Negotiated Pathway - Work Placement and Core Electives											
	The Emerging Professional											
Term Two	Major Subject 4 OR The Designer											IXP or Self- Study
	Negotiated Pathway - Work Placement and Core Electives											
	The Emerging Professional											
Term Three	Major Subject 4 OR The Designer								Tutorials	Bridge week		
	Negotiated Pathway - Work Placement and Core Electives											
	The Emerging Professional											

3.7 Learning outcomes by level (programme overview), and curriculum progression

Level One

LO No.	Learning Outcomes (SCQF Level 7)
At the end of the level, you will be able to:	
1	Identify foundation level skills and practices across all Production Arts & Design subjects and demonstrate discipline-based practical and creative skills to a secure foundation level.
2	Identify foundation level Health and Safety related practices within the Production environment and apply these practices in a range of supported contexts.
3	Show an awareness of past, present and potential future industry practices and ethical priorities as part of your professional development journey.
4	Evaluate your personal development through reflective practice and goal setting.
5	Apply relevant collaborative and communication skills in a range of supported contexts.

SCQF Level 7	Learning Outcomes				
Module Title	1	2	3	4	5
Introduction to the Production Processes	X	X			X
Major Subject 1	X	X			
Fundamentals of Design	X	X			
Minor Subject 1	X	X			
Visual Communication	X				
Personal and Professional Development 1			X	X	X
Creative Citizenship			X		X

Level Two

LO No.	Learning Outcomes (SCQF Level 8)
At the end of the level, you will be able to:	
1	Evidence a secure working knowledge of practices, skills and creativity within your disciplines, and effectively and safely apply these in a range of contexts.
2	Evidence the ability to independently research and present creative concepts and knowledge.
3	Reflect on your emerging professional practice in relation to personal promotion and development planning.
4	Apply effective and appropriate communication and collaboration skills in a range of contexts.
5	Evidence an awareness of sustainable practices in relation to the production arts and design processes.

SCQF Level 8	Learning Outcomes				
Module Title	1	2	3	4	5
Major Subject 2 & extended option	X	X		X	
The Production Context & extended option	X	X		X	
Minor Subject 2	X				
Major Subject 3	X	X		X	
Design in Practice	X	X		X	
Self-Awareness and Promotion		X	X		X
Sustainable Practices			X		X
Interdisciplinary & Extended Practice	X	X	X	X	X

Level Three

LO No.	Learning Outcomes (SCQF Level 9)
At the end of the level, you will be able to:	
1	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking.
2	Evidence the ability to evaluate, critically analyse and present research and knowledge in relation to industry-based practice.
3	Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan.
4	Autonomously and consistently apply effective communication and collaborative skills in live production and other team-based contexts.

SCQF Level 8	Learning Outcomes			
Module Title	1	2	3	4
Major Subject 4	X	X		X
The Designer	X	X		X
The Emerging Professional		X	X	
Work Placement 10 & 20	X	X	X	X
Workshop Management 20 & 30	X	X		X
Negotiated Project 10 & 20	X	X	X	
Minor Subject 20 & 30	X	X		X
Interdisciplinary & Extended Practice	X	X	X	X

3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes

The **RCS graduate attributes and curriculum principles** have been used to map the institutional framework against the programme aims and learning outcomes to ensure the programme's alignment with the strategic plan.

Since the aim of the programme is to holistically develop the required outcomes and associated attributes for effective professional practice, it is not surprising that all four Programme Outcomes map to several of the graduate attributes as below.

The Conservatoire graduate	BA PAD programme aims to...	BA PAD programme outcomes
... is an excellent and reflective arts practitioner and leads, creates, achieves and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.	Equip you with advanced practical skills through a range of experiences in both workshop and production settings building proficiency, confidence and an appropriate level of autonomy in your major subject. Cultivate your ability to reflect on your work, set goals and engage in personal development planning and promotion, empowering you to take ownership of your creative journey and professional growth. Foster a culture of experimentation and innovation, helping you navigate the complexities of the ever-evolving creative landscape with confidence and agility.	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking. Evidence the ability to evaluate, critically analyse and present research and knowledge in relation to industry-based practice. Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan. Autonomously and consistently apply effective communication and collaborative skills in live production and other team-based contexts.
... has the creative attitudes and skills needed for collaborative learning and has sophisticated skills in leading, building and working in teams. As	Develop verbal and visual communication skills in a team-based environment alongside professional practitioners, cultivating a	Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial

adaptable and confident people, Conservatoire graduates are used to taking risks and working positively with ambiguity and unpredictability.	collaborative practice built on respect and cooperation. Foster a culture of experimentation and innovation, helping you navigate the complexities of the ever-evolving creative landscape with confidence and agility.	approaches as part of your Continued Professional Development plan. Autonomously and consistently apply effective communication and collaborative skills in live production and other team-based contexts.
... takes responsibility for managing and evaluating their own learning and is resourceful, independent and effective in their approach to managing their life and work	Cultivate your ability to reflect on your work, set goals and engage in personal development planning and promotion, empowering you to take ownership of your creative journey and professional growth. Introduce you to professional industry expectations and empower you to make an informed and meaningful contribution to the evolving professional landscape whether at a local, national or international level.	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking. Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan. Autonomously and consistently apply effective communication and collaborative skills in live production and other team-based contexts.
... has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.	Cultivate your ability to reflect on your work, set goals and engage in personal development planning and promotion, empowering you to take ownership of your creative journey and professional growth. Foster a culture of experimentation and innovation, helping you navigate the complexities of the ever-evolving creative landscape with confidence and agility.	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking. Evidence the ability to evaluate, critically analyse and present research and knowledge in relation to industry-based practice.

	Promote diversity and inclusion in your practice and encourage you to celebrate individuality and practice allyship. Introduce you to professional industry expectations and empower you to make an informed and meaningful contribution to the evolving professional landscape whether at a local, national or international level.	Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan.
... uses theoretical understanding to inform practice and practice to inform theory and combines sophisticated aesthetic and emotional intelligence, integrity and insight with ability to think analytically and critically.	Provide you with a comprehensive understanding of the theories and methodologies that inform and contextualise your practice, enabling you to critically analyse and navigate your creative process with depth and insight. Develop verbal and visual communication skills in a team-based environment alongside professional practitioners, cultivating a collaborative practice built on respect and cooperation.	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking. Evidence the ability to evaluate, critically analyse and present research and knowledge in relation to industry-based practice. Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan.
... makes a contribution in the world, as an artist, educator, advocate and active citizen and uses highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the real world.	Equip you with advanced practical skills through a range of experiences in both workshop and production settings building proficiency, confidence and an appropriate level of autonomy in your major subject. Develop verbal and visual communication skills in a team-based environment	Autonomously apply skills, creativity, and professional standards of practice consistently in the realisation of performance designs, incorporating safe and appropriate sustainable practice, and ethical thinking. Evidence the ability to evaluate, critically analyse

	alongside professional practitioners, cultivating a collaborative practice built on respect and cooperation. Promote diversity and inclusion in your practice and encourage you to celebrate individuality and practice allyship. Introduce you to professional industry expectations and empower you to make an informed and meaningful contribution to the evolving professional landscape whether at a local, national or international level.	and present research and knowledge in relation to industry-based practice. Critically evaluate your own effectiveness and creativity in both practice and theory and implement self-promotional and entrepreneurial approaches as part of your Continued Professional Development plan. Autonomously and consistently apply effective communication and collaborative skills in live production and other team-based contexts.
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SCQF Level Descriptors – mapped to BAPAD Level Learning Outcomes

Whilst the SCQF guidance notes that not every point will necessarily be covered, we have mapped each one to the nearest learning outcome in each case.

SCQF LEVEL 7 DESCRIPTORS		BAPAD LEVEL 7 LEARNING OUTCOMES				
CHARACTERISTIC 1: KNOWLEDGE AND UNDERSTANDING		1	2	3	4	5
Demonstrate and/ or work with:						
An overall appreciation of the body of knowledge that constitutes a subject/ discipline/ sector.		X				
Knowledge that is embedded in the main theories, concepts and principles of the subject/ discipline/ sector.		X	X			
An awareness of the dynamic nature of knowledge and understanding.		X				X
An understanding of the difference between explanations based on evidence and/ or research and other sources, and of the importance of this difference.		X		X		
CHARACTERISTIC 2: PRACTICE: APPLIED KNOWLEDGE, SKILLS AND UNDERSTANDING						
Apply knowledge, skills and understanding:						
In practical contexts		X	X			X
In using some of the basic and routine professional skills, techniques, practices and/ or materials associated with the subject/ discipline/ sector.		X	X			X
To practice these in both routine and non-routine context		X	X			X
CHARACTERISTIC 3: GENERIC COGNITIVE SKILLS						
Present and evaluate arguments, information and ideas that are routine to a subject/ discipline/ sector.		X	X			X
Use a range of approaches to address defined and/ or routine problems and issues within familiar contexts.		X	X			X

CHARACTERISTIC 4: COMMUNICATION, ICT AND NUMERACY SKILLS					
Use a wide range of routine skills and some advanced skills associated with a subject/ discipline/ sector, for example:					
Convey complex ideas in well-structured and coherent form.					
Use a range of forms of communication effectively in both familiar and unfamiliar contexts.					
Select and use standard ICT applications to process and obtain a variety of information and data.					
Use a range of numerical and graphical skills in combination.					
Use numerical and graphical data to measure progress and achieve targets/ goals.					
CHARACTERISTIC 5: AUTONOMY, ACCOUNTABILITY AND WORKING WITH OTHERS					
Exercise some initiative and independence in carrying out defined activities at a professional level in practice or in a subject/ discipline/ sector.					
Accept supervision in less familiar areas of work. Exercise some managerial or supervisory responsibility for the work of others with a defined and supervised structure.					
Manage limited resource is within defined areas of work.					
Take the lead in implementing agreed plans in familiar or defined contexts.					
Take account of own and others' roles and responsibilities when carrying out and evaluating tasks.					
Work, under guidance, with others to acquire an understanding of current professional practice.					

SCQF LEVEL 8 DESCRIPTORS		BAPAD LEVEL 8 LEARNING OUTCOMES				
CHARACTERISTIC 1: KNOWLEDGE AND UNDERSTANDING		1	2	3	4	5
Demonstrate and/ or work with:						

A knowledge of the scope, defining features, and main areas of the subject/ discipline/ sector.	X	X		X	X
Specialist knowledge in some areas.	X				X
A discerning understanding of a defined range of core theories, concepts, principles and terminology.	X	X	X		
Awareness and understanding of some major current issues and specialisms.	X		X		X
Awareness and understanding of research and equivalent scholarly/academic processes.		X			
CHARACTERISTIC 2: PRACTICE: APPLIED KNOWLEDGE, SKILLS AND UNDERSTANDING					
Apply knowledge, skills and understanding:					
In using a range of professional skills, techniques, practices and/or materials associated with the subject/ discipline/ sector, a few of which are advanced and/ or complex.	X				
In carrying out routine lines of inquiry, development or investigation into professional level problems and issues.	X		X		
To adopt routine practices within accepted standards.	X				
CHARACTERISTIC 3: GENERIC COGNITIVE SKILLS					
Undertake critical analysis, evaluation and/ or synthesis of ideas, concepts, information and issues that are within the common understandings in a subject/ discipline/ sector.		X			
Use a range of approaches to formulate and critically evaluate evidence-based solutions/responses to defined and/or routine problems and issues.		X	X		
CHARACTERISTIC 4: COMMUNICATION, ICT AND NUMERACY SKILLS					
Use a wide range of routine skills and some advanced and specialist skills associated with a subject/ discipline/ sector, for example:					
Convey complex information to a range of audiences and for a range of purposes		X		X	
Use a range of standard ICT applications to process and obtain data. Use and evaluate numerical and graphical data to measure progress and achieve goals/ targets.	X			X	
CHARACTERISTIC 5: AUTONOMY, ACCOUNTABILITY AND WORKING WITH OTHERS					

Exercise autonomy and initiative in some activities at a professional level in practice or in a subject/ discipline/ sector.	X				
Exercise managerial responsibility for the work of others within a defined structure. Manage resource is within defined areas of work.	X				
Take the lead on planning in familiar or defined contexts. Practice in ways that show awareness of own and others' roles, responsibilities and contributions when carrying out and evaluating tasks.	X				
Work, under guidance, with others to acquire an understanding of current professional practice.	X			X	X
Manage, under guidance, ethical and professional issues in accordance with current professional and/or ethical codes or practices.	X				X

SCQF LEVEL 9 DESCRIPTORS	BAPAD LEVEL 9 LEARNING OUTCOMES			
CHARACTERISTIC 1: KNOWLEDGE AND UNDERSTANDING	1	2	3	4
Demonstrate and/ or work with:				
Understanding of the scope and defining features of a subject/ discipline/ sector, and an integrated knowledge of its main areas and boundaries	X			X
A critical understanding of a range of principles, principle theories, concepts and terminology in the subject/ discipline/ sector.	X	X		
Knowledge of one or more specialisms that is informed by forefront developments.	X			
CHARACTERISTIC 2: PRACTICE: APPLIED KNOWLEDGE, SKILLS AND UNDERSTANDING				
Apply knowledge, skills and understanding:				
In using a range of the principle professional skills, techniques, practices and/ or materials associated with the subject/ discipline/ sector.	X			X
In using a few skills, techniques, practices and/ or materials that are specialised and/ or advanced.	X			X
In practising routine methods of inquiry and/ or research.	X	X		X
To practice in a range of professional level contexts that include a degree of unpredictability.	X			X

CHARACTERISTIC 3: GENERIC COGNITIVE SKILLS				
Undertake critical analysis, evaluation and/ or synthesis of ideas, concepts, information and issues in a subject/ discipline/ sector.	X	X	X	
Identify and analyse routine professional problems and issues.	X	X	X	X
Draw on a range of sources in making judgments.	X	X	X	X
CHARACTERISTIC 4: COMMUNICATION, ICT AND NUMERACY SKILLS				
Use a wide range of routine skills and some advanced and specialist skills in support of established practices in a subject/ discipline/ sector, for example:				
Present or convey, formally and informally, information on standard/ mainstream topics in the subject/ discipline/ sector to a range of audiences.	X	X		X
Use a range of ICT applications to support and enhance work.	X			X
Interpret, use and evaluate numerical and graphical data to achieve goals/ targets.	X	X		X
CHARACTERISTIC 5: AUTONOMY, ACCOUNTABILITY AND WORKING WITH OTHERS				
Exercise autonomy and initiative in some activities at a professional level in practice or in subject/ discipline/ sector.	X			X
Exercise managerial responsibility for the work of others and for a range of resource is.	X			
Practice in ways that show awareness of own and others roles and responsibilities.	X			
Work, under guidance, with specialist practitioners.	X			X
Seeking guidance where appropriate, manage ethical and professional issues in accordance with current professional and/ or ethical codes or practices.	X			X

QAA Subject Benchmarks for Dance, Drama and Performance

Although the BAPAD is an ordinary degree, it nevertheless seeks to take full account of the relevant aspects of the QAA subject benchmark statement for Dance, Drama and Performance. This is because, like three-year honours degree programmes offered elsewhere in the UK, it is a vocational preparation for a career as a stage manager, technician or technical designer and we aim to produce industry-ready graduates.

It should be acknowledged that in the context of a highly vocational and focused programme, greater emphasis is placed upon those generic skills which emerge naturally from a practice-based degree.

The tables on the following pages reproduce the Programme's Learning Outcomes mapped against QAA's Benchmark Standards for Dance, Drama and Performance (December 2019).

It is expected that, on graduation, students should be able to demonstrate:

Subject Knowledge and Understanding		Programme Learning Outcomes			
Subject Knowledge, Understanding and Abilities					
Threshold Level		1	2	3	4
knowledge of forms, practices, techniques, traditions, histories and applications of performance			X		
knowledge of critical and theoretical perspectives appropriate to the study of performance			X		
knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts			X		
knowledge of the role and function of performance in social, educational, community and other participatory settings			X		
understanding of the interplay between critical and creative modes of enquiry within the field of study		X	X		
understanding of how to read and interpret texts, media, dance notations and/or scores to create performance		X	X		X

understanding of group and collective processes	X			X
understanding of key components of performance within the disciplines such as the role and function of ideational sources, performers, space, sound, text, movement and environment	X	X		
understanding of appropriate interdisciplinary elements of dance, drama and performance and how to apply knowledge, practices, concepts and skills from other disciplines		X	X	
understanding of the responsibilities of performance practitioners to facilitate safe and ethical working practices.	X	X		X
Subject Specific Skills				
Threshold Level	1	2	3	4
engage in the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, technologies, structures, contexts, working methods and research paradigms	X	X		X
understand the possibilities for performance implied by a text, media, dance notation or score and, as appropriate, realise these sources through design, technology and performance		X		X
make records of performance using skills and technologies in notation and/or documentation	X			X
describe, theorise, interpret and evaluate performances and events		X		
engage in independent research, whether investigating past or present performances or as part of the process of creating and/or critically responding to performance	X		X	X
identify the cultural and contextual frameworks of performance	X	X		X
investigate performance environments to determine the influence of spatial relationships.	X	X		
Generic and Graduate Skills				
Threshold Level	1	2	3	4
have developed skills in self-management, demonstrating the ability to set goals, manage workloads, work under pressure and meet deadlines	X		X	X

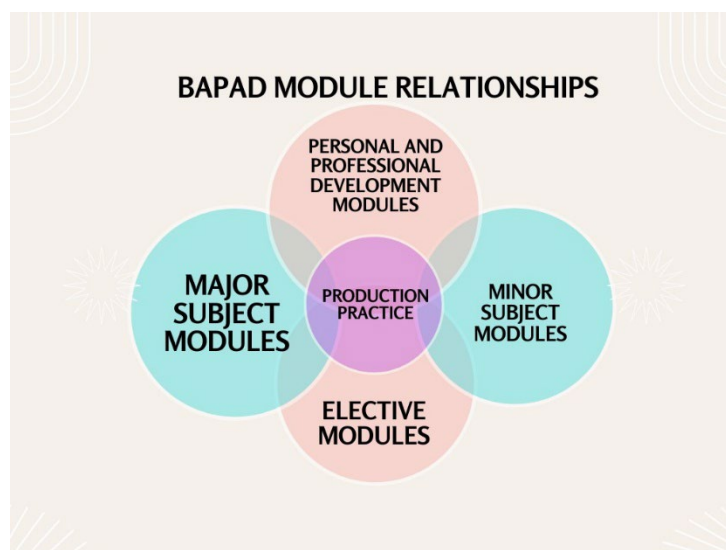
be able to assess and manage risk, health and safety and to employ ethical working practices	X			
have developed skills in critical engagement, demonstrating the ability to operate and think reflexively, creatively and critically, to develop ideas and to construct and present arguments in appropriate ways	X	X	X	X
be able to work in a group or team and to have the skills needed for the realisation of collaborative project-based work	X	X		X
have an ability to manage creative, personal and interpersonal issues	X		X	X
have acquired skills in communication and presentation with the ability to articulate and communicate ideas and information in a variety of forms, as appropriate to content	X			X
have developed information skills and be able to critically retrieve information, and to gather, sift, manipulate, synthesise, evaluate and organise material	X			X
have an ability to select, employ and adapt digital media and information technologies	X			X
be able to use project management skills involving the ability to investigate, organise, curate and realise activities.	X	X		X

3.9 Areas of study in programme (e.g. strands)

Within the programme there are five subject specialisms; Costume Construction, Prop Making, Scenic Art, Set and Costume Design and Set Construction.

There are four core strands of study.

1. Major Subject Pathway
 - Production Arts Major Modules (Major Subject 1,2,3 & 4) – the incremental development of knowledge, skill and technique for production arts students in one of the four specialist subjects - Costume Construction, Prop Making, Scenic Art and Set Construction.
 - Design Major Modules (Fundamentals of Design, The Production Context, Design in Practice, The Designer) – named to illustrate the learning journey of the design student, these modules focus on the development of knowledge, skill and technique in Set and Costume Design.
2. Minor Subject – where a second practical subject can be studied to augment the one identified in major subject modules. This is mandatory in level one but optional in levels two and three, allowing emphasis to either be increased or decreased according to the individual journey.
3. Personal and Professional Development (PPD) – modules include Creative Citizenship, PPD1, Self-Awareness & Promotion and The Emerging Professional which develop creative and cultural awareness, reflective practice and personal promotion techniques. Within this strand there are also two modules aimed at building supplementary skills, knowledge and understanding: Visual Communication and Sustainable Practices.
4. Electives – core electives in year three include Workshop Management (for production artists), Minor Subject and Negotiated Project as well as the Work Placement module (this is core but there are two versions to choose from). Interdisciplinary and Extended Practice modules are also available within levels two and three.



3.10 Learning and teaching methods

Institutional Vision

A community that nurtures, supports and celebrates inclusive art making from grass roots to world-leading performance and production

Institutional Mission

For our education and research in the arts to be the catalyst to shape the future of art forms, artists and society

Three perspectives

People: developing student voice and experience, staff skills and practice, partnerships, graduate outcomes and continuously enhancing artistic quality and impact

Place: developing RCS as a civic presence in Glasgow, the national conservatoire for Scotland and a world-leading international reference for progressive arts education, practice and knowledge exchange

Promise: Generating significant additional income (giving and commercial), targeted growth supporting financial sustainability and investment in future artistic and educational developments, students, staff and quality enhancement

Values

- Creative courage
- Compassion
- Constructive challenge
- Curiosity
- Craft, rigour and talent
- Community

Drawing on these institutional values, the BAPAD programme is designed to empower you to become an independent, thoughtful, intelligent creative arts practitioner.

Through your major subject modules, you will have the opportunity to develop the appropriate level of skills and understanding to be employable as a production artist or designer, with the knowledge to be able to apply those skills in a variety of live and recorded production environments. As well as this, you will be encouraged to challenge your thinking in relation to your practice, to take creative risks in your work and to explore different approaches to your craft skills. In this way, you will build the courage and the curiosity to create new ways of working, putting you in a position to make a positive and innovative contribution to the creative and cultural arts industries.

Working in small groups, often led by your peers, you will collaborate with staff and students from both production and performance disciplines, learning about yourself, about other people and the human connections required to build strong team dynamics. Taking full advantage of all the programme has to offer, you will achieve the skills to work, the attitude to thrive, and the motivation to succeed.

Student learning on the programme is based on a spiral curriculum model¹, where progression involves circling back to an activity, but at a higher level. Within this model, your knowledge, skills and understanding will:

- increase in complexity based on previous understanding at an earlier level.
- acquire depth by building on knowledge to learn more complex ideas.
- be practised with growing independence leading to longer term learning.

This learning model is applied primarily through your participation in production work, which is one of the main contexts within which you will learn. Progression depends on you acquiring and applying basic skills in year one and then developing those skills and insights by applying them in more demanding situations in year two. From that point, you will undertake more complex work which involves re-visiting familiar production tasks, situations and challenges with increasing levels of skill, knowledge, experience, autonomy and responsibility.

Because you will be working closely with students and/or staff who are at a more advanced level than you are, the model facilitates peer learning and personal development, thereby encouraging you to set ambitious and aspirational goals for yourself. You will develop a deep understanding of the production processes through instruction and practice in the context of increasing levels of self-determined action and in response to the needs of the production. You will also be actively encouraged to fully engage with Conservatoire productions gathering all requisite production information to enable you to fully participate within your specialist subject.

As you gain experience, staff will increasingly facilitate opportunities for you to gain an understanding of the subtleties and intricacies of managing a production or project, in order that you can transfer and translate this understanding into your own current and future practice. Your responsibilities in production work will increase incrementally over the three years, but from the outset in level one you will be encouraged to have a sense of ownership of the collaborative endeavour. An understanding of the production ambitions, both creatively and artistically, is essential to making a meaningful contribution.

By level three you will be expected to function with a high level of autonomy and independence within the framework of your department. In this way you will grow to understand the necessity for production outcomes to creativity controlled and managed, fulfilling the ambition of the design within the resource parameters of the production.

Independent study and reflective practice are built into all stages of the programme, encouraging you to take responsibility for your own learning and personal development, and you will be encouraged to analyse your mistakes and embrace them as a valuable part of your learning journey.

Overall, you will be encouraged to challenge yourself and welcome new opportunities, to engage with a diverse range of environments and collaborators and to interrogate your own practice alongside your peers, your tutors and the industry.

¹ Bruner, J. S. (1960). *The Process of education*. Cambridge, Mass.: Harvard University Press.

3.11 Assessment

Assessment is valuable not only as a measurement of learning, but also as a catalyst for learning. The assessment process is an integral part of your learning experience and assessment is often conducted in the context of practice, whether that is related to a collaborative project or production, in class-based activities or in personal projects and assignments.

Over the course of your modules, a broad range of knowledge and skills will be assessed to mark the achievement of a variety of intended learning outcomes and to make sure you are aware of the next steps in your learning. These achievements will be evaluated and measured utilising various methods.

In designing the assessments for the Programme, consideration has been given to the most appropriate method of assessment to support your learning and ascertain whether you have achieved the intended learning outcomes.

For example, in your Personal and Professional Development modules, a reflective summary is used as an assessment method to enable you to demonstrate your key learning points drawn from your reflections across the year. In this way the journey itself can be a personal one and the assessment simply considers the final position statement.

In level three module, Negotiated Project, you are required to devise and negotiate the method of assessment that will best demonstrate the achievement of your own learning outcomes, as a means of engaging with and taking ownership of your learning.

Where appropriate (e.g. in Major Subject modules), integrative assessment is used to demonstrate synthesis of learning across a range of learning experiences. What this means is that you will engage in a variety of tasks, projects and production work in order to evidence the achievement of your learning outcomes. This approach is taken primarily when you are being assessed by observation of practice.

Whilst major subject modules in level two and three have a graded assessment outcome, all other modules including Personal and Professional Development, Minor Subject and Elective modules have a pass/fail outcome. This is to ensure that whilst you understand the pressure of being measured against the quality of your work, you also have the time and space to experiment and play in modules where your major subject is not being assessed. Reflective practice, in particular, is a very personal journey and it is important that you explore this at your own speed.

Rationale for pass/fail and graded outcomes.

Pass/Fail	Graded
Collaborative	Competitive
Focus on learning	Focus on achievement
Risk taking	Accountable
Equitable	Standardised
Internal	External

3.12 Assessment Modes

The summative assessment modes on the BAPAD are:

Observation of Practice

This appears as a summative assessment mode in all major subject and design modules in the programme and involves staff observation of your practice and progress on production and project work. This allows for the assessment of both process and product in a highly vocational, team-based environment against the module learning outcomes. It also provides the opportunity for you to work in mixed level groups, benchmark your progress and gain feedback that constructively aligns to your core discipline and career aspirations.

Observations are noted by the subject staff against set criteria and discussed with relevant colleagues such as other tutors and visiting industry professionals who have engaged with you throughout your process, before a final decision on grading is made.

Reflective Summary and Goals Statement

Your development as an honest and constructive reflective practitioner is a key aim of the programme and a key principle of the Conservatoire-wide curriculum. At the end of your Personal and Professional Development modules you will be required to submit a reflective summary including a goal statement. These summaries should analyse your learning from across the year and should be contextualised by using content from your journal and/or your feedback tutorials. You should avoid general descriptions of what happened and instead focus on summarising your key learning moments and identifying any patterns or connections across these experiences. From this you will identify strategies for future development which will be supplemented by a goal statement for the following year(s).

Presentation

As a summative tool, the presentation is used in the first-year module, Creative Citizenship and in some IXP modules as well as being implemented in some of the Design modules, where presentation skills are a core requirement. It is also the main assessment mode for the Work Placement module where you will share your reflections of your off-site learning experiences and associated research with an assessment panel comprising the Module Coordinator and your major subject lecturer in some modules, a written alternative may be offered.

Collaborative Projects

Group projects based on collaboration within a team to a mutually constructed end point are an assessment mode used primarily in level one. These projects enable you to explore and experiment with teamwork, collaboration, applied knowledge and understanding and, in some cases, technical skills. The projects normally culminate in presentation or practical demonstration.

Personal Projects or Assignments

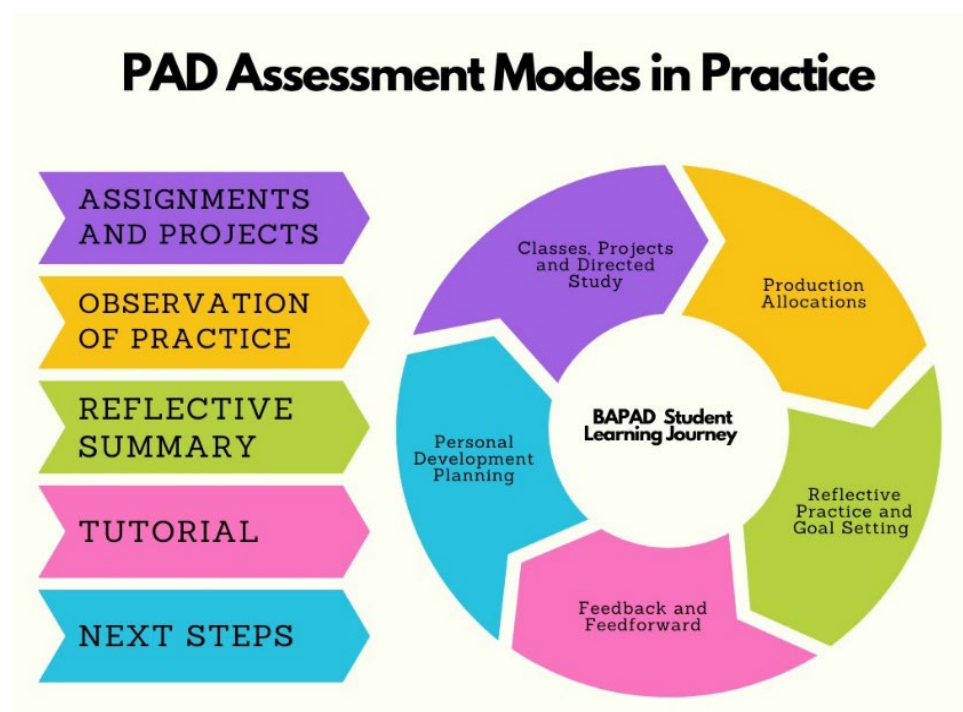
An assignment or personal project will normally be completed during directed study or independent study time and submitted by a given deadline. Assignments invariably involve research activity and will encourage you to undertake a personal investigation into the subject area, to take responsibility for your own

learning and to physically evidence this process.

Formative Assessment

The modes of assessment above are also all used as formative assessment tools to measure ongoing achievement and to provide, in the moment feedback and guidance. Outcomes of formative assessment activities are purely indicative and not presented to the Examination Board but simply contribute to your ongoing development and learning journey.

Your learning journey is a process with no end and, as such, all assessment is effective formative, informing the next stage in your development.



Assessment by Module	Observation of Practice	Reflective Summary & Goals Statement	Presentations	Collaborative Projects	Personal Projects/ Assignments
Creative Citizenship			X		
Personal and Professional Development 1		X		X	
Introducing the Production Processes	X		X		
Major Subject 1	X				X
Fundamentals of Design				X	X
Minor Subject 1	X				
Visual Communication					X
Major Subject 2 (& extension)	X				X
The Production Context (& extension)	X		X		X
Minor Subject 2	X				
Major Subject 3	X				X
Design in Practice	X		X		X
Self-Awareness and Promotion		X			X
Sustainable Practices				X	X
Major Subject 4	X				
The Designer	X				X
The Emerging Professional					X
Work Placement 10 & 20			X		
Negotiated 10 & 20			X		
Workshop Management 20 & 30	X				X
Minor Subject 20 & 30	X				

3.13 Types of Feedback

The learning and assessment process on the BA PAD programme includes the provision of detailed feedback. The purpose of this feedback is twofold: to let you know how well you have done in relation to the criteria against which your performance is assessed ('feedback'), and to advise you about how to improve your work in future ('feedforward').

Feedback may be informal (e.g. formative feedback provided in the moment or through 1:1 tutorials); or formal (e.g. summative feedback provided at the end of a module). The programme seeks to create a learning environment where peer-to-peer learning and self-evaluation is as important as staff feedback.

The programme is primarily delivered through production practice and practical projects which provide a broad range of opportunities for instantaneous and continual formative verbal feedback. This feedback might be 'ad hoc' and reactive to a certain situation but it might also be more structured feedback or feedforward with regards to a particular session.

Formal feedback tutorials are scheduled at key points in your learning journey and are mutually agreed and documented, where appropriate, so that you can identify concerns or clarify points of feedback in the moment, rather than waiting for written reports. Major subject tutorials in level two and three should be considered in tandem with the relevant assessment rubric to identify progress, deficiencies, and areas for improvement towards the achievement of the module and level learning outcomes. (See rubrics below). The notes from these tutorials are agreed and uploaded to your student contract so you can reflect on what has been said and use this to inform your development planning.

Each learning experience builds to the next since each experience will enhance an understanding of the next. Therefore, your final experiences on the programme and the associated summative feedback are the beginning of a professional journey. As such, all feedback on the programme is also considered to be formative as it will include advice for development as well as clarification and agreement on what has been achieved.

With this in mind, and to enable further, deeper reflection on personal development, all summative reports will refer you back to the formative notes and forward to the next learning experience.

Feedback modes:

- Mutually Agreed Feedback
- Verbal feedback (Formal and Informal)
- Feedback Rubrics
- Written feedback

Level Two Major Subject Assessment Rubric

		A	B	C	D	E	F
		Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application		Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Professional Practice	Arts Practice	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of conceptual thinking and is deployed with flair	Work that gives some evidence of a creative <i>praxis</i> that is informed by some conceptual thinking and is deployed with some flair	Work that demonstrates a range and depth of skills relevant to the discipline, and some flair in their execution	Work that demonstrates a range and depth of skills relevant to the discipline, and control and expertise in their execution	Work that demonstrates too narrow a range and depth of skills relevant to the discipline, and too little control and expertise in their execution	Work that demonstrates insufficient range and depth of skills relevant to the discipline, and inadequate control and expertise in their execution
	Reflection and Evaluation	Work that gives clear evidence of a creative <i>praxis</i> that is informed by reflective thinking	Work that gives some evidence of a creative <i>praxis</i> that is informed by some reflective thinking	Work that independently reflects on, and evaluates, the student's practice	Work that reflects on, and evaluates, the student's practice, showing some independence of approach	Work that inadequately reflects on, and evaluates, the student's practice, showing little independence of approach	Work that fails either to reflect on, or evaluate, the student's practice, showing little or no independence of approach
	Autonomy	Work that demonstrates an independent <i>praxis</i>	Work that demonstrates some evidence of an autonomous <i>praxis</i>	Work that demonstrates independence through a critical engagement with a range of alternative practices and viewpoints	Work that demonstrates independence by drawing some insights from engagement with a range of alternative practices and viewpoints	Work that demonstrates little independence, draws on few insights and/or engages with too narrow a range of alternative practices and viewpoints	Work that demonstrates little or no independence and fails to draw insights from engagement with a range of alternative practices and viewpoints
Knowledge and Understanding	Concepts and theories	Work that gives evidence of conceptual understanding informed by the individual <i>praxis</i>	Work that gives some evidence of conceptual understanding informed in part by the individual <i>praxis</i>	Work that demonstrates a critical understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates a clear understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates insufficient understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates little or no understanding of a range of concepts, key ideas and theories associated with the student's discipline
	Critical and ethical thinking	Work that gives clear evidence of a creative <i>praxis</i> that is informed by appropriate critical	Work that gives some evidence of an individual <i>praxis</i> that draws on appropriate critical and ethical	Work that confidently applies a range of critical and ethical thinking relevant to the student's	Work that demonstrates a range of critical and ethical thinking relevant to the	Work that demonstrates too narrow a range of critical and ethical thinking relevant to	Work that demonstrates little or no critical and ethical thinking relevant to the student's

		and ethical thinking	thinking	discipline	student's discipline	the student's discipline	discipline
Professional Preparation	Communication and Documentation Skills	Work that demonstrates skill, imagination and flair in communication and documentation	Work that demonstrates skill and imagination in communication and documentation	Work that demonstrates skill and some imagination in communication and documentation	Work that demonstrates skill in communication and documentation	Work that demonstrates insufficient skill in communication and inadequate documentation	Work that demonstrates little or no skill in communication and documentation
	Creative Collaboration	Work that clearly demonstrates an ability to collaborate creatively, including sensitivity to others and an imaginative approach	Work that clearly demonstrates an ability to collaborate creatively, awareness of others and some imagination in approach	Work that clearly demonstrates an ability to collaborate creatively	Work that demonstrates an ability to collaborate creatively	Work that demonstrates inadequate ability to collaborate creatively	Work that demonstrates little or no ability to collaborate creatively
	Planning, Organization and Entrepreneurship	Work that clearly demonstrates creatively deployed planning, organizational and entrepreneurial skills	Work that demonstrates some creatively deployed planning, organizational and entrepreneurial skills	Work that demonstrates planning and organizational skills, and an understanding of entrepreneurship	Work that demonstrates some planning and organizational skills, and an introductory understanding of entrepreneurship	Work that lacks planning and organizational skills, and an inadequate understanding of entrepreneurship	Work that demonstrates few planning and organizational skills, and little or no understanding of entrepreneurship
	Research Method	Work that shows an in depth understanding of research method	Work that shows a good understanding of research method	Work that shows understanding of research method	Work that shows an introductory understanding of research method	Work that shows inadequate understanding of research method	Work that shows little or no understanding of research method

Level Three Major Subject Assessment Rubric

		A	B	C	D	E	F
		Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application		Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Professional Praxis	Arts Practice	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of conceptual thinking and is deployed with flair	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and is deployed with some flair	Work that gives clear evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and is deployed with some flair	Work that gives some evidence of a creative <i>praxis</i> that is informed by some conceptual thinking and is deployed with some flair	Work that gives inadequate evidence of a creative <i>praxis</i> informed by conceptual thinking and which is deployed without flair	Work that gives little or no evidence of a creative <i>praxis</i> informed by conceptual thinking and is deployed without flair
	Reflection and Evaluation	Work that gives substantial evidence of a creative <i>praxis</i> that is rooted in reflection	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by reflection	Work that gives clear evidence of a creative <i>praxis</i> that is informed by reflection	Work that gives some evidence of a creative <i>praxis</i> that is informed by some reflective thinking	Work that gives inadequate evidence of a creative <i>praxis</i> informed by reflective thinking	Work that gives little or no evidence of a creative <i>praxis</i> informed by reflective thinking
	Autonomy and Specialisation	Work that clearly demonstrates an identifiable area(s) of expertise that has been developed autonomously	Work that demonstrates an identifiable area of expertise that has been developed autonomously	Work that demonstrates independence	Work that provides some evidence of independence	Work that provides inadequate evidence of independence	Work that provides little or no evidence of independence
	Concepts and Theories	Work that clearly demonstrates conceptual understanding richly informed by practical experience	Work that clearly demonstrates conceptual understanding informed by practical experience	Work that gives evidence of conceptual understanding informed by practical experience	Work that gives some evidence of conceptual understanding informed in part by practical experience	Work that gives inadequate evidence of conceptual understanding informed by practical experience	Work that gives little or no evidence of conceptual understanding informed by practical experience
	Critical and Ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of critical and ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking	Work that gives clear evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking	Work that gives some evidence of an individual <i>praxis</i> that draws at some level on appropriate critical and ethical thinking	Work that gives inadequate evidence of an individual <i>praxis</i> that draws on appropriate critical and ethical thinking	Work that gives little or no evidence of an individual <i>praxis</i> that draws on appropriate critical and ethical thinking

3.14 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s):

Term 1

	Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	10	11	12 IXP	
Year One – SCQF Level 7	Creative Citizenship	10	Presentation	Pass/Fail	P - Group discussion towards presentation in week 11										A		
	PPD1	20	Reflective Summary	Pass/Fail	P - Ongoing reflection towards reflective summary												
	Visual Communication	10	Assignment	Pass/Fail		P	P	P	P	S	P	P	P	P	S		
	Introducing the Production Processes	40	Observation of Practice	Pass/Fail		P - Observation of Practice						P - Observation of Practice					
Year Two – SCQF Level 8	Level 2 IXP	10	Various	Pass/Fail											V		
	Major Subject 2 (and extended)	30	Observation of Practice	90%	P - Observation of Practice												
			Research	10%	P	S	P	P	P	P	S/F	P	P	P	P		
	The Production Context (and extended)	30	Observation of Practice	60%	P - Observation of Practice					S/F							
			Presentation	20%	P	P	P	P	P	S						G/F	
			Group Presentation	20%								P	P	P	S	G/F	
	Self-Awareness and Promotion	20	Portfolio Assignment	Pass/Fail	P - Ongoing creation of Portfolio												
Reflective Summary			Pass/Fail	P- Ongoing reflection towards reflective summary													
Year Three – SCQF Level 9	Level 3 IXP	10	Various	Pass/Fail											V		
	Major Subject 4	60	Observation of Practice	85%	P - Observation of Practice as scheduled individually												
	The Designer	60	Observation of Practice	85%	P - Observation of Practice as scheduled individually												
			Assignment	15%	Submission of Documentation as scheduled individually												
	Core Elective Modules	40	Various	Pass/Fail	Various process and submission points – individually negotiated.												
	The Emerging Professional	10	Portfolio Assignment	Pass/Fail	P - Ongoing creation of Portfolio												
Reflective Summary			Pass/Fail	P- Ongoing reflection towards reflective summary													

A = assessment; F = feedback; G = grading; P = process (time spent engaged in ongoing activities);
S = week of submission; V = variable assessment week (assessment may take place at any time within the identified weeks).

Term 2

	Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	10	11	12 IXP	
Year One – SCQF Level 7	PPD1	20	Presentation	Pass/Fail												P/A/F	
			Reflective Summary	Pass/Fail	P - Ongoing reflection towards reflective summary												
	Visual Communication	10	Assignment	Pass/Fail	P	P	P	S		P	P	P	S		G		
	Introducing the Production Processes	40	Observation of Practice	Pass/Fail	P	P	P	P	G/F								
	Major Subject 1	30	Observation of Practice	Pass/Fail													
			Personal Project	Pass/Fail													
	Fundamentals of Design	30	Creative Presentation	Pass/Fail													
			Research Presentation	Pass/Fail													
Year Two – SCQF Level 8	Level 2 IXP	10	Various	Pass/Fail												V	
	Major Subject 2 extended	30	Observation of Practice	90%	P	P	P		G/F								
			Research	10%	P	S			G/F								
	The Production Context extended	30	Presentation	20%	S/F				S/F		G						
	Self-Awareness and Promotion	20	Portfolio Assignment	Pass/Fail	P - Ongoing creation of Portfolio												
			Reflective Summary	Pass/Fail	P- Ongoing reflection towards reflective summary												
	Minor Subject 2	10	Observation of Practice	Pass/Fail	P	P	P	P	G/F								
	Major Subject 3	40	Observation of Practice	80%						P - Observation of Practice							
	Design in Practice	40	Observation of Practice	85%													
Assignment			15%	P						P	P	P	S/F		G		
Sustainable Practices	10	Project	Pass/Fail	P						P	P	P	P	S/F		G	
Year Three – SCQF Level 9	Level 3 IXP	10	Various	Pass/Fail												V	
	Major Subject 4	60	Observation of Practice	85%	P - Observation of Practice as scheduled individually												
	The Designer	60	Observation of Practice	85%	P - Observation of Practice as scheduled individually												
			Assignment	15%	Submission of Documentation as scheduled individually												
	Core Elective Modules	40	Various	Pass/Fail	Various process and submission points – individually negotiated.												
	The Emerging Professional	10	Portfolio Assignment	Pass/Fail	P - Ongoing creation of Portfolio												
Reflective Summary			Pass/Fail	P- Ongoing reflection towards reflective summary													

Term 3

	Module Title	Credits	Assessment	Weighting or Pass/Fail	1	2	3	4	5	6	7	8	9	10
Year One – SCQF Level 7	PPD1	20	Reflective Summary and Goal Setting	Pass/Fail	P - Ongoing reflection towards reflective summary						S		F/G	
	Major Subject 1	30	Observation of Practice	Pass/Fail	P	P	P		A/G					
			Project	Pass/Fail	P	P	P	S/F	A/G					
	Fundamentals of Design	30	Project	Pass/Fail	P	P	P	S/F	A/G					
	Minor Subject 1	10	Observation of Practice	Pass/Fail					P	P	P	P		F/G
Year Two – SCQF Level 8	Major Subject 3	40	Observation of Practice	80%	P	P	P	P	P	P	P	P		F/G
			Assignments	20%			S			S				F/G
	Design in Practice	40	Observation of Practice	85%	P	P	P	P	P	P	P			F/G
	Self-Awareness and Promotion	20	Portfolio Assignment	Pass/Fail	P - Ongoing creation of Portfolio						S			F/G
			Reflective Summary and Goal Setting	Pass/Fail	P- Ongoing reflection towards reflective summary						S			F/G
Year Three – SCQF Level 9	Major Subject 4	60	Observation of Practice	85%	P - Observation of Practice as scheduled individually									F/G
			Assignment	15%	Submission of Assignment as scheduled individually									F/G
	The Designer	60	Observation of Practice	85%	P - Observation of Practice as scheduled individually									F/G
			Assignment	15%	Submission of Documentation as scheduled individually									F/G
	Core Elective Modules	40	Various	Pass/Fail	Various process and submission points – individually negotiated.								F/G	
	The Emerging Professional	10	Portfolio Assignment	Pass/Fail	P - Ongoing creation of Portfolio								F/G	
			Reflective Summary and Goal Statement	Pass/Fail	P- Ongoing reflection towards reflective summary								F/G	

A = assessment; F = feedback; G = grading; P = process (time spent engaged in ongoing activities);
S = week of submission; V = variable assessment week (assessment may take place at any time within the identified weeks).

3.15 Programme Specific Progress and Re-sit Regulations

The BA PAD is an ordinary degree and has no classification, as such the outcome of the degree is either **pass or fail**. Major subject modules in level two and three have a graded outcome but all other modules, including the whole of level one, have a pass/fail outcome.

All modules must normally be passed to progress to the next level of study or to be awarded the degree. You will normally have one opportunity to resit or retake a failed module.

All module outcomes will be presented to the Progress Committee in February and/or the Examination Board in June.

Please note that if you do not submit work on time or you are absent without notification for an assessed activity, your work will be register as a non-submission.

Any work that fails through non-submission will incur a financial penalty of £125.

Full information regarding compensation, resits and retakes can be found in the **Regulations, Codes of Procedure and General Rules** on the [RCS Portal](#).

3.17 Graduation costs

There is no fee to graduate and attend the Graduation Ceremony. However, there is a fee to hire a gown which is compulsory. A fee of approximately £50 is payable to an external gown supplier and you will be advised how to do this as part of the graduation registration process.

4. LEARNING ENVIRONMENT

Working Practices and Procedures

The full [RCS Regulations, Codes of Procedure and General Rules](#) can be found on the RCS Portal.

In practice, the regulations are reflected in the following Working Procedures:

- Punctuality is essential at all times. You are expected to be in attendance and ready to work at the start of each session.
- Unexpected absences should be reported immediately using ASIMUT.
- Authorised absence can be applied for through your Student Contract. This will then be considered by your Programme Leader in consultation with your subject lecturer and your departmental line manager, where appropriate
- Permission for an absence for work will only be given if there is no impact on either your own learning or on the experience of other students. It is therefore unlikely that requests for work-related absence will be approved at level one and level two due to the potential impact on learning and understanding later in the programme.

- Unauthorised absence is a serious disciplinary matter and is not permitted.
- Where programme commitments require you to attend during advertised breaks, time off in lieu of this attendance may be negotiated with subject staff.
- It is essential that **correct footwear** and **appropriate clothing** should be worn. Guidance as to suitable clothing and footwear will be given at the start of your programme.
- **No food or drink (other than water where applicable)** is allowed in working spaces including venues other than by permission.
- Procedures for room bookings and room standards must be strictly observed and respected.

Work Strategies

Self-motivation is vital on the BA PAD programme. Here are some suggestions for how to get the best out of your time at the Conservatoire.

- **Get up and get involved.** Don't sit around waiting for someone to tell you what to do. A full idea of what really needs to be done usually comes through active participation.
- **Plan your workload** – don't leave it all until the last minute.
- Take creative risks and **challenge yourself**. Don't be afraid of making mistakes.
- Don't stick with the first solution you come up with. Try to **generate** as many alternatives as possible and **explore** as many of these as you can.
- **Be positive.** Always try and see the potential benefits of situations and embrace the challenges they present.
- **Talk to us.** If you have a problem don't dwell on it - see a lecturer and get some help. We are as keen for you to succeed as you are yourself.
- **Treat your colleagues with respect.** You will not get on with everyone on your programme, but you will have to work with them all, so be respectful of individual differences and remember, you only know a fraction of the whole story of someone else's personal circumstances.
- **Enjoy the programme.** The Royal Conservatoire is an open, friendly, creative, humorous, dynamic and stimulating environment. Be part of that.
- **Plan ahead** where possible, particularly in terms of reflective journals. If you stay on top of it, the workload stays manageable.
- **Be pro-active** – staff will be happy to make suggestions for self-motivated activities, but we can't do it for you.

4.1 Support for students (academic, pastoral)

Academic support is available in each module through the **Module Coordinator**, as detailed on your Module Descriptor, although it is recommended that you speak to the relevant subject staff in the first instance. You will have scheduled one to one feedback tutorials as part of your production practice, but you can also request extra meetings to discuss concerns about your work or progress.

Each level of the programme also has a designated **Level Co-ordinator**. They will have an overview of your progress over the year and will be able to offer general advice about your work, if required.

Level Co-ordinators	
All BAPAD 1	Christine Murphy
All BAPAD 2	Robin Peoples
All BAPAD 3	Gary Fry

In addition, the RCS's **Effective Learning Service** can provide support to you in relation to study and learning skills. This service, provided by the Effective Learning Tutors, covers a wide range of topics including:

- Help with written assignments
- Effective reading
- Revision skills and preparing for exams
- Time management skills

Pastoral Support

Please see the [Student Support and Wellbeing Section](#) on the RCS Portal for full details of the support available to you across the Conservatoire.

We understand that you might want to seek pastoral support from a member of the programme team, particularly where ongoing circumstances are affecting your work or when you would just rather talk to someone more familiar to you.

The Head of Production and the programme lecturers, subject to availability, will meet with you on a one-to-one basis to discuss personal circumstances or other barriers to your learning. The Head of Production also schedules regular 'drop in' sessions in case you have any particular issues that you would prefer to discuss, in confidence, with them.

Enhanced Support to Study (ESS)

If you are struggling with external factors that are impacting on your attendance and/or engagement with the Programme you may be invited to an Enhanced Support to Study meeting. This is a supportive measure to investigate what the barriers are and how they might be overcome. You will attend a meeting with your subject lecturer or the Head of Production and discuss strategies to enable you to fully participate in your modules. Should these barriers persist, you will be invited to discuss them further with the Director of Drama, Dance, Production and Film.

A copy of the full [Enhanced Support to Study policy](#) is available on the RCS Portal.

Sensitive Material

When working on productions, there may be some situations where research, discussion or representation of scenes is of a sensitive nature will occur. This may be difficult for you to engage with in relation to your own personal situation or on moral or religious grounds.

Staff will endeavour to highlight any materials of a sensitive nature or any potential triggers well in advance of the design and production process but sometimes these subjects emerge through rehearsals. In these cases, the information will be shared with all production students as soon as possible.

It is strongly recommended that you research the content of productions you are working on in relation to your own circumstances.

In any situation where you have concerns about performance content, contact your subject staff or the Head of Production to discuss this in confidence.

Support can also be provided by the RCS Disabilities Advisor, Welfare staff and Counsellors. Full details can be found in the [Student Support and Wellbeing Section](#) on the RCS Portal.

4.2 Support and Specialist provision for students with a disclosed disability.

If you disclose a disability or medical condition that may impact on your studies, you will, in the first instance discuss this with the RCS Disabilities Advisor. When appropriate, and with your agreement, the Head of Production will join this discussion to help develop the relevant adjustments required to support you to fully participate in the programme. Once agreed, these adjustments are shared with key supervisory and teaching staff as necessary. This Learning Agreement can be adjusted at any time but will be updated annually.

Please contact disabilityservice@rcs.ac.uk if you have any questions about Learning Agreements. Further information related to Disability Support available at RCS can be found on the [Disability Support Portal Page](#).

4.3 Feeding back to your programme leader(s) and other staff (including programme committee)

Feedback is an essential part of the day-to-day operation and the ongoing development of the BAPAD programme. Your voice as a student stakeholder is highly valued and, as such, a variety of methods to feedback about your experience are available to you.

Programme Meetings

Each week either the whole programme or one identified year group will meet with the Head of Production or the relevant Level Coordinators(s) to discuss items of importance. Programme and year group meetings are a valuable forum for you to exchange ideas with staff and each other in a joint effort to get the best from the programme so it is important that you attend, make your ideas heard, and listen to others.

These meetings are usually scheduled on **Fridays from 9.15am – 9.45am**.

Normally the meetings are led by a staff member but there are at least two meetings per year group each year that are led by the student representatives with no staff present so that programme concerns can be discussed openly within the group.

You are expected to attend all meetings including those called, with reasonable notice, by student representatives. If you are to be unavoidably absent from any meeting, it is your responsibility to register your absence through the correct procedure and ensure that you find out the information that you missed. Each meeting should begin with an update of outstanding actions from previous meetings.

Student Representation

Each year group is required to elect one student representative who will normally serve for the duration of their programme. It is the job of the elected student representatives to collect information from the year group to bring to meetings, and to provide feedback from the meetings to the students.

Elected student representatives are also expected to help lead discussion and feedback at weekly programme meetings and to ensure the whole group is being represented in the dialogue. Occasionally the student reps might be asked to lead these meetings or may request to do so either with or without staff in attendance as appropriate.

Programme Committee Meetings

The Programme Committee meets three times a year and is convened by the Programme Leader with all teaching staff and all elected student representatives in membership. This committee is integral to the ongoing management and development of the programme as it reports to the Learning, Teaching and Quality Committee. Student representatives are full members and have an equal voice on this committee although some reserved business relating to student progress may be conducted after the student representatives have been excused.

An annual **Programme Open Forum** is also held in which all students can participate and express their views on the operation of their programme. It is convened by a student representative and reports directly to the Programme Committee.

For further information on the remit and membership of your Programme Committee please contact Marie Green, Deputy Registrar m.green@rcs.ac.uk

Surveys (Module Feedback & NSS)

At the end of each year, you will be offered the opportunity to engage in an anonymous survey where you can share your thoughts on module delivery other related experiences on the programme. In final year, this survey takes the form of a National Student Survey (NSS) where you can identify your satisfaction levels, relating to your journey on the BAPAD as a whole.

4.4 Internationalisation

Some of you will join the programme from across the world and others may seek to visit and work in other countries when you graduate. The Conservatoire is global in its outlook and aspires to creating a diverse mix of backgrounds and nationalities in its cohorts. We welcome international students, partners and collaborators and encourage overseas opportunities as appropriate.

The BAPAD has four international exchange partners so you can apply to take one term of your study time abroad at one of the following institutions if you wish.

[Victorian College of the Arts, Melbourne, Australia](#)

[Calarts, Los Angeles, USA](#)

[Hong Kong Academy of the Performing Arts](#)

[University of the Arts, Philadelphia, USA](#)

These opportunities only allow for tuition fees to be exchanged, so travel, accommodation and living costs are the responsibility of the student attending.

You may also wish to investigate international exchange opportunities through [Student Exchange \(Turing Scheme\)](#).

Details of support for non-UK students can be found on the [International Student Portal page](#).

4.5 Work-based learning

The programme considers work-based learning to be highly beneficial and therefore gives you the opportunity to undertake an industry-based work placement as part of the module Personal and Professional Development 3. Other opportunities for work-based learning are also considered on an ad-hoc basis.

Over a maximum four week period of full time involvement, you have the opportunity to build lasting and fruitful professional relationships. The department has longstanding relationships with many organisations in Scotland such as Scottish Opera, Scottish Ballet, Outlander, BBC Scotland, Pretty Scenic, Lyceum Theatre, Dundee Rep Theatre, Pitlochry Festival Theatre and Tron Theatre as well as professional relationships with many freelance practitioners. It is common for placements of this kind to lead directly to professional employment.

During the placement you are expected to research the professional operating context of your host organization and to present your findings along with an evaluation of your experiences and reflections in a format negotiated with your Module Coordinator. This will take the form of either a presentation or a written report.

Whilst you are not assessed in a formal way by your host organization, you are, however, expected to request regular oral feedback from relevant staff throughout your placement and a written reference or testimonial from your supervisor once the placement is complete, which you should refer to and reflect on as part of your evaluation.

The process of identifying and communicating with the work placement host is your responsibility, although your subject lecturer will ensure the host is fully informed of the requirements of the placement and any learning needs you may have. They will also make contact with you and your placement host at the midpoint of the work placement.

The process is explained in full in your Work Placement module briefing paper on Moodle and in the Conservatoire's [Quality Assurance Handbook](#).

4.6 Health and safety, safe space

All RCS policies and procedures related to [Health, Safety and Wellbeing](#) can be found on the RCS Portal.

The Conservatoire's procedures on Health and Safety will apply at all times.

You should also fully acquaint yourself all departmental and production related documentation including risk assessments and safe systems of work.

Our working environment contains high risk activities, so it is very important to know how to work safely.

These are some critical things that you must NEVER do unless you have been given **trained to the appropriate level**, have been given **specific permission** by a member of staff, or you are being **directly supervised** on each and every occasion.

- **Do not** enter restricted venue areas including mains-power or dimmer rack areas, grid, cat-walks, fly floor or high level rigging areas.
- **Do not** adjust or operate workshop or stage machinery including access equipment.
- **Do not** perform any maintenance or repair work on any equipment.
- **Do not** lift or move heavy objects or equipment.
- **Do not** work with chemicals, accelerants, hardeners, solvents, adhesives or other unfamiliar substances at any time unless you have been specifically trained in the use of that substance and authorised to use it. If you are in doubt, then ask before you touch.
- **Do not** leave personal valuables unattended. **The Conservatoire does not insure personal items including tools and IT equipment.**

As well as this you should also:

- **Always** wear PPE (such as goggles, ear-defenders, safety masks, hard hats, gloves, aprons) as instructed.
- **Always** observe safety signage posted in individual workshops, and additional safety regulations, such as *COSHH* data-sheets.

If you are unsure about what you have been asked to do (or how to do it) then please ask to be shown again. Production staff will always be more than willing to demonstrate techniques and practices as far as possible.

Safe Space Statement

The Royal Conservatoire of Scotland is fully committed to creating an environment where all staff and students treat each other fairly and with mutual respect, and to providing an environment where all students and staff are free from discrimination and intimidation.

The following Safe Space Statement applies to all activity happening within the Conservatoire, from early years classes to our Post-Graduate programmes:

Everyone working and learning together in this room is entitled to do so in a safe space: a space free of bullying and harassment of any kind.

We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.

We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment, we will speak out knowing that our voices will be heard, and we will be taken seriously.

We will actively promote a positive, optimistic and mutually supportive approach to work and study. Together we can create a Safe Space.

4.7 Equality and Diversity

We welcome a diverse population of staff and students. Further, we are committed to promoting equality in all of our activities and we aim to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of gender (actual or perceived), sexual orientation, disability, race, colour, nationality, national or ethnic origin, marital status, age and actual or perceived religious or similar belief.

The Conservatoire fosters a learning, teaching, research and working culture which not only supports diversity, inclusion and equity but indeed requires those principles. We are thoroughly committed to the promotion of equal opportunities across all of our functions and practices including those of learning and teaching, employment, representation, decision making, and procurement and partnerships.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk.

Provisions are also made for Estranged Students and Student Carers.

The programme takes equality and diversity very seriously and is committed to raising awareness of different cultures and perspectives. You are encouraged to respond and engage with the curriculum intelligently, creatively, collaboratively and sensitively.

This process begins with the creation of a student charter at the start of level one to identify the behaviour and work ethic expected by your cohort of themselves and of each other.

The Creative Citizenship module and the Personal and Professional Development 1 module introduce a dialogue about behaviours in general and are underpinned by a zero-tolerance approach to bias, prejudice, discrimination and stereotyping.

We are privileged to be able to engage with a wide diversity of students and endeavour to treat each one as an individual regardless of age, gender identity, sexuality, race, religion, ethnicity, disability or other personal circumstances.

If you have any concerns or experience any behaviour contrary to this approach, please speak immediately to the Head of Production or any other member of staff.

You can also contact the Conservatoire's Equality and Diversity Officers or Disability Advisor in full confidence.

Details can be found on the [Equality, Diversity and Inclusion](#) Portal Page.

4.8 Technology and learning resources/modes (e.g. VLE)

Computers

There are computer workstations dedicated specifically to Production students in Wallace Studios which can be used for production work and certain project tasks.

Drinking and eating are strictly prohibited in the IT areas including the production offices and design studio.

All computer pre-settings should be left as found and no unauthorised software should be installed onto the hard disk of any computers in the department. Students are instructed to store all their own work files on OneDrive or on removable media such as USB sticks or portable hard drives.

The Head of Production must be informed immediately should any changes to a computer set-up appear or if IT equipment in the department fails to function or appears damaged.

There is also a student IT suite and a Digital Training Unit usable for both classes and personal study. All these rules regarding food, hygiene, tidiness and appropriate use apply equally, if not more so, to these computers.

It is a serious disciplinary offence for students to use any staff computers.

Full details can be found in the [IT Policies and Guidance page](#) on the RCS Portal.

RCS Portal

The Portal is the place you will find all relevant Conservatoire wide information and links to the key support systems such as Library, IT, Health and Safety. You can access your student contract, Asimut timetable, email account as well as

module details in Moodle and your online portfolio. You can access the RCS Portal online at: <http://inspire.rcs.ac.uk>

Moodle

Moodle is the Conservatoire's interactive virtual learning environment. It is a dynamic resource that includes programme information, online courses, forums and discussions. Written assessments are normally submitted through Moodle and it is a primary communication tool for module information.

You can access Moodle from any computer with internet access. There is also a link on the Conservatoire website. During your induction you will be given your Moodle username and password and a brief introductory session on how to enjoy and get the best out of this Virtual Learning Environment.

Asimut – Timetabling and Space Bookings

All students' outline schedules are provided via ASIMUT, the Conservatoire's official timetable and scheduling software, available at <https://rcs.asimut.net/public/login.php>. You will have access to book studios and rehearsal spaces via the ASIMUT system up to 48 hours in advance. Please see the Student ASIMUT Bookings Rules and Regulations for further details. The ASIMUT system also holds all of the Conservatoire's timetabled information.

ASIMUT training is given in induction week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received.

For further details or to report any anomalies in your timetables, please contact your Programme Support Administrator or the Space Planning Department at: spaceplanning@rcs.ac.uk

4.9 Staff

Due to the collaborative nature of the BAPAD curriculum you will be supported by staff from a variety of departments. Your main support will be provided by the BAPAD programme team which is made up of the Head of Production and five dedicated lecturers. They are:

Ros Maddison	Head of Production/Programme Leader
Gary Fry	Lecturer in Scenic Art
Zander Lee	Lecturer in Scenery Construction
Edward Howat	Teaching Artist in Props Construction
Christine Murphy	Lecturer in Costume Construction
Robin Peoples	Lecturer in Set & Costume Design

As well as this the BA Production Technology and Management programme team deliver a range of sessions on your programme especially throughout year one. This team is also led by the Head of Production and consists of four dedicated lecturers and four tutors. They are:

Steve Macluskie	Lecturer in Stage Technology
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Susan May Hawley
Christoph Wagner
Clare Hibberd

Lecturer in Stage Management
Lecturer in Lighting
Lecturer in Sound

Sam Burt
Rebecca Coull
Jazz Hutsby
Barry McCall

Stage Management Tutor
Stage Supervisor/Tutor
Lighting Tutor
Sound Tutor

Production work is coordinated and supported by the Central Production Unit (CPU) staff who mentor and supervise students in production roles and are also responsible for the realisation of the actual shows.

The CPU is led by the Head of Technical Production and supports all Conservatoire stage productions as outlined and agreed in the RCS Production Calendar.

Another team you may have contact with are the Venue Technicians team. They provide technical support through information, maintenance and equipment bookings.

The Programme also has administration support from the Academic Administration and Support (AAS) staff. Your first point of contact in the AAS staff will be:

Grace Dunn Programme Support Administrator (Production & Film)

You may also come into contact with:

Dawn Forrest DDPF School Manager
Derek Powell RCS Disabilities Advisor

4.10 IPR, copyright etc.

The RCS General Rules and Regulations (Section 10) states:

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or licence holder. Publishers, editors, artists, photographers and arrangers also have rights over a work.

Further details can be found under Section 10 of the [General Rules and Regulations](#) and on the [Portal Copyright pages](#).

4.11 The student contract

The Student Contract provides a mechanism that each student will use to plan their personal, educational and professional development and determine their individual academic pathway through their chosen programme of study. The Learning Contract is a dynamic, online tool that will:

- Inform discussion and help students navigate their way through a programme and inform choices and negotiations with Programme Team/ personal supervisor.
- Document choices and agreement between the student and Programme Team/Supervisor.

In specific terms the Student Contract will:

- Detail module and elective choices within the programme.
- Capture Mutually Constructed Feedback
- Detail, where appropriate, assessment modes, placements and work-based learning.
- Detail performance opportunities along with any other commitments that may be undertaken as part of the programme as part of independent learning and the development of graduate attributes.

The student contract will encourage students to engage in the following:

- Review, plan and take responsibility for their own learning.
- Articulate their personal goals and evaluate progress towards their achievement.
- Articulate personal choice and context.
- Gain an holistic overview of their learning and its relationship to extra-curricular pursuits and career development.
- Improve study and career management skills.

4.12 Transitions Tutor role

Each year, you will be allocated a Transitions Tutor who will support you through the Personal Development Planning process. In addition to negotiating your Learning Contract at the relevant stages of the programme, the Transitions Tutor or the Head of Production will undertake at least one Transitions Tutorial with you in each term. As a core personal development activity, the Transitions Tutorial is designed to assist you in developing your ability to:

- reflect on your own learning and development.
- set meaningful and relevant goals.
- identify potential barriers and challenges.
- identify action plans to ensure continuing progress and development.

Transition Tutors on the BAPAD are the relevant level coordinators.

Level One – Christine Murphy
 Level Two – Robin Peoples
 Level Three – Gary Fry

4.13 Communication in department/programme

Communication Etiquette

There are a wide range of tools to maintain communication across the Conservatoire but, regardless of the method, it is important to always maintain a professional and courteous approach, and in digital communications in particular.

Think about who you need to contact and what the most suitable method might be. You should not expect an immediate reply but if your communication is urgent and requires a speedy response make sure this is made clear.

There are a variety of differing work patterns across the departments so think about how and when your communication will be received.

Set up a healthy working practice and turn your digital devices to silent at night if you can.

Email/Outlook Calendar

You will receive a Conservatoire e-mail account as part of your induction at the start of year one. You should also acquaint yourself with the Outlook Calendar in your account and use this as your main time management tool. This is particularly important for production work as calls, schedules, meetings etc. change frequently and will be sent by outlook appointment first and then by Asimut wherever possible. Please ensure you accept/decline appointments as appropriate to ensure an effective line of communication.

Please also ensure that you have transported your Asimut schedule into your Outlook Calendar.

It is your responsibility to check your email account regularly and at least once a day.

Microsoft Teams

Microsoft Teams is used across the Conservatoire for online meetings and classes so you should familiarise yourself with this system.

Teams is used to share information about RCS productions and departments. All production students have access to the Production Unit Hub team where production details are shared as well as a programme specific team and subject specific teams as relevant. Teams chat is also used to communicate quickly across departments/productions so it is advisable to download the Microsoft Teams app to your smartphone.

Telephones

Production students are permitted to use Conservatoire landline telephones situated in the production office **providing** the calls are for production practice purposes or relating to an emergency situation. Please note that production calls should be made on the production telephones as calls made on personal phones will not be

reimbursed.

All mobile phones should be switched to silent during the working day, as appropriate.

4.14 Working week

Although the standard working week is from 9am to 5pm Monday to Friday, it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that evenings, Saturdays and Sundays are automatically for part-time jobs, home visits and other recreational activities. There will certainly be time for these, but great care must be taken to study schedules, which will be published in advance. However, in line with professional practice there may inevitably be last-minute changes to production schedules and you are expected to accommodate these changes other than in the most exceptional circumstances.

4.15 Independent study, autonomous learner, reflective practitioner

Over the three years of the programme, students will engage with both core Conservatoire staff and visiting guest specialists. Masterclasses and seminars from a range of professional practitioners occur regularly and production work frequently involves professional guest staff, including stage managers, technicians, directors, designers and production managers. Through this invaluable contact, students are able to benchmark themselves against industry practice and to better reflect on their own development needs, ultimately setting well-informed goals towards the development of their own professional careers.

Level one focuses on developing key skills and broadening experience of the work environment and the production process; this is mostly led by staff but, by the end of Level one, the tutor/student relationship evolves into one of support rather than instruction. Level Two includes the teaching of specialist skills but, increasingly, students are challenged to take responsibility for their own learning rather than be the recipients of teaching. Production work increases in complexity and is 'supported' by tutors, with an expectation that guidance will be offered but decisions will be made and acted upon by the students. At Level Three, there is an expectation of autonomous 'proto professional' working, which is replicated as far as is possible within the confines of an educational institution. However, even at Level Three, health and safety demand that tutors maintain a supervisory role, but students are nevertheless required to function with autonomy, and are empowered to resolve problems and lead their teams without intervention, except where health and safety or their own learning needs may become compromised.

Overall, students are constantly encouraged to challenge themselves and welcome new opportunities; to engage with a diverse range of environments and collaborators; and to interrogate their own practice alongside that of their peers, their tutors and the industry.

5. MODULE DESCRIPTORS BY LEVEL

5.1 SCQF Level 7

Level Coordinator and Transitions Tutor – Christine Murphy

Module Coordinators

Module Title	Module Coordinator
Creative Citizenship	Josh Armstrong
Personal and Professional Development 1	Ros Maddison
Introduction to Production Processes	Christine Murphy
Major Subject 1	Zander Lee
Fundamentals of Design	Robin Peoples
Minor Subject 1	Gary Fry
Visual Communication	Christine Murphy

Module descriptor

Module Title	Creative Citizenship
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: All Undergraduate Year 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview	This module is designed to introduce you to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. This module is concerned with equipping you with understanding and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within the Conservatoire context. It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship. Through the lens of artistic practice you will explore four key areas of creative citizenship: • Artistic Critique and Conversation; • Working <i>with</i> others—awareness of others' needs and identities; • Ethics, Consent, and Responsibilities; • Digital and Media Literacies.

	Through the workshops you will practise skills in critique, giving and receiving feedback, conversation, statements of positionality, working with a range of peers, communicating in front of and with peers, and sharing your creative practice. The module culminates in an assessment in which all of these understandings are applied in the context of a collaborative creative critical presentation.
Learning Modes	Hours
Lecture	2
Workshops	12
Directed Study	24
Assessment	3
Independent Study	59
Total notional student effort hours	100
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Understand basic ethical skills relevant to performing arts education and collaboration;
LO2	Communicate effectively and accessibly, including a foundational approach to positionality.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Collaborative Creative Presentation Pass/Fail (5 -10 minutes)

Delivery and Assessment

Module Coordinator

Manager of Interdisciplinary and Extended Practice

Module schedule 2025-26

At the start of the module you will be allocated to a class with peers from a variety of undergraduate programmes. You will attend the rotation of workshops with this class throughout the module.

In addition, you will be allocated to a working group of 3 or 4 peers. Throughout the module you will be expected to work together in discussion and activities both in workshops and in your independent learning time. This will be your group for the assessment at the conclusion of the module. All workshops will be structured to allow for 20 – 30 minutes of group activity.

Through this module you will have digital resources and workshops related to the following topics and schedule:

Week 1

Lecture: Finding the Joy in Creative Practice

On Rotation

Workshop 1: Giving and Receiving Feedback: Resilience in Critique Workshop 2:

Methods for Creative Conversations

Workshop 3: Anti-Racism in the Arts Workshop 4:

Intersectionality in the Arts Workshop 5: Digital
and Media Literacies

Workshop 6: Positionality as a Creative Practitioner Workshop 7:

Ethics in the Arts

Week 9

Workshop 8: Structuring a Collaborative Response

Week 10

Directed Study: Assessment Preparations

Week 11

Assessment: Collaborative Creative Presentation

In your multidisciplinary class, you will cycle through Workshops 1 – 7 on a weekly basis.

All classes will culminate on Workshop 8 in Week 9 of Term 1. This will enable you to begin synthesising the module and structuring your Collaborative Creative Presentation.

Assessment will take place in Week 11 of Term 1 through a 3-hour session.

Glossary of terms:

Anti-racism: Anti-racism refers to the active and conscious opposition to racism, discrimination, and systemic inequities based on race or ethnicity. It is a framework that recognizes and challenges the power dynamics, prejudices, and structures that perpetuate racial injustices in society.

Digital Literacy: Digital literacy refers to the ability to critically analyse, evaluate, and understand information, media messages, and digital technologies, enabling individuals to navigate, create, and participate responsibly and effectively in the digital world.

Ethics: Ethics refers to the principles and values that guide individuals' behaviour and decision-making, emphasizing concepts like fairness, integrity, respect, and responsibility towards oneself, others, and the wider society.

Intersectionality: Intersectionality is a framework that recognizes how multiple forms of oppression (such as race, gender, class) intersect and interact, shaping individuals' experiences and creating unique systems of discrimination and privilege.

Positionality: Positionality refers to an individual's social and cultural positioning, shaped by factors like gender, class, ethnicity, disability, and experiences, which influence their perspectives, biases, and the way they perceive and interact with the world.

Resilience: Resilience is the capacity to endure and thrive in the face of critique, setbacks, hardships, and stressors. It entails developing inner strength, flexibility, and positive coping strategies to maintain one's emotional balance and overall wellbeing.

Assessment Outline

Formative feedback Description and timeline

You will receive formative feedback from staff during the workshops/contact hours.

Summative assessment Description

Assessment 1: Collaborative Creative Presentation

In multidisciplinary small groups (3 or 4 students), you will select an issue or topic that has resonated with your group from the module and present a creative critical reflection on your learning. You are encouraged to think creatively and artistically in how you present this information.

You should think of these questions:

- Why does this resonate with me/us?
- Where am I speaking from?
- How do I communicate its impact to a wider audience?

	The presentation may take the form of: • A reading of a collaborative text; • A podcast; • A video essay; • An audio essay; • A digital or printed zine; • A synthesis of text and music; • A synthesis of text and movement; • A synthesis of text and visual language; • Some other creative form. You are required to include at least three relevant, reputable, and appropriately cited and referenced sources. After your presentation, you will receive facilitated feedback from your peers. Assessed LOs: LO1 Understand basic ethical skills relevant to performing arts education and collaboration; LO2 Communicate effectively and accessibly, including a foundational approach to positionality.
Feedback methods	Peer and Staff Group Feedback Session; Pass/Fail mark.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • An understanding of the basic ethical skills relevant to performing arts education and collaboration; • Effective and accessible communication; • A foundational approach to positionality; • Appropriate and well-researched sources and citations.
Resources	
Essential	
Resources will be provided through the Virtual Learning Environment.	
Recommended	
Resources will be provided through the Virtual Learning Environment.	
Other Information	For BSL Users, each Micro-Lecture will be presented through an hour's moderated session to facilitate language clarification and comprehension.
Next Steps	Any Interdisciplinary and Extended Practice Module

Module Descriptor

Module Title	Personal and Professional Development 1
SCQF Level	7
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA PTM 1 & BA PAD 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to introduce reflective practice as the core of your personal development planning. The module will also raise your awareness of the place and potential of the entertainment industries as the beginning of your continued professional development. Week by week, underpinning the practical training, the module will build your understanding of your personal journey, beginning with core study skills, reflective practice and personal goal setting. Lectures and discussion topics, culminating in a group project, will encourage deeper investigation into the changing landscape of the professional industry.
Learning Modes	Hours
Lecture/Seminar	24
Directed Study	21
Independent Study	155
Total Notional Student Effort Hours	200

Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Show evidence of an enquiry into and basic understanding of the wider creative and cultural landscape
LO2	Collaborate effectively in a group task
LO3	Reflect on your own practice and develop learning goals from that reflection
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Collaborative Presentation Pass/Fail (20 minutes)
Assessment 2, Type, scope and Weighting	You will be assessed through: Reflective Summary & Goal Statement Pass/Fail (1000 words)

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
This module is delivered to both production programme level one cohorts together so you will be in class and in mixed project groups with peers from both BAPTM1 and BAPAD1. To begin with, in the module briefing session at the start of term one, you will have the opportunity to discuss the social and ethical priorities that are important to each of you, resulting in a mutually constructed student charter which will signpost the behaviour expected of the group, by the group throughout your studies. You will then engage in weekly lectures and seminars across the rest of term one. Initially, these classes will provide the basic information required to ensure you are able to navigate your own learning journey, taking full advantage of the opportunities available to you along the way. The sessions then concentrate on broadening your understanding of the wider creative and cultural landscape. Each week you will be required to complete an entry in a personal portfolio reflecting on your learning, with the intention of embedding a disciplined approach to reflective practice and providing a rich body of thoughts to inform the reflective summary.	

Subjects covered will include

- Research skills and library resources
- IT skills and digital portfolios
- Reflective practice and goal setting
- Communication and presentation skills
- Basic health and safety legislation and risk assessment
- Key influences in the development of theatre & film
- Equality, diversity and inclusion practice in the entertainment industry
- Sustainable theatre practice

In term two, four half day seminars with a variety of professionals from the industry will offer opportunities to further broaden awareness and understanding of current industry practices and priorities, including sustainability, equality, diversity, inclusion and future proofing. This will prepare you for a short period of research in small groups culminating in a collaborative presentation on a related subject chosen by your group based on one of the following categories.

- Sustainable Productions
- Inclusive Theatre
- Performance Technology – past, present, future
- Scottish Cultural Context
- Health, Safety and Wellbeing

During term three you will consolidate your portfolio entries and evidence your reflective practice in a summary of the key learning points from your journey so far, supplemented by and linked to a personal goals statement which will outline your aims for your continued development in year two.

Assessment Outline

Formative feedback Description and timeline	Written formative feedback on draft reflective summary by the end of term 2. Midpoint group tutorial in advance of group presentations.
Summative Assessment Description	Assessment 1: Collaborative Presentation In multidisciplinary groups within production, you will be assigned a project brief and required to present your work in person using digital media resources to illustrate your research findings. Assessed LOs: LO1 Show evidence of an enquiry into and basic understanding of the wider creative and cultural landscape LO2 Collaborate effectively in a group task.

	Assessment 2: Reflective Summary & Goal Statement You will be required to submit a reflective summary of 1000 words outlining your key learning across the year, along with a goals statement identifying personal development goals for the twelve to eighteen months. Assessed LOs: LO3 Demonstrate the ability to reflect on your own practice and develop learning goals from that reflection.
Feedback methods	Assessment 1 Formative – Verbal staff feedback in tutorial Summative – Verbal peer feedback in class at the end of each presentation Assessment 2 Formative – Written feedback on draft submission Summative – Written feedback
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Evidence of developing cultural awareness through research and knowledge exchange in a chosen area of investigation, relevant to the current priorities of the industry. • Basic presentation skills, sufficient to communicate research effectively • Collaborative participation using negotiation and compromise where appropriate. • Individual engagement and contribution towards the aims of the group
Assessment 2 Criteria	Assessors will look for: • Evidence of an emerging reflective practice including the identification of key learning and the ability to make connections across experiences. • The ability to set personal goals in a relevant and constructive manner.
Resources	
Essential • Moodle • E- Portfolio on RCS Portal • Budget from one off payment for field trips • Library online resources as relevant to project topic • Presentation aids such as PowerPoint and Prezi	

Recommended

Link to Personal and Professional Development Recommended Reading List

<https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-shelves.pl?op=view&shelfnumber=1417>

Other Information	This module is delivered to PAD1 & PTM1 together to help share practice and build collaborative working relationships across the two programmes.
Next Steps	PTM students - Personal and Professional Development 2 PAD students - Self Awareness and Promotion

Module descriptor

Module Title	Introduction to Production Processes
SCQF Level	7
Credit Rating	40
Total notional student effort hours	400
Status (Core/Option/CRSC)	☒ Pre Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below:
	BA Production Arts and Design Year 1
Pre-requisites	None
Co-requisites	
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module will provide you with an understanding of the production process and related disciplines. You will begin to acquire basic practices and techniques in your own core subject and learn fundamental skills and processes required to realise productions safely in each of the PA&D disciplines (Costume Construction/Props Construction/ Set Construction/ Scenic Art /Set & Costume Design). You will gain a wider understanding of the theatre design and production process as a whole, allowing you to contextualise your specialist study. You will gain the experience required to choose your minor subject for the module, Minor Subject 1.
Learning Modes	Hours
Supervised/Taught Group Activities	365
Directed Study	35
Total notional student effort hours	400
Learning Outcomes	
On successful completion of this module, you will be able to:	
LO1	Safely, apply the fundamental skills and working procedures required in each Production Arts and Design department.

LO2	Understand the role of the scenic artist, prop maker, costume maker, scenic carpenter and set & costume designer, communicating and collaborating as appropriate
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice Pass/Fail
Assessment 2, Type, scope and Weighting	You will be assessed through: Group Presentation Pass/Fail (20 minutes)

Delivery and Assessment

Module Coordinator	Christine Murphy
Module schedule 2025-26	
The module runs from the second week of term 1 to the fourth week of term 2. <u>Term 1</u> In the first week of the module, you will engage in a range of activities intended to familiarise you with your learning environment and the people (staff and students) you'll be in contact with throughout your studies. Core Subject You will spend 4 weeks (Tues – Fri) in your core subject area covering basic skills and H&S practice related to your own discipline. Production Arts Workshop Rotations <i>Design</i> students will spend 1 week in each of the Production Arts workshops. <i>Production Arts</i> students will spend 1 week in each of the Production Arts workshops (excluding your core subject) and an additional week in the workshop of your choice. Culture Week You will come back together for a week of directed study investigating culture more broadly in the final week of term. <u>Term 2</u> Design Rotation In the first 2 weeks of the term, you will work on a Set & Costume design project in 3 mixed disciplinary groups Core subject In the final 2 weeks of the module you will return to your core subject for further skills development and consolidation before commencing more advanced core study in the next module.	
Assessment Outline	
Formative feedback Description and timeline	You will receive verbal feedback from staff during supervised/taught activities.

Summative assessment Description	Assessment 1: Observation of Practice You will apply yourself to allocated tasks and activities as assigned in order to demonstrate the achievement of each learning outcome by the end of the module. Assessed LOs: LO1 Safely, apply the fundamental skills and working procedures required in each Production Arts and Design department. LO2 Understand the role of the scenic artist, prop maker, costume maker, scenic carpenter and set & costume designer, communicating and collaborating as appropriate Assessment 2: Group Presentation In multidisciplinary groups within PAD, you will be assigned a design based project brief and required to present your work in person producing relevant design artifacts to illustrate your creative designs and associated research. Assessed LOs: LO1 Safely, apply the fundamental skills and working procedures required in each Production Arts and Design department. LO2 Understand the role of the scenic artist, prop maker, costume maker, scenic carpenter and set & costume designer, communicating and collaborating as appropriate
Feedback methods	Summative Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Safe and appropriate application of fundamental practical skills in production subjects • Understanding of the roles in practice within each department • A basic knowledge of production processes and safe production practice
Assessment 2 Criteria	Assessors will look for: • A fundamental knowledge of the design process and application of design skills
Resources	
Essential Resources/materials will be provided	
Recommended Discipline specific tools as recommended by Department.	
Other Information	Full details of the delivery pattern/timetable/assigned groups will be provided on the relevant Moodle page. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design Students Team subject channel
Next Steps	Production Art students - Major Subject 1 Set & Costume Design students - Fundamentals of Design

Module descriptor

Module Title	Visual Communication
SCQF Level	7
Credit Rating	10
Total notional student effort hours	10
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 1
Pre-requisites	
Co-requisites	Major Subject 1/Fundamentals of Design
Anti-Requisites	
Module overview and relationship to programme aims (programme) or rationale for module (options)	Having the necessary skills to communicate in a visual medium, as a creator or collaborator, is a key part of producing and realising designs. This module will introduce you to some of the Traditional and Digital draftsman skills, techniques, tools and software, used to produce, develop and interpret Production designs. These skills relate to your core subject in widening the potential range of communication tools available to you when collaborating with the designer/artisan.
Learning Modes	Hours
Seminar	55
Directed study	45
Total notional student effort hours	100
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Evidence fundamental visual communication skills in a range of traditional and digital drafting modes by creating technical drawings and digital files at a foundational level.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Assignment - Portfolio of Drawings Pass/Fail

Delivery and Assessment

Module Coordinator	Christine Murphy
Module schedule 2025-26	
This module begins in Term 1 (week 2) and ends in Term 2 (week 8) After an initial module briefing you will engage in weekly taught classes and directed study. Sessions will run consecutively in each of the following disciplines. • 4 Vectorworks classes • 4 Photoshop classes • 3 Life Drawing classes • 3 Technical Drawing classes • 2 Technical sketching classes	
Assessment Outline	
Formative feedback Description and timeline	Formative – verbal feedback during classes

Summative assessment Description	Assessment 1: Portfolio of Drawings You will submit drawings from all four visual communication categories <u>Life Drawing 1</u> Identify one drawing that demonstrates the ability to represent the figure accurately in line. <u>Life Drawing 2</u> Identify one drawing that demonstrates the ability to represent the figure accurately in tone <u>Technical Drawing</u> Submit two drawings, one demonstrating the ability to clearly provide construction information in third angle orthographic projection. The second, demonstrating the ability to clearly provide construction information in isometric projection. <u>Technical Sketching</u> Submit one drawing that demonstrates the ability to represent an object in sketch form that provides clear detail relating to purpose, construction and detail <u>Photoshop</u> Submit one file that demonstrates the ability to work with adjustment, saved as a defined file type. <u>Vectorworks</u> <i>Submission details to be informed by the Vectorworks tutor</i> Assessed LOs: LO1 Evidence fundamental visual communication skills.
Feedback methods	Summative grade – Pass/Fail
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: <u>Life Drawing 1</u> • Proportions • Line variation. <u>Life Drawing 2</u> • Geometric form • Light and shadow

	<u>Technical Drawing</u> • Accuracy • Clarity • Dimensioning • Presentation <u>Technical Sketching</u> • Accuracy • Clarity • Comprehensive representation • Intelligibility • Dimensions <u>Photoshop</u> • Selective desaturation • Transform tool. • Add text. • Apply filter. • Save as jpg. <u>Vectorworks</u> • <i>Assessment criteria to be informed by the Vectorworks tutor</i>
Resources	
Essential For the technical drawing sessions, you will need 2h pencils, eraser and a 1:25 scale rule. Paper/drawing mediums /Photoshop & Vectorworks access will be supplied.	
Recommended set square and compass. Laptop /desktop - free educational license of Vectorworks Design Suite software	
Other Information	Full details of the delivery pattern/timetable and further project specific briefings and resources can be found on the relevant Moodle page.
Next Steps	

Module descriptor

Module Title	Major Subject 1
SCQF Level	7
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 1
Pre-requisites	Introduction to Production Practice
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module aims to further develop your major subject skills acquired in the Introduction to Production Processes module. You will focus on the development of foundation level skills and techniques relating to your practice in your Major Subject (Costume Construction, Prop Making, Scenic Art or Set Construction) enabling you to apply them safely and constructively in a practical context. Delivery will be through suitable production tasks, project based activities, classes and a personal project. The module will develop your collaborative and independent skills applied in a creative context.
Learning Modes	Hours
Supervised / Taught group activity	189
Directed Study	91
Tutorials	1.5
Independent Study	18.5
Total student notional hours	300

Learning Outcomes On successful completion of this module, you will be able to:	
LO1	With guidance, apply foundation level practical and creative skills required to realise performance-related designs in your major subject in a safe and appropriate manner.
LO2	Evidence foundation level understanding of the role of the production artist in your major subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice Pass/Fail
Assessment 2, Type, scope and Weighting	You will be assessed through: Personal Project Pass/Fail

Delivery and Assessment

Module Coordinator	Zander Lee
Module schedule 2024-2025	
Term 2: Week 6-11 and Term 3: Week 1-3. For the duration of this module up to week 4 in term 3, Tuesdays –Thursdays will be supervised / taught group activities in your major subject. You will be working in a creative context applying the correct health and safety practice as relevant to your level and department. Every Friday will be set aside for a personal project which is independently generated and agreed with your specialist subject lecturer. Term 3: Week 4, Tuesday- Friday, this week is set aside for the completion and presentation of the personal project. You are required to devise, design and construct a piece of work relevant to your specialist area. The project will be submitted in a presentation on the Friday of Term 3, Week 4 when you will also attend design students group presentations. If the personal project involves working off campus at any point, you will need to agree a suitable schedule with your subject lecturer.	
Assessment Outline	
Formative feedback Description and timeline	Verbal feedback during practice and project work. Tutorials
Summative assessment Description	Assessment 1: Observation of Practice You will apply yourself to allocated tasks and activities as assigned in order to demonstrate the achievement of each learning outcome by the end of the module.

	Assessed LOs: LO1 With guidance, apply foundation level practical and creative skills required to realise performance-related designs in your major subject in a safe and appropriate manner. LO2 Evidence foundation level understanding of the role of the production artist in your major subject Assessment 2: Presentation Assessed LOs: LO2 Evidence foundation level understanding of the role of the production artist in your major subject
Feedback methods	Summative Outcome (Pass/Fail) Summative Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Foundation level practical and creative skills applied appropriate to subject area. • Effective collaboration and communication skills appropriate to assistant role • A fundamental knowledge of safe and appropriate production arts practice within major subject
Assessment 2 Criteria	Assessors will look for: • Investigation of major subject and application of foundation level skills in the realisation of a self-generated project
Resources	
Essential • Access to subject specific machinery, tools, materials and workspaces • Subject specific essential reading list (see level handbook)	
Recommended • Subject specific extended reading list (see level handbook) • E- Portfolio to document progress and reflect on practice.	
Other Information	Full details of the delivery pattern/timetable/assigned groups will be provided on the relevant Moodle page More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design Students Team subject channel.
Next Steps	Major Subject 2 or Major Subject 2 extended.

Module descriptor

Module Title	Fundamentals of Design
SCQF Level	7
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design, Level 1
Pre-requisites	Introduction to Production Processes
Co-requisites	Personal and Professional Development 1
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to enable you to develop and enhance your analytical, conceptual, and practical skills and techniques in design, working in response to various stimuli, including dramatic texts. The module's projects include research and creative tasks, which progressively build in scope and complexity, and which further refine the skills and knowledge acquired during Intro to PP, and the rationale, contexts and methodologies considered in reflective practice in PPD1. The module's projects help prepare you to address effectively the more advanced demands of the tasks and projects of the first L2 core Design module, <i>The Production Context/The Production Context (extd)</i>.
Learning Modes	Hours
Lecture/Seminar/Tutorial	60
Directed Study	180
Independent Study	60
Total notional student effort hours	300

Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Apply foundation level skills required to conceive, produce and present creative concepts and designs for performance in a safe and appropriate manner.
LO2	Apply a foundation level understanding of research, analysis and documentation, relevant to the design process and the role of the designer.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Creative Presentation Pass/Fail (Presentation 30 minutes)
Assessment 2, Type, scope and Weighting	You will be assessed through: Research Presentation Pass/Fail (Presentation 20 minutes)

Delivery and Assessment

Module Coordinator	Robin Peoples
Module schedule 2025-26	
The module spans ten weeks, across terms 2 and 3. The module comprises three main projects: <i>Aspects of Self and Heaven & Hell</i>; <i>What Makes Good Design, Who Makes Good Design?</i>; and <i>Thebans</i>. Project 1 Outline, <i>Aspects of Self and Heaven & Hell</i>. This is <u>primarily a design and crafting project</u>. This small-scale project runs for two weeks, Wks 6&7 of T2 and leads to Assessment 1. This project requires you to explore the representation of aspects of human qualities in a personal and theatrical context. You will produce two pairs of 1:25 scaled model figures in costume. For the first pair you will use yourself as reference and embody in the figures two contrasting characteristics of your personality, displayed in dynamic pose. In the second pair of figures, one will represent good human qualities and the other bad human qualities. In addition, you will create for your figures a speculative performance space, 6m depth X 7m width X 6m height, incorporating a scene change, that represents “Heaven & Hell”. Dates to note: Mid-point group tutorial-discussion, 10am, Fri of Wk6 T2; Completed project presentations, 10am, Fri of Wk7 T2.	

Project 2 Outline, *What Makes Good Design, Who Makes Good Design?*

This is primarily a research and drafting project.

This medium-scale project runs for eight weeks, Wks8-11 T2 and Wks1-4 T3, in parallel with Project 3 and leads to Assessment 3.

In this project you will investigate and explore the world of design in a broad context, including architecture, painting, sculpture, landscaping, advertising, film, television, theatre, print, products, and other areas on which you choose to focus.

For the first element of the project, you will document your broad research; for the second element of the project, you will focus on a designer whose work epitomizes excellence, and document in greater detail what inspires you about their work as well as documenting their development as a designer. You will present your investigation and documentation as a series of images, drawings, photographs, models, sketchbooks, or other media. You are encouraged to explore personally examples of good design in the Greater Glasgow area.

You will work in the Design Base and offsite, for example in galleries, libraries, museums or other relevant places.

Date to note: **you will present your work at 10am, Thurs of Wk4 T3.**

Project 3 Outline, *Thebans* by Liz Lochhead.

This is primarily a research, design and crafting project.

This major project runs for eight weeks, Wks8-11 T2 and Wks1-4 T3, in parallel with Project 2 and leads to Assessment 1.

NB Text Analysis for Design Project 3: *Thebans* by Liz Lochhead.

You will be given your text for Design Project 3 on Fri of Wk7 T2. You should read this before Wed of Wk8 T2. There will be a first text analysis class at 10am on Wed of Wk8 T2, at the outset of Design Project 3.

For this project, you will work in the Design Base and complete a full design process from initial concept to finished model, costume drawings and other design artefacts, responding to the text of Liz Lochhead's *Thebans*.

Classes during this project include text analysis, model making, technical drawing and ground plan drafting, and costume design. Details of these classes appear in your handbook timetables.

By the end of this project, you will have produced an accurate 1:25 scaled model of your set, coloured costume drawings, and the other elements of a full collection of design artefacts; the full lists of design artefacts appear in your handbook and in your Design Team.

Dates to note: (simulated production process):

Concept meeting, 10am, Tues of Wk9 T2, Design Base

White Card [now referred to as Green Card] Presentation, 1pm, Fri of Wk11 T2 Design Base

Final Presentation, 9.30am, Fri of Wk4 T2, Design Studio

You will make your White Card [Green Card] presentation to your Design year group and other Design students. For your Final presentation, the L1 Production Arts students will be your 'audience', representing their core subject departments. On that same day, at 2pm, you will attend as 'audience' the Final presentation of personal projects by the L1 Production Arts students.

Assessment Outline	
Formative feedback Description and timeline	Verbal formative feedback provided on a day-to-day basis, as each project proceeds. Written formative feedback for White Card [Green Card] presentations.
Summative assessment Description	Assessment 1: Creative Presentations - Projects 1 and 3, including artefacts and documentation. Assessed LOs: LO1, Apply foundation level skills required to conceive, produce and present creative concepts and designs for performance in a safe and appropriate manner. Assessment 2: Research Presentation - Project 2, including documentation. Assessed LOs: LO2, Apply a foundation level understanding of research, analysis and documentation, relevant to the design process and the role of the designer.
Feedback methods	Assessment 1: Individual and group verbal feedback on a day-to-day basis. Individual and group verbal feedback for White Card [Green Card] presentations. Written formative feedback for White Card [Green Card] presentations. Written summative feedback and assessments for Final presentations. Assessment 2: Individual and group verbal feedback on a day-to-day basis. Individual and group verbal feedback for presentations. Written summative feedback and assessments for presentations.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Evidence of fundamental knowledge and application of creative design skills in a theoretical context, including reference to interpretive, conceptual, aesthetic, presentational, practical and safety considerations. Evidence of problem solving, time management, and task prioritisation skills.

Assessment 2 Criteria	Assessors will look for: Evidence of fundamental research, analysis, documentation, and presentation skills. Evidence of problem solving, time management, and task prioritization skills.
Resources	
Essential Subject resources available in Design Team Subject resources available on Moodle Subject resources available at or via the Library Materials, tools, resources and facilities available in the Design Base	
Recommended Access to broad contextual reading of dramatic literature, history of art movements and schools, history of cultural developments, history of theatre development and related artforms, theatrical terminology. Consult the reading lists in your handbook and in your Design Team.	
Other Information	The module Projects 2 and 3 run concurrently in order to offer an opportunity to develop skills in maintaining and managing simultaneous and contrasting demands of disparate tasks. Full details of the delivery pattern/timetable/assigned groups will be provided in the relevant Moodle Page More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design Students Team subject channel.
Next Steps	The Production Context or The Production Context (extended)

Module descriptor

Module Title	Minor Subject 1
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below:
	BA Production Arts and Design Year 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to enable you to develop and analyse fundamental skills and techniques in your minor subject and apply them in a practical context. This may include the development of collaborative skills in the production context. This experience will allow you to decide if you wish to continue with your Minor Subject in Level 2.
Learning Modes	Hours
Supervised/Taught Group Activities	50
Directed Study	50
Total notional student effort hours	100
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Understand the role of the production artist or designer in minor subject.
LO2	Display safe and appropriate production arts or design practice in minor subject.
LO3	With guidance, apply a range of secure foundation level skills in the realisation of performance related designs in a minor subject.
Assessment	

Assessment 1, Type, Scope and Weighting	You will be assessed through: Observation of practice Pass/ Fail
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Delivery and Assessment

Module Coordinator	Gary Fry
Module schedule 2025-26	
The Minor Subject 1 module runs in a four-week block: weeks 5 to 8, in Term 3 During the 4 weeks of the module, you will be based in your major subject workshop/s. Workshop hours will normally be Tuesday – Friday - 9.00-17.00 however, with due notice, some evening and weekend production may be requested. You will be required to submit a completed choice form after the conclusion of the Introduction to Production Processes module. This should indicate a first and second choice. Additionally, you will also need to write a short rational for choosing your minor subject. This should be submitted by the end of Week 5, Term 2 to bapa&dsubmissions@rcs.ac.uk.	
Assessment Outline	
Formative feedback Description and timeline	You will receive verbal feedback from staff during supervised/taught activities.
Summative assessment Description	Assessment 1: Observation of Practice You will apply yourself to allocated tasks and activities as assigned in order to demonstrate the achievement of each learning outcome by the end of the module. Assessed LOs: LO1: Show a foundation level understanding of the role of the production artist or designer in your minor subject. LO2: Evidence a foundation level knowledge and understanding of safe and appropriate production arts or design practice within your minor subject. LO3: Demonstrate a range of secure foundation level skills in the realisation of performance designs/project work in your minor subject.
Feedback methods	Summative - written report
Assessment Criteria	

Assessment 1 Criteria	Assessors will look for: Application of foundation level practical and creative skills appropriate to minor subject area. Understanding the roles in practice within each department.
Resources	
Essential Subject specific Workshop access Resources/materials will be provided by each department as required.	
Recommended Discipline specific tools as recommended by Department.	
Other Information	Minor subject choice will be determined by the available spaces in individual departments. Your first choice will be accommodated whenever possible. Full details of the delivery pattern, module content, required for each discipline will be provided by the subject staff and in the relevant Moodle page. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design TEAM subject channels
Next Steps	On successful completion of this module, you may consider taking the following module: Minor Subject 2 in Level 2

5.2 SCQF Level 8

Level Coordinator & Transitions Tutor – Robin Peoples

Module Coordinators

Module Title	Module Coordinator
Self-Awareness and Promotion	Christine Murphy
Sustainable Practices	Ros Maddison
Major Subject 2	Zander Lee
Major Subject 2 extended	Zander Lee
The Production Context	Robin Peoples
The Production Context extended	Robin Peoples
Minor Subject 2	Gary Fry
Major Subject 3	Edward Howat
Design in Practice	Robin Peoples

Module descriptor

Module Title	Self-Awareness and Promotion
SCQF Level	8
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below:
	BA Production Arts and Design Year 2
Pre-requisites	Personal and Professional Development 1
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This is the second module in your personal and professional development journey. The module runs over all three terms and focuses on the development of key employment skills such as CVs, interview techniques and websites as well as continuing the reflective journey established in year one. You will continue to develop your personal reflective practice and begin to develop the professional tools of self-promotion.
Learning Modes	Hours
Supervised/Taught Group Activities	20
Directed/Independent Study	180
Total notional student effort hours	200
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Evidence research into and application of digitised self-promotion skills and an awareness of current practice.
LO2	Reflect effectively on your learning journey and your own practice including identification of learning goals for future action

Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Digital Portfolio Assignment Pass/Fail
Assessment 2, Type, scope and Weighting	You will be assessed through: Reflective Summary & Goal Statement Pass/Fail (1000 words)

Delivery and Assessment

Module Coordinator	Christine Murphy
Module schedule 2025-26	
This module begins in Term 1 (week 1) and, after an initial module briefing, continues to Term 3 (week7). During this module you will o, researching promotional material around your subject area, investigating/selecting a suitable online portfolio provider and constructing a partially populated (you should include at least 4 images at this stage) online platform in which to promote your work, and a draft CV. You will be attending a number of seminars. Subjects covered will include. • CVs & interview techniques • Self-employed tax • Presentation skills • Creative and cultural awareness discussion You will continue with your reflective practice culminating in a summary of the key learning points from your continuing journey, supplemented by and linked to a personal goals statement.	
Assessment Outline	
Formative feedback Description and timeline	Written feedback on draft reflective summary by the end of term 2. Verbal feedback at mid-point portfolio progress presentation. Verbal feedback from group during class exercises
Summative assessment Description	Assessment 1: Digital Portfolio Assignment You will submit a visual communication portfolio of your work. Assessed LOs: LO1 Evidence research into/application of digitised self-promotion skills and an awareness of current practice. Assessment 2: Reflective Summary & Goal Statement Assessed LOs: LO1 Evidence research into/application of digitised self-promotion skills and an awareness of current practice LO2 Reflect effectively on your learning journey and your own practice including identification of learning goals for future action.

Feedback methods	Summative Outcome (Pass/Fail) Written summative statement
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: A partially populated online portfolio evidencing self-promotion, conforming to copyright and accreditation conventions. A draft CV drawing on research documented in journal.
Assessment 2 Criteria	Assessors will look for: Evidence of a developing reflective practice including the identification of key learning, the ability to make connections across experiences and evidence of the link between this and personal development needs. Analysis and exploration of effective self-promotional techniques appropriate to your major subject including. • Evidence of investigation into the online portfolios of a range of practitioners • Analysis of a range of CV formats and styles A demonstration of how personal goal setting is being integrated into personal development planning.
Resources	
Essential	
Computer access	
Recommended	
Other Information	Full details of Seminar dates and further project specific briefings information can be found on the relevant Moodle page.
Next Steps	The Emerging Professional

Module descriptor

Module Title	Sustainable Practices
SCQF Level	8
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 2
Pre-requisites	None
Co-requisites	None
Anti-Requisites	
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to provide you with an understanding of the climate crisis and the causes of carbon emissions in the entertainment industry. Through seminars, guest talks and group discussions you will build strategies and action plans to help you establish your own ecologically sustainable practice which will be explored through a group project and then again in your major subject modules in level three.
Learning Modes	Hours
Seminars	10
Directed Study	50
Independent Study	40
Total notional student effort hours	100
Learning Outcomes On successful completion of this module you will be able to	
LO1	Identify the main causes of carbon emissions and their impact on the environment
LO2	Understand the importance of environmental sustainability in the entertainment industry
LO3	Evidence research and creative thinking relating to sustainable practice possibilities
Assessment	

Assessment 1, Type, scope and Weighting	You will be assessed through; Individual or Group Project Pass/Fail
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Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
Over five seminars in term 2 you will be introduced to some key themes relating to sustainable practice. For example; 1. The climate crisis – what is it and what can we do about it? 2. The Theatre Green Book 3. Managing & promoting sustainable practice – a resource management perspective 4. Eco-scenography and the importance of design 5. Practical solutions – discussion You will then be assigned small group tasks to undertake research into sustainable practices in your subject area and share your findings with the group. This could be in the form of a presentation or a practical demonstration or sharing of work. You will present your project to the group on the final session on the module (Monday of Term 2 Week 11)	
Assessment Outline	
Formative feedback Description and timeline	Check in session midway through project time.
Summative assessment Description	Assessment 1: Project You will take part in a personal or group project researching sustainable practices. Assessed LOs: LO1 Identify the main causes of carbon emissions and their impact on the environment. LO2 Understand the importance of environmental sustainability in the entertainment industry. LO3 Evidence research and creative thinking relating to sustainable practice possibilities.
Feedback methods	Group Tutorial & Feedback from Statement bank
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Clear understanding of cause and effect of carbon emissions globally. Analysis of potential sustainable practices in relation to own specialism Detailed approach to research and development of creative ideas and solutions.

Resources	
Essential	
Reading list on Moodle	
Recommended	
Other Information	
Next Steps	Major Subject 4 or The Designer

Module descriptor

Module Title	Major Subject 2
SCQF Level	8
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 2
Pre-requisites	Major Subject 1
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is aligned with the Major subject 1 module and aims to expand and further develop skills and awareness of production related practice at an intermediate level employing good health & safety practice. You will engage in suitable performance related designs, project work and classes as appropriate, and as determined by your subject lecturer. As part of your ongoing engagement in active learning and reflection you will be required to explore, research, and learn about a chosen aspect of your subject discipline agreed with your subject lecturer. To enhance your understanding of your practice, and to engage in information gathering. You will evidence and evaluate this learning through written research. This module will support your transition to Major Subject 3
Learning Modes	Hours
Supervised / Taught group activity	280
Tutorials	1.5
Directed study	18.5
Total notional student effort hours	300

Learning Outcomes On successful completion of this module, you will be able to:	
LO1	With guidance apply intermediate level practical and creative skills required to realise performance related design.
LO2	Work collaboratively as an effective member of a team in realising performance related designs.
LO3	Evidence understanding of the duties and responsibilities of the production artist in your major subject.
LO4	Document and evaluate research in your major subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice • 90%
Assessment 2, Type, scope and Weighting	You will be assessed through: Research Assignment • 10%

Delivery and Assessment

Module Coordinator	Zander Lee
Module schedule 2025-26	
Term 1: Weeks 1-6, weeks 8-11, Tuesday - Friday. You will engage in suitable performance based design work, project work and classes as scheduled, and as determined by your subject lecturer. During the 10 weeks of the module, you will be based in your specialist subject workshops. Workshop hours will normally be Tuesday – Friday 9.00-17.00 however, with due notice, some evening and weekend production work may be requested. An independent research project assignment runs throughout the duration of the module. You are required to research and document an aspect of your specialist subject in depth looking at some or all of the following: - • The background and history of a technique, a process, a piece of work • The practical processes involving in making a specific piece of work • Analysis of new materials, techniques and processes Key Dates Term 1 Week 2: Submission of research pro-forma Term 1 Week 7: Progress presentation The progress presentation will be a 6-minute presentation. Please make sure you have prepared and set up your presentation in advance. Term 2 Week 1: Final submission of research project assignment.	

Assessment Outline	
Formative feedback Description and timeline	• Verbal feedback during practice and project work. • Verbal and written tutorials
Summative assessment Description	Assessment 1: Continuous Observation You will apply yourself to allocated tasks and activities as assigned in order to demonstrate the achievement of each learning outcome by the end of the module. Assessed LOs: LO1 With guidance apply intermediate level practical and creative skills required to realise performance designs. LO2 Work collaboratively as an effective member of a team in realising production designs. LO3 Evidence of an understanding of the duties and responsibilities of the production artist in the area of major subject. Assessment 2: Research Assignment You will undertake a research project in your major subject. Assessed LOs: LO4 Document and evaluate research related to major subject.
Feedback methods	• Verbal feedback during practice and project work. • Verbal and written tutorials • Summative Outcome Grade • Summative Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • An intermediate knowledge of safe and appropriate production arts practice within major subject • Effective and creative contribution to the production process or equivalent practice.
Assessment 2 Criteria	Assessors will look for: • Depth of research/investigation • The range of research/investigation tools employed • Referencing of intellectual property of materials used
Resources	
Essential	
Resources/materials will be provided	
Recommended	
Indicative Reading – see Moodle Discipline specific tools as recommended by Department	

Other Information	Full details of the delivery pattern/timetable/assigned groups will be provided in the relevant Moodle Page More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design Students Team subject channel.
Next Steps	Major Subject 3

Module descriptor

Module Title	The Production Context
SCQF Level	8
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 2
Pre-requisites	Fundamentals of Design
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to enable you to broaden your understanding of designing for a range of genres and visual languages, and to develop a practical understanding of the impact of design solutions on the technical and management production team. (This module also allows you to undertake the PAD L2 Minor Subject module.) The module's main projects are the creation of a full theoretical production design, a research project, and a joint investigative stagecraft project. This module builds on the theoretical design projects which you have undertaken in module <i>Fundamentals of Design</i>, on the research projects of that module, and on the skills and knowledge developed in related projects such as the Design Rotation in module <i>Introduction to Production Processes</i>. The module helps prepare you to address effectively the further demands of the tasks and projects of the subsequent L2 core Design module <i>Design in Practice</i>.
Learning Modes	Hours
Seminar	10
Directed Study	200

Independent Study	90
Total notional student effort hours	300
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	With guidance, apply intermediate level skills in a safe and appropriate manner, producing and communicating a creative production design from a drama text.
LO2	Conduct and document an investigation into a range of design genres.
LO3	Collaboratively show an intermediate level understanding of technical stagecraft from a design perspective.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice • 60%
Assessment 2, Type, scope and Weighting	You will be assessed through: Presentation. • 20%
Assessment 3, Type, scope and Weighting	You will be assessed through: Group Presentation. • 20%

Delivery and Assessment

Module Coordinator	Robin Peoples
Module schedule 2025-26	
The Module runs from Tues of Wk1 T1 to Fri of Wk11 T1. The module comprises three main projects: <u>Production Design Project</u>, which is primarily a design project; <u>Genres Research Project</u>, which is primarily a research and documentation project; and <u>Stagecraft Project</u>, which is primarily an investigation, documentation and presentation project. Design Project Outline, <u>Production Design Project</u>. This design project runs from Tues of Wk1 T1 to Thurs of Wk6 T1, in parallel with the <i>Genres Research Project</i> and leads to Assessment 1. You will create a full design concept and a collection of design artefacts for a theoretical production of <i>Macbeth</i> by William Shakespeare. The project work requires a thorough analysis of the text and its themes, research into relevant contexts such as genre, period, style, and other relevant factors, and detailed consideration of the practical implementations for the staging of your design. Dates to note: you will share your production concept with your Design lecturer at an informal Concept meeting on Fri of Wk1 T1; and you will deliver a formal White Card [Green	

Card] design presentation on Thurs of Wk3 T1, and a formal Final design presentation on Thurs of Wk6 T1.

Research and Documentation Project Outline, Genres Research Project.

This project runs from Tues of Wk1 T1 to Fri of Wk6 T1, in parallel with the *Production Design Project* and leads to Assessment 2.

For this project you will explore all of the following genres: *Avant-garde; Burlesque; Black Light; Café Theatre; Vaudeville; Mime; Devised; Improvised; Realism; Musical Theatre; Music Hall; Pantomime; Site Specific; Theatre of the Absurd; Circus/Street Theatre*

- Part 1, Written Exploration: You will provide a written and illustrated documentation of evidence of your exploration into each of the listed genres, including at least one image of a realised production in each genre.
- Part 2, Presentation: You will now narrow your focus to the work of one leading exponent (an individual creative practitioner or a company) of your chosen genre and present your research results in a ten minute presentation in a format of your choice.

Date to note: submission of written work, by 2pm, Fri of Wk6 T1; **presentation, 2pm, Fri of Wk6 T1.**

Investigation, Documentation and Presentation Project Outline, Stagecraft Project.

This project runs from Tues of Wk8 T1 to Fri of Wk11, T1 and leads to Assessment 3.

For this project you will investigate technical stagecraft as it affects, informs and empowers designers in the origination of stage settings, and as it affects the ultimate realisation of these designs by a production technology and stage management team.

You will investigate a recent student-designed realized RCS production. Your output will be a collaboratively produced visual documentation, including film, that seeks to address the following questions:

- How well has the design responded to the physical limitations of the space?
- How well has the design responded to the technical limitations of the space?
- What technical challenges has the design given rise to, and how have they been addressed?
- What and where were the major pressure points for SM, TSM, LX, Sound, Wardrobe, performers, director, designer?
- Is there any way these pressure points could be avoided, particularly from a design perspective?
- How effective has been the communication between the teams involved in staging the production, and what systems have evolved to maximise good communication?
- What design, technical or organisational compromises have had to be made between the start of the production period and the opening of the show, and why have these been necessary?
- What key decisions have been made by the designer during the production period, and how has this impacted the technical departments?
- How has the LD responded to, for example, the needs of the director, the PLX workloads, the intentions of the set and costume designer? What have been the LD's main challenges for this production, and how have they been met?

You will be awarded a group mark for this project.

Date to note: **You will present your work as a group at 2pm on Fri of Wk11, T1.**

Assessment Outline	
Formative feedback Description and timeline	Production design project: verbal formative feedback provided on a regular basis through continuing observation of practice, throughout the process from concept to Final Presentation. Research and documentation project: verbal formative feedback on a regular basis through observation of practice. Investigation, documentation and presentation project: written formative feedback for Green Card (White Card) Presentation.
Summative assessment Description	Assessment 1: Observation of practice. Assessed LOs: LO1 With guidance, apply intermediate level skills in a safe and appropriate manner, producing and communicating a creative production design from a drama text. Assessment 2: Documentation and presentation. Assessed LOs: LO2 Conduct and document an investigation into a range of design genres. Assessment 3: Group presentation. Assessed LOs: LO3 Collaboratively show an intermediate level understanding of technical stagecraft from a design perspective.
Feedback methods	Production design project: written summative feedback and assessment for Final Presentation. Research and documentation project: written summative feedback and assessment of research documentation. Investigation, documentation and presentation project: written summative feedback and assessment for Final Presentation.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Application of intermediate level skills in a safe and appropriate manner, producing a creative production design from a drama text.
Assessment 2 Criteria	Assessors will look for: Evidence and application of conducting and documenting an investigation into a range of design genres.
Assessment 3 Criteria	Assessors will look for: Demonstration of an understanding of technical stagecraft from a design perspective.
Resources	

Essential

Design Base materials, tools and facilities.
 Research facilities online and via the Library.
 Access to informal communication with production managers and with production and technical departments.

Recommended

Access to broad contextual reading of dramatic literature, history of art movements and schools, history of cultural developments, history of theatre development and related artforms, theatrical terminology. Consult the reading lists in your handbook and in your Design Team.

Other Information	
Next Steps	Design in Practice

Module descriptor

Module Title	Major Subject 2 (extended)
SCQF Level	8
Credit Rating	40
Total notional student effort hours	400
Status (Core/Option/CRSC)	Core Option Credit rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 2
Pre-requisites	Major Subject 1
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is aligned with the Major subject 1 module and aims to expand and further develop skills and awareness of production related practice at an intermediate level employing good health & safety practice. You will engage in suitable performance related designs, project work and classes as appropriate, and as determined by your subject lecturer. As part of your ongoing engagement in active learning and reflection you will be required to explore, research, and learn about a chosen aspect of your subject discipline agreed with your subject lecturer. To enhance your understanding of your practice, and to engage in information gathering. You will evidence and evaluate this learning through written research. This module will support your transition to Major Subject 3
Learning Modes	Hours
Supervised / Taught group activity	376
Tutorials	6
Directed Study	18
Total notional student effort hours	400

Learning Outcomes On successful completion of this module, you will be able to:	
LO1	With guidance apply a high level of intermediate practical and creative skills required to realise performance related designs.
LO2	Work collaboratively as an effective member of a team in realising performance related designs.
LO3	Evidence an understanding of the duties and responsibilities of the production artist in your major subject.
LO4	Document and evaluate research in major subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice • 90%
Assessment 2, Type, scope and Weighting	You will be assessed through: Research Assignment • 10%

Delivery and Assessment

Module Coordinator	Zander Lee
Module schedule 2025-26	
Term 1: Weeks 1-6, weeks 8-11, Term 2: Weeks 1-4, Tuesday- Friday. You will engage in suitable production-based work, project work and classes as scheduled, and as determined by your subject lecturer. During the 14 weeks of the module, you will be based in your major subject workshop/s Workshop hours will normally be Tuesday – Friday 9.00-17.00 however, with due notice, some evening and weekend production work may be requested. An independent research project assignment runs throughout the duration of the module. You are required to research and document an aspect of your specialist subject in depth looking at some or all of the following: - • The background and history of a technique, a process, a piece of work • The practical processes involving in making a specific piece of work • Analysis of new materials, techniques and processes Key Dates Term 1 Week 2: Submission of research pro-forma Term 1 Week 7: Progress presentation The progress presentation will be a 6-minute presentation. Please make sure you have prepared and set up your presentation in advance. Term 2 Week 1: Final submission of research project assignment.	

Assessment Outline	
Formative feedback Description and timeline	• Verbal feedback during practice and project work • Verbal and written tutorials
Summative assessment Description	Assessment 1: Observation of practice Assessed LOs: LO1 With guidance apply a high level of intermediate practical and creative skills required to realise performance design. LO2 Work collaboratively as an effective member of a team in realising performance related designs. LO3 Evidence of an understanding of the duties and responsibilities of the production artist in your major subject. Assessment 2: Research Assignment Assessed LOs: LO4 Document and evaluate research in major subject.
Feedback methods	• Summative Outcome Grade • Summative Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • A high level of intermediate knowledge of safe and appropriate production arts practice within major subject • Effective and creative contribution to the production process.
Assessment 2 Criteria	Assessors will look for: • Depth of research/investigation • The range of research/investigation tools employed. • Referencing of intellectual property of materials used
Resources	
Essential • Resources/materials will be provided.	
Recommended • Indicative Reading – see Moodle. • Discipline specific tools as recommended by department.	
Other Information	Full details of the delivery pattern/timetable/assigned groups will be provided on the relevant Moodle page. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design Students Team subject channel.
Next Steps	On successful completion of this module, you will proceed to: • Major Subject 3

Module descriptor

Module Title	The Production Context (extended)
SCQF Level	8
Credit Rating	40
Total notional student effort hours	400
Status (Core/Option/CRSC)	Core Option Credit rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design, Year 2
Pre-requisites	Fundamentals of Design
Co-requisites	None
Anti-Requisites	NA
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to enable you to broaden your understanding of designing for a range of genres and visual languages, and to develop a practical understanding of the impact of design solutions on the technical and management production team. (This module's extended format excludes undertaking the PAD L2 Minor Subject module.) The module's main projects are the creation of two full theoretical production designs, a research project, and a joint investigative stagecraft project. This module builds on the theoretical design projects which you have undertaken in module <i>Fundamentals of Design</i>, on the research projects of that module, and on the skills and knowledge developed in related projects such as the Design Rotation in module <i>Introduction to Production Processes</i>. The module helps prepare you to address effectively the further demands of the tasks and projects of the subsequent L2 core Design module <i>Design in Practice</i>.
Learning Modes	Hours
Seminar	12

Directed Study	250
Independent Study	138
Total notional student effort hours	400
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	With guidance, apply intermediate level skills in a safe and appropriate manner, producing and communicating two creative production designs from drama texts.
LO2	Conduct and document an investigation into a range of design genres.
LO3	Collaboratively show an intermediate level understanding of technical stagecraft from a design perspective.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice. • 60%
Assessment 2, Type, scope and Weighting	You will be assessed through: Presentation. • 20%
Assessment 3, Type, scope and Weighting	You will be assessed through: Group presentation. • 20%

Delivery and Assessment

Module Coordinator	Robin Peoples
Module schedule 2025-26	
The Module runs from Tues of Wk1 T1 to Fri of Wk2 T2. The module comprises four main projects: <i>Production Design Project 1</i>, which is primarily a design project; <i>Genres Research Project</i>, which is primarily a research and documentation project; <i>Stagecraft Project</i>, which is primarily an investigation, documentation and presentation project; and <i>Production Design Project 2</i>, which is primarily a design project. Design Project Outline, <i>Production Design Project 1</i>. This design project runs from Tues of Wk1 T1 to Thurs of Wk6 T1, in parallel with the <i>Genres Research Project</i> and contributes to Assessment 1 You will create a full design concept and a collection of design artefacts for a theoretical production of <i>Macbeth</i> by William Shakespeare. The project work requires a thorough analysis of the text and its themes, research into relevant contexts such as genre, period, style, and other relevant factors, and detailed consideration of the practical implementations for the staging of your design.	

Dates to note: you will share your production concept with your Design lecturer at an informal Concept meeting on Fri of Wk1 T1; and you will deliver a formal White Card [Green Card] design presentation on Thurs of Wk3 T1, and a **formal Final design presentation on Thurs of Wk6 T1.**

Research and Documentation Project Outline, Genres Research Project.

This project runs from Tues of Wk1 T1 to Fri of Wk6 T1, in parallel with the *Production Design Project* and leads to Assessment 2.

For this project you will explore all of the following genres: *Avant-garde; Burlesque; Black Light; Café Theatre; Vaudeville; Mime; Devised; Improvised; Realism; Musical Theatre; Music Hall; Pantomime; Site Specific; Theatre of the Absurd; Circus/Street Theatre*

Part 1, Written Exploration: You will provide a written and illustrated documentation of evidence of your exploration into each of the listed genres, including at least one image of a realised production in each genre.

Part 2, Presentation: You will now narrow your focus to the work of one leading exponent (an individual creative practitioner or a company) of your chosen genre and present your research results in a ten minute presentation in a format of your choice.

Date to note: submission of written work, by 2pm, Fri of Wk6 T1; **presentation, 2pm, Fri of Wk6 T1.**

Investigation, Documentation and Presentation Project Outline, Stagecraft Project.

This project runs from Tues of Wk8 T1 to Fri of Wk11, T1 and leads to Assessment 3

For this project you will investigate technical stagecraft as it affects, informs and empowers designers in the origination of stage settings, and as it affects the ultimate realisation of these designs by a production technology and stage management team.

You will investigate a recent student-designed realized RCS production. Your output will be a collaboratively produced visual documentation, including film, that seeks to address the following questions:

- How well has the design responded to the physical limitations of the space?
- How well has the design responded to the technical limitations of the space?
- What technical challenges has the design given rise to, and how have they been addressed?
- What and where were the major pressure points for SM, TSM, LX, Sound, Wardrobe, performers, director, designer?
- Is there any way these pressure points could be avoided, particularly from a design perspective?
- How effective has been the communication between the teams involved in staging the production, and what systems have evolved to maximise good communication?
- What design, technical or organisational compromises have had to be made between the start of the production period and the opening of the show, and why have these been necessary?
- What key decisions have been made by the designer during the production period, and how has this impacted the technical departments?
- How has the LD responded to, for example, the needs of the director, the PLX workloads, the intentions of the set and costume designer? What have been the LD's main challenges for this production, and how have they been met?

You will be awarded a group mark for this project.

Date to note: You will present your work as a group at **2pm on Fri of Wk11, T1.**

Design Project Outline, Production Design Project 2.

This design project runs from Tues of Wk1 T2 to Fri of Wk4 T2, in parallel with the *Genres Research Project* and contributes to Assessment 1.

You will create a full design concept and a collection of design artefacts for a theoretical production identified and chosen in negotiation with your Lecturer.

The project work requires a thorough analysis of the chosen text and its themes, research into relevant contexts such as genre, period, style, and other relevant factors, and detailed consideration of the practical implementations for the staging of your design.

Dates to note: you will share your concept with your Design lecturer at an informal Concept meeting on Fri of Wk2 T2; and you will deliver a **formal Final design presentation on Fri of Wk4 T2.**

Assessment Outline	
Formative feedback Description and timeline	Production design projects: verbal formative feedback provided on a regular basis through continuing observation of practice, throughout the process from concept to Final Presentations. Research and documentation project: verbal formative feedback on a regular basis through observation of practice. Investigation, documentation and presentation project: written formative feedback for Green Card (White Card) Presentation.
Summative assessment Description	Assessment 1: Observation of practice. Assessed LOs: LO1 With guidance, apply intermediate level skills in a safe and appropriate manner, producing and communicating two creative production designs from drama texts Assessment 2: Presentation. Assessed LOs: LO2 Conduct and document an investigation into a range of design genres. Assessment 3: Group Presentation. Assessed LOs: LO3 Collaboratively show an intermediate level understanding of technical stagecraft from a design perspective.
Feedback methods	Production design projects: written summative feedback and assessment for Final Presentations. Research and documentation project: written summative feedback and assessment of research documentation. Investigation, documentation and presentation project: written summative feedback and assessment for Final Presentation.

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Application of intermediate level skills in a safe and appropriate manner, producing two creative production designs from drama texts.
Assessment 2 Criteria	Assessors will look for: Evidence and application of conducting and documenting an investigation into a range of design genres.
Assessment 3 Criteria	Assessors will look for: Demonstration of an understanding of technical stagecraft from a design perspective.
Resources	
Essential Design Base materials, tools and facilities. Research facilities online and via the Library. Access to informal communication with production managers and with production and technical departments.	
Recommended Access to broad contextual reading of dramatic literature, history of art movements and schools, history of cultural developments, history of theatre development and related artforms, theatrical terminology. Consult the reading lists in your handbook and in your Design Team.	
Other Information	
Next Steps	Design in Practice

Module descriptor

Module Title	Minor Subject 2
SCQF Level	8
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 2
Pre-requisites	Minor Subject 1
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is an opportunity to enable you to develop foundation level creative skills and techniques in your minor subject and apply them safely and appropriately in a practical context. You may take on an assistant role on realised productions/projects in your minor subject. It is designed to build on the Minor Subject 1 experience from Level 1
Learning Modes	Hours
Supervised/Taught Group Activities	50
Directed Study	50
Total notional student effort hours	100
Learning Outcomes On successful completion of this module you will be able to:	
LO1	Understand the duties and responsibilities of the production artist or designer in minor subject.
LO2	Collaborate safely in the realisation of performance related designs in a minor subject.
LO3	Apply foundation level skills in the realisation of performance related designs in a minor subject

Assessment

Assessment 1, Type, scope and Weighting

You will be assessed through:

Observation of practice

Pass/ Fail

Delivery and Assessment

Module Coordinator

Gary Fry

Module schedule 2025-26

The Minor Subject 2 module runs in a four-week block: weeks 1 to 4, in Term 2

During the 4 weeks of the module, you will be based in your major subject workshop(s)
Workshop hours will normally be Tuesday – Friday - 9.00-17.00 however, with due notice, some evening and weekend production may be requested.

You can only choose Minor Subject 2 in the same subject as your Minor Subject 1 in Level 1

Assessment Outline

Formative feedback description and timeline

You will receive verbal feedback from staff during supervised/taught activities.

Summative assessment Description

Assessment 1: Observation of Practice

Assessed

LO1: Evidence an intermediate level of understanding of the duties and responsibilities of the production artist or designer in your minor subject.

LO2: Collaborate safely in realising production designs/projects in your minor subject.

LO3: Apply foundation level practical and creative skills in a production/project context in your minor subject.

Feedback methods

Summative - written report

Assessment Criteria

Assessment 1 Criteria

Assessors will look for:

Evidence of a foundation level knowledge of safe and appropriate production arts or design practice within a minor subject

Resources

Essential

Subject specific Workshop access
Resources/materials will be provided by each department as required.

Recommended

Discipline specific tools as recommended by Department.

Other Information

Full details of the delivery pattern/timetable will be provided on the relevant Moodle page.
More granular description of assessment criteria related to individual disciplines can be found in the [BA Production Arts and Design TEAM](#) subject channel.

Next Steps

Core electives - Minor Subject (20) or Minor Subject (30)

Module descriptor

Module Title	Major Subject 3
SCQF Level	Level 8
Credit Rating	40
Total notional student effort hours	400
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below:
Pre-requisites	BA Production Arts and Design Year 2
Co-requisites	Major Subject 2 or Major Subject 2 (extended)
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module in your major subject builds on the skills developed in Major Subject 2 (Costume Construction, Prop Making, Scenic Art or Set Construction), as a continuing process of developing your focused and specialised production arts practice. The module aims to support your transition to Major Subject Module 4, and also aims to introduce the skills required for independent freelance professional practice after graduation and includes basic management understanding in your subject area.
Learning Modes	Hours
Supervised / Taught group activity	273
Tutorials	1.5
Independent Study	125.5
Total notional student effort hours	400
Learning Outcomes	
LO1	Safely apply intermediate level practical and creative skills required to realise performance related designs in your major subject.
LO2	Evidence a functional understanding of effective project management in your major subject

LO3	With guidance produce accurate resource projections for an identified piece of work appropriate to your major subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice • 80%
Assessment 2, Type, scope and Weighting	You will be assessed through: Two Assignments • 20%

Delivery and Assessment

Module Coordinator	Edward Howat
Module schedule 2025-26	
This module aims to enable you to evaluate and develop intermediate skills and techniques in your major subject and apply them in a practical and creative context. This module runs from Term 2 week 6, for 14 weeks. You will engage in suitable performance related design work, project work and classes as scheduled, and as determined by your subject lecturer. During the 14 weeks of the module, you will be based in your Major subject workshop/s Workshop hours will normally be Tuesday – Friday - 9.00-17.00 however, with due notice, some evening and weekend production may be requested. You may have the opportunity to work on and contribute to a live production or develop your skills through project work. You may achieve your learning outcomes through a blend of project based and performance related work. You will be expected to work as part of a functional team, communicating with your peers, and with others at a meaningful level. This module will include a study of organisational and management processes within your major subject area and the development of collaborative skills in the production/workshop context. You will be expected to create a management study document through the observation and investigation of an aspect of a production, or a component of a production. This must be agreed with your subject lecturer. You will also create, with guidance, an itemised costing and an Invoice to Client, estimating time, costs and resources for a freelance project. This must be agreed with your subject lecturer. Key Dates Term 2 / Week 6 – Friday Submission of management assignment Term 3 / Week 6 – Friday Submission of costings assignment	

Assessment Outline	
Formative feedback Description and timeline	• Verbal feedback during practice and project work • Verbal and written tutorials
Summative assessment Description	Assessment 1: Observation of practice Assessed LOs: LO1 Show evidence of the application of your craft skills at an intermediate level in your contribution to performance related design and/or project work, that addresses timescale, practical planning and teamwork. Assessment 2: Documentation Assessed LOs: LO2 Demonstrate a functional understanding of workshop or project management in your Major Subject LO3 Demonstrate a functional understanding of workshop or project management in your Major Subject
Feedback methods	• Summative Outcome Grade • Summative Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Intermediate discipline competency and skills development. • Self-management of workload and deadlines. • Demonstrated understanding of proper workshop practice, including relevant health & safety. • Effective communication skills. • Supportive teamwork
Assessment 2 Criteria	Assessors will look for: • Basic documentation of the management and resourcing of a component of a realised production. • Rudimentary understanding of the essential principles of resource costings as applicable to major subject
Resources	
Essential	
Resources and materials will be provided.	
Recommended	
• Indicative Reading – see Moodle. • Discipline specific tools as recommended by Department.	

Other Information	Full details of the delivery pattern/timetable will be provided on the relevant Moodle page. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design TEAM subject channel.
Next Steps	Major Subject 4

Module descriptor

Module Title	Design in Practice
SCQF Level	8
Credit Rating	40
Total notional student effort hours	400
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 2
Pre-requisites	The Production Context/The Production Context (Extended)
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to enable you to continue developing and enhancing your analytical, conceptual, and practical skills and techniques in design, working in response to dramatic texts, to explore the role of the designer in the production phase, and to further your research and visual communications skills. The module's main projects are the creation of a full production design, either theoretical or realised, and a research and graphics project. This module builds on the theoretical design project(s) which you have undertaken in module <i>The Production Context/The Production Context (Ext'd)</i>, on the research projects of that module, and on the skills and knowledge developed in related modules such as <i>Visual Communication</i>. The module helps prepare you to address effectively the advanced demands of the tasks and projects of the L3 core Design module <i>The Designer</i> and of related L3 modules such as <i>Personal Project</i>.

Learning Modes	Hours
Seminar	14
Directed Study	120
Independent Study	266
Total notional student effort hours	400
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Apply creative and practical skills in a theoretical design, or in a realised design, for performance in a safe, appropriate and sustainable manner.
LO2	Evidence an understanding and appreciation of historical period styles, and of graphic composition and illustration.
LO3	With support, analyse and anticipate design challenges for performance, effectively resolving design challenges, in a complex and dynamic production planning environment in a range of contexts, including maintaining the integrity of your design through effective planning, problem-solving, communication and negotiation.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice • 85%
Assessment 2, Type, scope and Weighting	You will be assessed through: Documentation Assignment • 15%

Delivery and Assessment

Module Coordinator	Robin Peoples
Module schedule 2025-26	
The module spans fourteen weeks, from Tues of Wk6 T2 to Fri of Wk8 T3. The module comprises two main projects: <u>Production Design Project</u>, which is primarily a design project; and <u>Period Styles Portfolio</u>, which is primarily a research and graphics project. Design Project Outline, <u>Production Design Project</u>. This design project offers you the opportunity either to design a further theoretical production design or to design your first realised production design and leads to Assessment 1	

The decision on which route you will undertake will be subject to consultation and discussion with your subject lecturer, and will depend on the individual developmental circumstances of your own learning journey.

If you follow the **theoretical production design route**, the *Production Design Project* runs from Tues of Wk6 T2 to Fri of Wk8 T3. You will create a full design concept and a collection of design artefacts for a theoretical production of a text chosen as relevant to your individual learning journey and selected as a result of consultation between you and your Design lecturer.

The project work requires a thorough analysis of the text and its themes, research into pertinent contexts such as genre, period, style, and other relevant factors, and detailed consideration of the practical implementations for the staging of your design.

Dates to note you will share your production concept with your Design lecturer at an informal Concept meeting on Fri of Wk7 T2; and you will deliver a formal White Card [Green Card] design presentation on Fri of Wk11 T2, and a formal Final design presentation on Fri of Wk8 T3.

If you follow the **realised production design route**, your *Production Design Project's* schedule will be linked to the overall throughput of the CPU general scheduling for RCS realised productions, and specifically to where your realised production sits in that overall throughput. You will design a realised production for one of the performance programmes, including Acting, Performance in BSL & English, Musical Theatre, Filmmaking, Classical & Contemporary Text, or another programme, as individually negotiated.

In advance of the production and rehearsal period, you will engage in a collaborative creative process of interpretation and conceptualisation with your director, then also with other relevant creative staff and your production manager, leading to an initial informal Concept Meeting, scheduled by your PM. The process will continue with the further refinement of the design, and based on the agreed artistic concept, you will produce a full collection of design artefacts, which you will present at a formal Green Card (previously known as White Card) Presentation, and at a formal Final Presentation, as scheduled by your PM.

Throughout the whole of this process, you will liaise with all relevant production and technical departments, and you will make artistic and practical decisions, primarily in collaboration with your director and your production manager, engaging in the pragmatic resolving and managing of design and production planning challenges which may arise in the complex and dynamic production planning process, including maintaining the integrity of your design through effective management of resources, planning, professional conduct, problem-solving, communication and negotiation.

(You will document your creative and planning journey, and this documentation will constitute elements of a management portfolio, which will be completed in the subsequent production, rehearsal and performance stages, and which ultimately will be presented as part of L3 module *The Designer*. Beyond Final Presentation, your show's continued production process culminating in the realised staging will happen in L3 module *The Designer*.)

Documentation Assignment (Research and Graphics) Period Styles Portfolio.

This project runs from Tues of Wk6 T2 to Fri of Wk10 T2 and leads to Assessment 2.

This project enables you to develop and augment your understanding of period styles, and to enhance your graphic compositional and illustrative skills. You will create one

drawing for each of the periods indicated below. Each drawing must incorporate at least one person in the dress of the period, at least one item of furniture of the period, and an interior of the period.

Greek Classical, Elizabethan, Regency, Victorian, Art Nouveau, 1940s, 1960s, the year you were born.

Date to note: submission of portfolio of drawings, 2pm, Fri of Wk10 T2.

Assessment Outline

Formative feedback Description and timeline	Design project: verbal formative feedback provided on a regular basis through continuing observation of practice, throughout the process from concept to Final Presentation. Research and graphics project: verbal formative feedback on a regular basis through observation of practice. Design project: written formative feedback for Green Card (White Card) Presentation.
Summative assessment Description	Assessment 1: You will be assessed through continuing observation of practice. Assessed LOs: LO1, LO3 Assessment 2: You will be assessed through documentation of portfolio of drawings. Assessed LOs: LO2
Feedback methods	Written summative feedback and assessment for Final Presentation. Written summative feedback and assessment of portfolio of drawings of period styles.

Assessment Criteria

Assessment 1 Criteria	Assessors will look for: Application of advanced level creative and practical skills in the conception and planning of design for performance in a safe, appropriate and sustainable manner.
Assessment 2 Criteria	Assessors will look for: Evidence and application of an understanding and appreciation of historical period styles, and of graphic composition and illustration.

Resources

Essential

Early and regular availability of director for timeous and productive creative conversation and collaboration.

Design Base materials, tools and facilities.

Research facilities online and via the Library.

Access to communication with production manager and with production and technical departments.

Recommended

Access to broad contextual reading of dramatic literature, history of art movements and schools, history of cultural developments, history of theatre development and related artforms, theatrical terminology. Consult the reading lists in your handbook and in your Design Team.

Other Information	
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Next Steps	On successful completion of this module, you normally expect to progress to module <i>The Designer</i> .
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5.3 SCQF Level 9

Level Coordinator & Transition Tutor – Gary Fry

Module Coordinators

Module Title	Module Coordinator
The Emerging Professional	Christine Murphy
Major Subject 4	Zander Lee
The Designer	Robin Peoples

Module descriptor

Module Title	The Emerging Professional
SCQF Level	9
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 3
Pre-requisites	Self-Awareness and Promotion
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is the third module in your personal and professional development journey, following on from Self-Awareness and Promotion, preparing you for the transition into employment/self-employment. You will focus on the key employability skills required for self-employment such as online portfolios, CVs, interview techniques, developing your existing online portfolio and curriculum vitae to an advanced level, complete your reflective journey and set goals for the future beyond graduation.
Learning Modes	Hours
Directed/Independent Study	96
Group Activities	4
Total notional student effort hours	100
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Evidence professional level self-promotion skills in an online environment using appropriate referencing and image selection
LO2	Reflect effectively on your learning journey and your own practice, identifying personal strategies and goals as part of your Continued Professional Development

Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Digital Portfolio Assignment • Pass/Fail
Assessment 2, Type, scope and Weighting	You will be assessed through: Reflective Summary & Goal Statement • Pass/Fail (1000 words)

Delivery and Assessment

Module Coordinator	
Module schedule 2025-26	
This module begins in Term 1 (week 1) and, after an initial module briefing, continues to Term 3 (week7). After the initial module briefing you will spend your time refining and developing your CV and online portfolio of work and continuing your reflective journey. You are expected to arrange a 'mock' interview with a suitable professional in your discipline and include reflection on this within your reflective summary submission. You will continue with your reflective practice culminating in a summary of the key learning points from your continuing journey, supplemented by and linked to a personal goals statement. In Term 2 you will attend a Freelance Tax session and a midpoint catch-up session, allowing an opportunity to check progress and respond to any queries. Your subject lecturer /module coordinator can be contacted at any point throughout the year if you require support with any aspects of the work/submission.	
Assessment Outline	
Formative feedback Description and timeline	Verbal feedback as requested.
Summative assessment Description	Assessment 1: Digital portfolio. Assessed LOs: LO1 Evidence professional level self-promotion skills in an online environment using appropriate referencing and image selection. Assessment 2: Reflective Summary & Goal Statement LO2 Reflect effectively on your learning journey and your own practice, identifying personal strategies and goals as part of your Continued Professional Development
Feedback methods	Summative Outcome (Pass/Fail) Written summative statement

Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: A fully populated online portfolio evidencing self-promotion, developed skills and conforming to copyright and accreditation conventions. A fully populated and current CV evidencing relevant experience, skills and ambitions.
Assessment 2 Criteria	Assessors will look for: Evidence of an established reflective practice including the synthesis of learning experiences and development needs referencing interview preparation and performance and readiness for employment A demonstration of how personal goal setting is being used to enhance continued professional development planning.
Resources	
Essential	
Computer access	
Recommended	
Other Information	Further detailed briefings can be found on the relevant Moodle page.
Next Steps	

Module descriptor

Module Title	Major Subject 4
SCQF Level	9
Credit Rating	60
Total notional student effort hours	600
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 3
Pre-requisites	Major Subject 3
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	As the final module in the Major subject modules. This module aims to enable you to consolidate, evaluate and apply the skills required to undertake a senior role in your specialist production arts practice at an advanced level, safely, appropriately, and sustainably. This will include work related to performance design/projects, communication and management skills within the production context and a freelance costing assignment. You will be expected to work as part of a functional team, communicating with your peers, and with others at a meaningful level.
Learning Modes	Hours
Supervised / Taught group activity	534
Tutorials	6
Directed Study	60
Total notional student effort hours	600

Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Exercise autonomy and initiative in applying advanced level practical and creative skills in the realization of performance related designs / projects in your major subject.
LO2	Evidence of a critical understanding of the role of a production artist and, where appropriate and with guidance, manage ethical and professional issues, such as financial and environmental sustainability.
LO3	Apply effective leadership, communication, and interpersonal skills in a senior role.
LO4	Present accurate resource projections for an identified piece of work appropriate to your major subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice • 85%
Assessment 2, Type, scope and Weighting	You will be assessed through: Freelance Costings Assignment • 15%

Delivery and Assessment

Module Coordinator	Zander Lee
Module schedule 2025-26	
This 15-week module is designed to fit around and facilitate the management and the work placement modules in this level, providing flexibility and the opportunity to plan your own pathway through your final year studies, with your subject lecturer. You will also create an itemised costing and an Invoice to Client, estimating time, costs and resources for a freelance project. This must be agreed with your subject lecturer. Your submission date will be negotiated with your subject lecturer based on your Major Subject 4 individual delivery pattern.	
Assessment Outline	
Formative feedback Description and timeline	• Verbal feedback during practice and project work as required. • Verbal and written tutorials

Summative assessment Description	Assessment 1: Continuous Observation (Skills Competency) Assessed LOs: LO1 Apply advanced level practical and creative skills in the realisation of performance related designs in your major subject. LO2 Evidence of an understanding of the duties and responsibilities of the production artist in the area of major subject. LO3 Apply effective leadership, communication, and interpersonal skills in a senior role. Assessment 2: Other documentation (Freelance costing exercise) Assessed LOs: LO4 Present accurate costings and an invoice for an identified piece of work appropriate to subject.
Feedback methods	• Summative Outcome Grade • Summative Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Advanced discipline competency and skills development. • Effective self-management of workload and deadlines. • Comprehensive understanding of proper workshop practice, including relevant health & safety. • Developed communication skills. • Supportive teamwork
Assessment 2 Criteria	Assessors will look for: • Comprehensive understanding of the essential principles of resource costings as applicable to major subject
Resources	
Essential Resources and materials will be provided.	
Recommended • Indicative Reading – see Moodle • Discipline specific tools as recommended by Department.	
Other Information	The delivery pattern/timetable will be planned with your subject lecturer. A more granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design Students Team subject channel.

Module descriptor

Module Title	The Designer
SCQF Level	9
Credit Rating	60
Total notional student effort hours	600
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 3
Pre-requisites	Design in Practice
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to enable you to develop a full understanding of the role of the designer on a realised production by undertaking all relevant creative, practical, management and leadership responsibilities from generation and conception, through the development of a complete design, to the full realisation of the work in performance, with due consideration afforded to aesthetic creation aligned with safe and sustainable working practices. This module provides you with the opportunity to collaborate conceptually and artistically with a professional director and other core creative staff, and practically and managerially with a professional production manager and with the full range of production and technical departments. This module builds on the theoretical and/or realised design projects which you have undertaken in module <i>Design in Practice</i>, and draws on and enhances the skills and knowledge which you have developed in other related modules such as <i>Visual Communication</i>.

Learning Modes	Hours
Seminar	15
Directed Study	150
Independent Study	435
Total notional student effort hours	600
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Consistently, and where appropriate, autonomously apply advanced creative and practical skills in realised design for performance in a safe, appropriate and sustainable manner.
LO2	Undertake and document effective management and leadership responsibilities integral to the role of the designer in the realisation of a performance project.
LO3	Effectively resolve design challenges, in a complex and dynamic production environment in a range of contexts, including maintaining the integrity of your design through effective management of resources, planning, professional conduct, problem-solving, communication and negotiation.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice. • 85%
Assessment 2, Type, scope and Weighting	You will be assessed through: Documentation Assignment • 15%

Delivery and Assessment

Module Coordinator	Robin Peoples
Module schedule 2025-26	
This module's schedule is linked to the overall throughput of the CPU general scheduling for RCS realised productions, and specifically to where your realised production sits in that overall throughput. You will design a realised production for one of the performance programmes, including Acting, Performance in BSL & English, Musical Theatre, Filmmaking, Classical & Contemporary Text, or another programme, as individually negotiated.	

In advance of the production and rehearsal period, you will engage in a collaborative creative process of interpretation and conceptualisation with your director, then also with other relevant creative staff and your production manager, leading to an initial informal Concept Meeting, scheduled by your PM. The process will continue with the further refinement of the design, and based on the agreed artistic concept, you will produce a full collection of design artefacts, which you will present at a formal Green Card (previously known as White Card) Presentation, and at a formal Final Presentation, as scheduled by your PM. Throughout the whole of this process, you will liaise with all relevant production and technical departments, and this process will continue into the production and rehearsal period, covering activities such as production meetings, fittings, workshop and rehearsal monitoring, and related responsibilities. You will be involved as appropriate in production week, plotting sessions, technical rehearsals, and dress rehearsals, leading to the run of performances.

Throughout the process you will make artistic and practical decisions, primarily in collaboration with your director and your production manager, and you will engage in the pragmatic resolving and managing of design and production challenges which may arise in the complex and dynamic production process, including maintaining the integrity of your design through effective management of resources, planning, professional conduct, problem-solving, communication and negotiation.

Assignment: You will document this dynamic creative and practical journey, and you will present your documentation, in the form of a management portfolio, two weeks after the performances have concluded.

Assessment Outline

Formative feedback Description and timeline	Verbal formative feedback provided on a regular basis through continuing observation of practice, throughout the process from conception to performance. Written formative feedback for Green Card (White Card) presentation.
Summative assessment Description	Assessment 1: Observation of practice Assessed LOs: LO1 Consistently, and where appropriate, autonomously apply advanced creative and practical skills in realised design for performance in a safe, appropriate and sustainable manner. LO2 Undertake and document effective management and leadership responsibilities integral to the role of the designer in the realisation of a performance project LO3 Effectively resolve design challenges, in a complex and dynamic production environment in a range of contexts, including maintaining the integrity of your design through effective management of resources, planning, professional conduct, problem-solving, communication and negotiation. Assessment 2: Documentation Assignment Assessed LOs: LO2 Undertake and document effective management and leadership responsibilities integral to the role of the designer in the realisation of a performance project

Feedback methods	Written summative feedback and assessment for Final presentation. Written summative feedback and assessment for management portfolio.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Application of advanced level creative and practical skills in the conception, planning and realisation of design for performance in a safe, appropriate and sustainable manner.
Assessment 2 Criteria	Assessors will look for: Undertaking and documenting effective management and leadership skills and responsibilities integral to the role of the designer in the realisation of a performance project. Documentation should include elements such as email communication, time planning, budget tracking, meetings records, production information, and other relevant considerations.
Assessment 3 Criteria	Assessors will look for: Effectively resolving design challenges, in a complex and dynamic production environment in a range of contexts, including maintaining the integrity of your design through effective management of resources, planning, professional conduct, problem-solving, communication and negotiation.
Resources	
Essential Early and regular availability of director for timeous and productive creative conversation and collaboration. Design Base materials, tools and facilities. Research facilities online and via the Library. Access to communication with production manager and with production and technical departments.	
Recommended Access to broad contextual reading of dramatic literature, history of art movements and schools, history of cultural developments, history of theatre development and related artforms, theatrical terminology. Consult the reading lists in your handbook and in your Design Team.	
Other Information	
Next Steps	

SCQF Level Nine Core Elective Module Descriptors**Module Coordinators**

Module Title	Module Coordinator
Work Placement 10	Ros Maddison
Work Placement 20	Ros Maddison
Workshop Management 20	Ros Maddison
Workshop Management 30	Ros Maddison
Negotiated Project 10	Ros Maddison
Negotiated Project 20	Ros Maddison
Minor Subject (Production Arts) 20	Gary Fry
Minor Subject (Production Arts) 30	Gary Fry
Minor Subject (Design)	Robin Peoples

You may choose which module to take to make up the remaining 40 credits in Level Three:

- All students must take one Work Placement module.
- Workshop Management modules are only available for Production Arts students.
- Minor Subject (Production Arts) and (Design) modules refer to the minor subject taken in previous years of study.

Module descriptor

Module Title	Work Placement 10
SCQF Level	9
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 3
Pre-requisites	None
Co-requisites	The Emerging Professional
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is part of your core electives in level three when you are required to take at least 10 credits of work placement activity. You will identify, negotiate, and fulfil a two-week work placement within a chosen professional environment. In tandem with your personal development activities in The Emerging Professional module, you will also be required to consider the operational context of the work environment and your effectiveness within it.
Learning Modes	Hours
Directed Study	70
Independent Study	30
Total notional student effort hours	100
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Show an understanding of the operational practice within an identified professional workplace including resource management and employment processes.
LO2	Identify professional standards applied in the industry and evaluate how they relate to your own practise and your readiness for employment.

Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Presentation (Written or Verbal) Pass/Fail (1000 words or 20 minutes)

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
This module normally runs for two weeks at an identified point in Level Three, as negotiated with your subject lecturer. In advance of this period, you will identify an industry-based employer and negotiate the details of the work placement with them. You will be required to propose and negotiate the specific aims and learning outcomes of the work placement with your proposed work placement provider and have this approved by both your subject lecturer and your Head of Department using the Work Placement Approval form. You will then undertake the work placement. As well as engaging in relevant activities as directed by your placement host, you will investigate professional standards and practices, and the professional environment in which your employer operates. Your research findings and personal reflections will be synthesised and presented in a report (either written or verbal) at the end of the placement. The report will be assessed by your subject lecturer and moderated by the module coordinator.	
Assessment Outline	
Formative feedback Description and timeline	Verbal feedback as appropriate from placement host Midpoint check in with subject lecturer
Summative assessment Description	Assessment 1: Presentation Assessed LOs: LO1 Show an understanding of the operational practice within an identified professional workplace including resource management and employment processes. LO2 Identify professional standards applied in the industry and evaluate how they relate to your own practise and your readiness for employment.
Feedback methods	Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: A detailed analytical evaluation including visual documentation of your experiences and observations in the context of your chosen professional working environment.

	Understanding employment practices and reflection on readiness for employment.
Resources	
Essential	
Personal finance to support travel/living costs as required (responsibility of student)	
PPE relevant to placement	
Recommended	
Personal specialist tools as appropriate.	
Other Information	
Next Steps	

Module descriptor

Module Title	Work Placement 20
SCQF Level	9
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 3
Pre-requisites	None
Co-requisites	The Emerging Professional
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is part of your core electives in level three when you are required to take at least 10 credits of work placement activity. You will identify, negotiate, and fulfil a two-week work placement within a chosen professional environment. In tandem with your personal development activities in The Emerging Professional module, you will also be required to consider the operational context of the work environment and your effectiveness within it.
Learning Modes	Hours
Directed Study	140
Independent Study	60
Total notional student effort hours	200
Learning Outcomes	
On successful completion of this module you will be able to:	
LO1	Show a detailed understanding of the operational practice within an identified professional workplace including resource management and employment processes.
LO2	Identify and analyse professional standards applied in the industry and evaluate how they relate to your own practise and your readiness for employment.

Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Presentation (Written or Verbal) Pass/Fail (1500 words or 30 minutes)

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
This module normally runs for four weeks at an identified point in Level Three, as negotiated with your subject lecturer. In advance of this period, you will identify an industry-based employer and negotiate the details of the work placement with them. You will be required to propose and negotiate the specific aims and learning outcomes of the work placement with your proposed work placement provider and have this approved by both your subject lecturer and your Head of Department using the Work Placement Approval form. You will then undertake the work placement. As well as engaging in relevant activities as directed by your placement host, you will investigate professional standards and practices, and the professional environment in which your employer operates. Your research findings and personal reflections will be synthesised and presented in a report (either written or verbal) at the end of the placement. The report will be assessed by your subject lecturer and moderated by the module coordinator.	
Assessment Outline	
Formative feedback Description and timeline	Verbal feedback as appropriate from placement host Midpoint check in with subject lecturer
Summative assessment Description	Assessment 1: Presentation Assessed LOs: LO1 Show a detailed understanding of the operational practice within an identified professional workplace including resource management and employment processes. LO2 Identify and analyse professional standards applied in the industry and evaluate how they relate to your own practise and your readiness for employment.
Feedback methods	Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: A detailed analytical evaluation including visual documentation of your experiences and observations in the context of your chosen professional working environment. Understanding employment practices and critical reflection on readiness for employment.

Resources	
Essential	
Personal finance to support travel/living costs (responsibility of student)	
Recommended	
Other Information	
Next Steps	

Module descriptor

Module Title	Workshop Management 20
SCQF Level	9
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts & Design Year 3
Pre-requisites	Major Subject 3
Co-requisites	Major Subject 4 Work Placement 10 or 20
Anti-Requisites	Workshop Management 30
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to offer the opportunity for you to manage a small-scale production process in your major area of study, enhancing your existing knowledge as a production artist and broadening your understanding of the production process.
Learning Modes	Hours
Supervised/Taught Group Activity	150
1:1 Tutorials/Lessons	4
Independent Study	46
Total notional student effort hours	200
Learning Outcomes	
LO1	Apply advanced skills in leading the realisation of performance designs for a small scale production.
LO2	Undertake management and leadership responsibilities associated with role of the production artist in the realisation of a small-scale production.
LO3	Document management process for a small-scale production.

LO4	Identify future strategies for effective management and leadership for a small-scale production.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice • 60%
Assessment 2, Type, scope and Weighting	You will be assessed through: Documentation Assignment • 40%

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
Across a period of approximately eight weeks (as defined by the production and agreed with your lecturer) you will operate as the workshop manager as relevant to your major subject and will develop a full understanding of leadership and management through taking responsibility for costing, planning, implementing and supervising of a small-scale realised production. The module can run at any time of the year, depending on the production involved and therefore the whole year will be taken into consideration when scheduling. An individual schedule incorporating Major Subject 4 and a further 20 credits of elective study, including a Work Placement, will be created by you and your subject lecturer at the start of the year.	
Assessment Outline	
Formative feedback Description and timeline	Verbal feedback through 1:1 tutorials and lessons as well as verbal advice and guidance throughout practical application.
Summative assessment Description	Assessment 1: Observation of Practice Assessed LOs: LO1 Apply advanced skills in leading the realisation of performance designs for a small-scale production LO2 Undertake management and leadership responsibilities associated with role of the production artist in the realisation of a small-scale production. Assessment 2: Documentation of process Assessed LOs: LO3 Document management process for a small-scale production LO4 Identify future strategies for effective management and leadership for a small-scale production

Feedback methods	Written Summative report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Evidence of knowledge and application of safe, sustainable and appropriate production arts management practice within major subject
Assessment 2 Criteria	Assessors will look for: - Documented evidence relating to all aspects of management process. - A personal statement referencing key points of learning from your experience in this role and identifying personal and professional development strategies for future management roles.
Resources	
Essential - E- Portfolio and Reflection on E-portfolio - Subject specific Workshop access - Digital design software	
Recommended Indicative Reading – see Moodle	
Other Information	This module is part of the BAPAD Programme Electives and must be taken in conjunction with Work Placement 10 to fulfil the required 40 credits of Core Elective in year 3.
Next Steps	

Module descriptor

Module Title	Workshop Management 30
SCQF Level	9
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts & Design Year 3
Pre-requisites	Major Subject 3
Co-requisites	Major Subject 4 Work Placement 10
Anti-Requisites	Workshop Management 20
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to offer the opportunity for you to manage a production workshop in your major area of study, enhancing your existing knowledge as a production artist and broadening your understanding of the production process.
Learning Modes	Hours
Supervised/Taught Group Activity	224
1:1 Tutorials/Lessons	6
Independent Study	70
Total notional student effort hours	300
Learning Outcomes	
LO1	Apply advanced skills in leading the realisation of performance designs for a large-scale production
LO2	Undertake management and leadership responsibilities associated with role of the production artist in the realisation of a large-scale production.

LO3	Document management process for a large-scale production
LO4	Identify future strategies for effective management and leadership for a large-scale production
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice • 60%
Assessment 2, Type, scope and Weighting	You will be assessed through: Documentation of process • 40%

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
Across a period of approximately twelve weeks (as defined by the production and agreed with your lecturer) you will operate as the workshop manager as relevant to your major subject and will develop a full understanding of leadership and management through taking responsibility for costing, planning, implementing and supervising of a large-scale realised production. The module can run at any time of the year, depending on the production involved and therefore the whole year will be taken into consideration when scheduling. An individual schedule incorporating Major Subject 4 and Work Placement 10 will be created by you and your subject lecturer at the start of the year.	
Assessment Outline	
Formative feedback Description and timeline	Verbal feedback through 1:1 tutorials and lessons as well as verbal advice and guidance throughout practical application.
Summative assessment Description	Assessment 1: Observation of Practice Assessed LOs: LO1 Apply advanced skills in leading the realisation of performance designs for a large-scale production LO2 Undertake management and leadership responsibilities associated with role of the production artist in the realisation of a large-scale production. Assessment 2: Documentation of process Assessed LOs:

	LO3 Document management process for a large-scale production LO4 Identify future strategies for effective management and leadership for a large-scale production
Feedback methods	Written Summative report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: Evidence of knowledge and application of safe and appropriate production arts management practice within major subject
Assessment 2 Criteria	Assessors will look for: - Documented evidence relating to all aspects of management process. - A personal statement referencing key points of learning from your experience in this role and identifying personal and professional development strategies for future management roles.
Resources	
Essential - E- Portfolio and Reflection on E-portfolio - Subject specific Workshop access - Digital design software	
Recommended Indicative Reading – see Moodle	
Other Information	This module is part of the BAPAD Programme Electives and must be taken in conjunction with Work Placement 10 to fulfil the required 40 credits of Core Elective in year 3.
Next Steps	

Module descriptor

Module Title	Negotiated Project 10
SCQF Level	9
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Level 3
Pre-requisites	
Co-requisites	
Anti-Requisites	
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module aims to offer you an opportunity to engage with an aspect of your subject that you wish to develop further. The project may be practical or theoretical, or both. You should participate in planning and consultation with your subject lecturer an/or assessor to ensure the project is well organised. In this module you will work mainly independently. You may seek support and guidance from your subject lecturer where appropriate. It is expected that the completed project will provide evidence of your learning and development that connects with your overall aims and ambitions. The module may be used to introduce entirely new learning.
Learning Modes	Hours
Independent study	95
Tutorials	5
Total notional student effort hours	100

Learning Outcomes

Students should work in partnership with their subject lecturer to construct the right learning outcomes for their project. You may choose how many learning outcomes are appropriate, but ideally no more than four.

LO1	As negotiated
LO2	As negotiated
LO3	As negotiated
LO4	As negotiated

Assessment:

Please state the *type* of assessment you wish to use (e.g. practical project, or documented research etc.).

Scope should show what size, and scale your submission is to be.

As this module has a Pass/Fail outcome, a weighting is not necessary

Assessment 1, Type, scope, and Weighting	You will be assessed through: As negotiated
Assessment 2, Type, scope, and Weighting	You will be assessed through: As negotiated

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
To be completed at any time during the year, by negotiation with your subject lecturer/assessor. Through this negotiation process you will ensure that learning outcomes, assessment modes and assessment criteria are constructively aligned and benchmarked against the SCQF 9 level descriptors as agreed with your subject lecturer/assessor.	
Assessment Outline	
Formative feedback Description and timeline	Verbal informal feedback during the project, usually at the students request.
Summative assessment Description	Assessment 1: As negotiated Assessed LOs: As negotiated Assessment 2: As negotiated Assessed LOs: As negotiated
Feedback methods	Written Report
Assessment Criteria	

Assessment 1 Criteria	Assessors will look for: As negotiated
Assessment 2 Criteria	Assessors will look for: As negotiated
Resources	
Essential As negotiated.	
Recommended As negotiated.	
Other Information	
Next Steps	

Module descriptor

Module Title	Negotiated Project 20
SCQF Level	Level 9
Credit Rating	20 Credits
Total notional student effort hours	200 Hours
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below:
	BA Production Arts and Design Year
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module aims to offer the production arts student an opportunity to engage with an aspect of their subject that they wish to develop further. The project may be practical or theoretical, or both. The student should participate in planning and consultation with the subject lecturer to ensure the project is well organised. <i>In this module you will work mainly independently. You may seek support and guidance from your subject lecturer where appropriate. It is expected that the completed project will provide evidence of your learning and development that connects with your overall aims and ambitions. The module may be used to introduce entirely new learning.</i>
Learning Modes	Hours
Independent study	195
Tutorials	5
Learning Outcomes	
Students should work in partnership with their subject lecturer to construct the right learning outcomes for their project. You may choose how many learning outcomes are appropriate, but ideally no more than four.	

LO1	As negotiated
LO2	As negotiated
LO3	As negotiated
LO4	As negotiated
Assessment: Please state the <i>type</i> of assessment you wish to use (e.g. practical project, or documented research etc.). Scope should show what size, and scale your submission is to be. As this module has a Pass/Fail outcome, a weighting is not necessary	
Assessment 1, Type, scope, and Weighting	You will be assessed through: As negotiated
Assessment 2, Type, scope, and Weighting	You will be assessed through: As negotiated

Delivery and Assessment

Module Coordinator	Ros Maddison
Module schedule 2025-26	
To be completed at any time during the year, by negotiation with your subject lecturer/assessor. Through this negotiation process you will ensure that learning outcomes, assessment modes and assessment criteria are constructively aligned and benchmarked against the SCQF 9 level descriptors as agreed with your subject lecturer/assessor.	
Assessment Outline	
Formative feedback Description and timeline	Verbal informal feedback during the project, usually at the students request.
Summative assessment Description	Assessment 1: As negotiated Assessed LOs: As negotiated Assessment 2: As negotiated Assessed LOs: As negotiated
Feedback methods	Written Report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: As negotiated
Assessment 2 Criteria	Assessors will look for: As negotiated
Resources	

Essential	
As negotiated.	
Recommended	
As negotiated.	
Other Information	
Next Steps	

Module descriptor

Module Title	Minor Subject (Production Arts) 20
SCQF Level	9
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Year 3
Pre-requisites	Minor Subject 2
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is an opportunity to further develop and strengthen your skills and ability in your minor subject. An opportunity to undertake an assistant role in your minor subject department, consolidating intermediate practical and creative skills collaborating with designer(s) and other departments in the realisation of a small-medium scale realised production(s) It is designed to build on the Minor Subject 2 experience from Level 2
Learning Modes	Hours
Supervised/Directed Study	200
Total notional student effort hours	200
Learning Outcomes	
LO1	Communicate effectively and apply interpersonal skills in the realisation of performance related designs in a minor subject.

LO2	Collaborate safely as a member of a team in the realisation of performance related designs in a minor subject.
LO3	Consolidate and apply intermediate level practical and creative skills in the realisation of performance related designs in a minor subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice • Pass/Fail

Section 2: Delivery and Assessment

Module Coordinator	Gary Fry
Module schedule 2025-26	
The Minor Subject (Production Arts) 20 module runs for 8 weeks: these weeks are to be determined through consultation with the minor subject staff and worked into your Level 3 personal pathway (individual timetable) During the module, you will be based in the relevant workshop space working alongside Major subject student activity in other years. Workshop hours will normally be Tuesday – Friday - 9.00-17.00 however, with due notice, some evening and weekend production may be requested. You can only choose Minor Subject (Production Arts) 20 in the same subject as you studied for Minor Subject 1 & 2 in previous years.	
Assessment Outline	
Formative feedback Description and timeline	You will receive verbal feedback from staff throughout the module.
Summative assessment Description	Assessment 1: Observation of Practice Assessed LO1: Demonstrate developed and effective communication and interpersonal skills in the realisation of performance related designs. LO2: Effective and safe collaboration as a member of a team in realising performance related designs LO3: Evidence application of intermediate level practical and creative skills in the realisation of performance designs for performance related designs.

Feedback methods	Formative - oral Summative - written report.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • Evidence of intermediate knowledge and application of safe and appropriate production arts practice within minor subject • Application of skills learned in Minor Subject 2 applied to performance related design.
Resources	
Essential	
Subject specific Workshop access Resources/materials will be provided by each department as required.	
Recommended	
Discipline specific tools as recommended by Department.	
Other Information	Full details of the delivery pattern/timetable will be provided on the relevant Moodle page. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design TEAM subject channel.
Next Steps	N/A

Module descriptor

Module Title	Minor Subject (Production Arts) 30
SCQF Level	9
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <u>BA Production Arts and Design Level 3</u>
Pre-requisites	Minor Subject 2
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is an opportunity to further develop and strengthen your skills and ability in your minor subject. An opportunity to undertake an assistant role in your minor subject department, consolidating intermediate practical and creative skills collaborating with designer(s) and other departments in the realisation of a small-medium scale realised production(s) It is designed to build on the Minor Subject 2 experience from Level 2
Learning Modes	Hours
Supervised/Directed Study	300
Total notional student effort hours	300
Learning Outcomes	
LO1	Communicate effectively and apply interpersonal skills in the realisation of performance related designs in a minor subject.
LO2	Collaborate safely as a member of a team in the realisation of performance related designs in a minor subject.

LO3	Consolidate and apply intermediate level practical and creative skills in the realisation of performance related designs in a minor subject.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of practice • Pass/Fail

Delivery and Assessment

Module Coordinator	Gary Fry
Module schedule 2025-26	
The Minor Subject (Production Arts) 30 module runs for 12 weeks: these weeks are to be determined through consultation with the minor subject staff and worked into your Level 3 personal pathway (individual timetable) During the module, you will be based in the relevant workshop space working alongside Major subject student activity in other years. Workshop hours will normally be Tuesday – Friday - 9.00-17.00 however, with due notice, some evening and weekend production may be requested. You can only choose Minor Subject (Production Arts) (30) in the same subject as you studied for Minor Subject 1 & 2 in previous years.	
Assessment Outline	
Formative feedback Description and timeline	You will receive verbal feedback from staff throughout the module.
Summative assessment Description	Assessment 1: Observation of Practice Assessed LO1: Demonstrate further developed and highly effective communication and interpersonal skills in the realisation of performance related designs. LO2: Highly effective and safe collaboration as a member of a team in realising performance related designs. LO3: Evidence of further developed application of intermediate level practical and creative skills in the realisation of performance related design.
Feedback methods	Summative - written report
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for:

	- Evidence of intermediate knowledge and application of safe and appropriate production arts practice within minor subject - Application of skills learned in Minor Subject 2 applied to performance related design.
Resources	
Essential Subject specific Workshop access Resources/materials will be provided by each department as required.	
Recommended Discipline specific tools as recommended by Department.	
Other Information	Full details of the delivery pattern/timetable will be provided on the relevant Moodle page. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design TEAM subject channel.
Next Steps	N/A

Module descriptor

Module Title	Minor Subject (Design) 20
SCQF Level	9
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Arts and Design Level 3 (Production Arts Students only)
Pre-requisites	Minor Subject 2
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is an opportunity to further develop and strengthen your skills and ability in your minor subject. You will undertake an assistant designer role collaborating with professional designer(s), and other departments in the implementation of a realised production(s) It is designed to build on the Minor Subject 2 experience from Level
Learning Modes	Hours
Supervised/Directed Study	200
Total notional student effort hours	200
Learning Outcomes On successful completion of this module, you will be able to:	
LO1	Communicate effectively and apply interpersonal skills in the realisation of a design.
LO2	Understand effective design leadership.
LO3	Apply practical, creative and analytical skills to assist in the realisation of a design.

Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: Observation of Practice • Pass/Fail
Assessment 2, Type, scope and Weighting	You will be assessed through; Documentation of Process • Pass/Fail

Delivery and Assessment

Module Coordinator	Robin Peoples
Module schedule 2025-26	
The Minor Subject (Design) 20 module runs for 8 weeks: these weeks are to be determined through consultation with the minor subject staff and worked into your Level 3 personal pathway (individual timetable). During this time you will undertake design work either in a project or by assisting on a live performance as appropriate. You will negotiate with design staff your working hours according to your own schedule. You can only choose Minor Subject (Design) 20 if you have successfully completed Minor Subject 2 (Design) in Level 2.	
Assessment Outline	
Formative feedback Description and timeline	You will receive verbal feedback from staff throughout the module.
Summative assessment Description	Assessment 1: Observation of Practice Assessed LO1 Demonstration of developed and effective communication and interpersonal skills LO2 Evidence of a fundamental understanding of effective design leadership. Assessment 2: Documentation of Process Assessed Evidence of practical, creative, and analytical skills in assisting the realisation of a design.
Feedback methods	Formative - oral Summative - written report.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: A comprehensive document identifying activity undertaken, key points of learning and identification of future learning

	needs. This documentation should include extensive visual references to communicate processes undertaken.
Assessment 2 Criteria	Assessors will look for: Evidence of practical, creative and analytical skills to assist in the realisation of a design. Demonstration of developed and effective communication and interpersonal skills An intermediate knowledge and application of safe and appropriate assistant design practice
Resources	
Essential	
Resources/materials will be provided as required.	
Recommended	
Discipline specific tools as recommended by department.	
Other Information	Full details of the delivery pattern, module content, required will be provided by the subject staff. More granular description of assessment criteria related to individual disciplines can be found in the BA Production Arts and Design TEAM subject channel.
Next Steps	N/A