

CYFEIRLYFR MODYLAU

LEFEL 7

DISGYBLAETH ACADEMAIDD DIWYDIANNAU DYLUNIO A PHERFFORMIO

ATHROFA GWYDDONIAETH A CHELF CYMRU

2024-2025

TUDALEN GYNNWYS

Rhif Tud

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CYFLWYNIAD

Mae'r Cyfeiriadur Modylau hwn yn cynnwys yr holl fodylau ar gyfer Lefel 7 o fewn Disgyblaeth Academaidd Diwydiannau Dylunio a Pherfformio ym mlwyddyn academaidd 2024-2025.

Mae'r cyfeiriadur hwn yn mynd gyda'r Llawlyfr Rhaglen Astudio, a fydd yn rhoi manylion y modylau y byddwch yn eu hastudio ar gyfer eich rhaglen eleni yn yr adran 'Rhaglen Astudio'. Gall y cyfeiriadur hwn gynnwys modylau sy'n rhedeg ar raglenni astudio eraill o fewn eich Disgyblaeth Academaidd/Athrofa. Os oes angen cymorth arnoch i adnabod modylau eich rhaglen astudio, cysylltwch â'r Rheolwr Rhaglen (y mae ei enw a'i fanylion cyswllt wedi'u rhoi yn y Llawlyfr Rhaglen Astudio sy'n mynd gyda'r ddogfen hon), neu Swyddfa'r Athrofa berthnasol.

Mae'r Brifysgol wedi gwneud pob ymdrech i sicrhau bod y wybodaeth mor lawn a chywir â phosibl, ond dylech nodi ei bod yn anochel y bydd rhai mân newidiadau yn digwydd i drefniadaeth y modylau rhwng y cyfnod cynllunio ac amser addysgu'r modylau. Byddwn yn ceisio sicrhau y bydd cyn lleied o newidiadau â phosibl, ac fe gewch ddigon o rybudd o flaen llaw os bydd unrhyw newid. Byddem hefyd yn ddiolchgar pe baech yn rhoi gwybod i ni am unrhyw newidiadau defnyddiol y gallem eu gwneud i'r llawlyfr yn y dyfodol.

MODYLAU

Module Code	ADAD7014
Title	Approaches to Art & Design Research and Academic Communication
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To prepare the student to integrate academic research, scholarly discussion and professional practice within Art & Design and the creative industries

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- critically reflect on the role of theory, epistemology, ontology and axiology in shaping and interpreting the creative practitioners research;
- critically discuss approaches to reliability, validity and bias in social / cultural research;
- examine fully the ethical considerations in social/cultural research and develop designs for practitioner research that meet a high standard of ethical practice;
- critically analyse professional practice communications and communicate scholarship effectively.

INDICATIVE CONTENT

- This module develops an in-depth understanding of the philosophy, practice and communication of applied academic research. To this end, the student will study: theory, paradigms, epistemology and ontology – the philosophical underpinnings of practitioner research within Art & Design and the Creative Industries;
- practitioner positionality and bias in research;
- reading and evaluating literature as a practitioner-researcher;
- research design, qualitative and quantitative methodology; measurement; experimental, quasi-experimental and naturalistic studies; causality and causal inference; sampling; common pitfalls and problems,
- Making sense of data – approaches to data analysis, using theory to interpret data
- Generating theory
- Ethics - social and cultural

- Making a contribution – What makes an original and important research question?
- Linking to other research; applied social/cultural research; developing recommendations for evidence-based practice.
- Academic communication – academic conventions and styles of communication; conference presentations; journal and report writing; peer reviewing; presenting academic research to non-academic audiences.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio (to include oral and written components)	7500 words or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADAD7014	
Module Title	Approaches to Art & Design Research and Academic Communication	
Classification	Reading List entry	Electronic*
Essential	Costley, C., Elliott, G. and Gibbs, P. (2010) <i>Doing Work-Based Research: Approaches to Enquiry for Insider-Researchers</i> London: Sage	☒

Essential	Grix, J. (2004) <i>The Foundations of Research</i> . Houndmills: Palgrave Macmillan.	☒
Further	Babbie, E. (2013) <i>The Practice of Social Research</i> , 13 th edition. Wadsworth: Cengage Learning.	☒
Further	Blaxter, L., Hughes, C. and Tight, M. (2010) <i>How to Research</i> . Buckingham: Open University Press.	☒
Further	Bryman, A. (ed.) (2013) <i>Doing Research in Organisations</i> . London: Routledge.	☒
Further	Campbell, A. and Groundwater-Smith, S. (2007) <i>An Ethical Approach to Practitioner Research</i> . London: Routledge.	☒
Further	Easterby-Smith, M., Thorpe, R. and Jackson, P (2012 4 th ed) <i>Management Research</i> , London: Sage.	☐
Further	Gill, G and Johnson, P. (2011) <i>Research Methods for Managers</i> , London: Sage.	☐
Further	Robson, C. (2011) <i>Real World Research</i> . Chichester: John Wiley and Sons.	☐
Further	Thomson, A. (2009) <i>Critical Reasoning: A Practical Introduction</i> . London: Routledge.	☒

Module Code	ADAD7015
Title	Art & Design Practitioner Research Proposal
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To prepare the practitioner/student for the simulated work-based research phase of the DProf programme.
- To generate advanced knowledge of professional practice via the conceptualisation and design of a subject based research proposal

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- produce a research proposal for simulated work-based research that is critical, and which evaluates and enhances the Students' working practice;
- critically consider and address ethical issues associated with proposed research activity;
- present and defend the Practitioner Research Proposal

INDICATIVE CONTENT

- Application of criteria for choosing an appropriate topic; production of a clear rationale.
- Producing an indicative literature review, from both theoretical and professional spheres, with appropriate level of engagement and critical debate.
- Development of appropriate methodology and methods for investigating the chosen topic.
- Use of necessary resources such as professional literature, practice-based research and reports, on-line journals, methods and software for data analysis.
- Evaluation of legal and ethical issues within the professional working environment and the proposed research.
- Understanding of the requirements of Level 8 practitioner research moving forward, including: reflective debate; critical and objective evaluation; generation of new knowledge

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	7500 words or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADAD7015	
Module Title	Art & Design Practitioner Research Proposal	
Classification	Reading List entry	Electronic*
Essential	Bell, J. (2005) <i>Doing your Research Project</i> . (4th edition) Maidenhead: Open University Press.	☒
Essential	Bryman (2012) <i>Social Research Methods</i> . Oxford: Oxford University Press (key chapters available on Moodle)	☐
Essential	Denscombe, M. (2012) <i>Research Proposals: A Practical Guide</i> McGraw-Hill/Open University Press, Maidenhead.	☒
Essential	Punch, K (2006) <i>Developing effective research proposals</i> . Sage, London.	☐
Essential	Grix J. (2010) <i>The Foundations Of Research</i> 2 nd ed. Houndmills: Palgrave Macmillan	☐
Essential	Walker M. and Thomson, P. eds (2010) <i>The Routledge Doctoral Learner's Companion: Supporting Research in Education and the Social Sciences</i> . Oxford: Routledge.	☒
Further	Arbnor, I. and Bjerke, B. (2008) <i>Methodology for Creating Business Knowledge</i> London: Sage.	☒

Further	Fox, M., Martin, P. and Green, G. (2007) <i>Doing Practitioner Research</i> London: Sage.	☒
Further	Gregory, I (2003) <i>Ethics in research</i> . Continuum, London	☐
Further	Hart, C. (2001) <i>Doing a Literature Review: a comprehensive guide for the social sciences</i> . London: Sage.	☐
Further	Mitchell. M (2017) <i>In and Out of the Rabbit Hole: Unpacking the Research Proposal, Evidence Based Library and Information Practice</i> , 01 June 2017, Vol.12(2), pp.65-67 [Peer Reviewed Journal]	☒
Further	Nowotny, H., Scott, P. & Gibbons, M. (2003). 'Mode 2 revisited: the new production of knowledge'. <i>Minerva</i> 41, 179-194	☒
Further	Robson, C. (2011) <i>Real World Research: A Resource For Users of Social Research Methods in Applied Settings</i> Wiley,Chichester.	☐
Further	Wellington, J., Bathmaker, A., Hunt, C., McCulloch, G. and Sikes, P. (2005) <i>Succeeding with your Doctorate</i> , London: Sage	☒

Module Code	ADAD7016
Title	Qualitative Research Methods within the Creative Industries
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To provide a comprehensive grounding of the rationale and principles of qualitative data collection and analysis within the context of Art & Design and the Creative industries.
- To equip the student with the knowledge required to undertake qualitative research at doctoral level.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- critically consider the underpinnings of qualitative research principles, and be able to recognise strengths and limitations of qualitative research techniques;
- critically assess the various contexts appropriate for qualitative research, and be able to apply qualitative data collection and analysis techniques in order to address a research question.

INDICATIVE CONTENT

- Foundation for Qualitative Research (philosophical underpinning)
- The Planning and Formulation of Qualitative Research
- Issues of Credibility
- Moral and Ethical Perspectives in qualitative research
- Researcher Role (Reflexivity)
- Qualitative Data Collection
- Interviewing techniques, practice and issues (sensitivity, informal interviewing, repeat interviewing)
- Observational Research
- Case studies
- Ethnography (researcher roles, participant/structured observation)
- Visual and Documentary Data

- Approaching the Analysis of Qualitative Data
- Analysis through Mechanical/Abstraction/Coding
- Analytical aids and the use of software to facilitate qualitative analysis
- Communicating Qualitative Findings (researcher voice, style, structure)

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Research Article	7500 words or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADAD7016	
Module Title	Qualitative Research Methods within the Creative Industries	
Classification	Reading List entry	Electronic*
Essential	Costley, C., Elliott, G. and Gibbs, P. (2010) Doing Work based Research: approaches to enquiry for insider-researchers London: Sage	☒
Essential	Creswell, J.W. (2012) Qualitative Inquiry and Research Design: Choosing Among Five Approaches, 3 rd Ed., London: Sage.	☐
Essential	Silverman, D. (2010) Qualitative Research, 3 rd Ed., London: Sage.	☐
Further	Gibbs, G. (2008) Analysing Qualitative Data (Qualitative Research Kit), London: Sage.	☐

Further	Gill, J. and Johnson, P. (2002) Research Methods for Managers, 3 rd Ed., London: Sage.	☐
Further	Easterby-Smith, M., Thorpe, R. and Jackson, P (2012 4 th d). Management Research, London: Sage	☐
Further	Gobo, G. (2008) Doing Ethnography, London.	☒
Further	King, N. and Horrocks, C. (2010) Interviews in Qualitative Research, London: Sage.	☐
Further	Bennett, J. (2009) Doing your social science Work-Based Research Project, London: Sage.	☐
Further	Boeije, H.R. (2009) Analysis in Qualitative Research, London: Sage	☐
Further	Marshall, C. and Rossman, G.B. (2010) Designing Qualitative Research, 5 th Ed., London: Sage.	☐
Further	Ritchie, L. and Lewis, J. (2003) Qualitative Research Practice: A Guide for Social Science Learners and Researchers, London: Sage.	☐

Module Code	ADAD7017
Title	Professional Discourses
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To broaden the practitioners perception and experience of the ways in which disciplinary or trans-disciplinary group discourse can enrich a project.
- To broaden the practitioners perception and experience of the ways in which they can engage in a wider more participatory experience of creativity.
- To engender discourse across creative fields, inspiring the allogamy of ideas and practices in the concept and execution stages of projects.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- critically analyse the process of innovation in others and be able to negotiate complex partnerships;
- take responsibility for planning and developing an innovative approach within a partnership or collaborative team environment;
- systematically and creatively evolve a concept through each stage of a project and effectively communicate the conclusions of this process to specialist and non-specialist audiences.

INDICATIVE CONTENT

- Group meetings in which to initiate negotiations within the broad peer group in order to build innovative and productive teams and partnerships.
- Lectures and seminars on collaborative practice, multiple perspectives on innovation strategies and methodologies, from across art, design and the creative industries
- Potential collaborative 'spaces', both physical and virtual, and their contribution to the process of innovation.
- Innovative discourse workshops supported by tutorials, group tutorials.
- Exploration of digital platforms for collation, communication and dissemination of group concept ideas.

Study Time Allocation

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	70	22%
Independent learning	230	78%
Placement learning	-	-
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	7500 words equivalent / 10 elements	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADAD7017	
Module Title	Professional Discourses	
Classification	Reading List entry	Electronic*
Essential	Hackman, JR. (2011) <i>Collaborative Intelligence: Using Teams to Solve Hard Problems</i> . San Francisco, Berrett-Koehler Publishers.	☒
Essential	Markover, D. & McArthur, A. (2015) <i>Creative Intelligence: Thinking with People who Think Differently</i> . New York, Spiegel & Grau	☒
Essential	Green, CW. (2001) <i>The Third Hand: Collaboration in Art from Conceptualism to Postmodernism</i> , Minnesota, Univ of Minnesota Press	☒
Essential	Young, G, Sutcliffe, M (ed) McCann, G, Why Not Associates. (2013). <i>The Comedy Carpet Blackpool: a work of art by Gordon Young designed in collaboration with Why Not Associates</i> . Booth-Clibborn Editions.	☒
Essential	Dooley, S. Witthoft, S. & Plattner, H. (2012) <i>Make Space: How to Set the Stage for Creative Collaboration</i> . New Jersey, John Wiley & Sons.	☒
Essential	Goddard, P. (2015) <i>Improving Agile Teams: Using Constraints to Unlock Creativity</i> , Bradford on Avon, Agilify.	☒

Essential	Easterby-Smith, M., Thorpe, R. and Jackson, P (2012 4 th ed) <i>Management Research</i> , London: Sage.	☐
Essential	Gill, G and Johnson, P. (2011) <i>Research Methods for Managers</i> , London: Sage.	☐
Essential	Robson, C. (2011) <i>Real World Research</i> . Chichester: John Wiley and Sons.	☐
Essential	Thomson, A. (2009) <i>Critical reasoning: A practical introduction</i> . London: Routledge.	☒

Module Code	ADPA7001
Title	Applied Vocal Technique
Date	27/07/2020
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To gain an advanced understanding of the application of the Estill Model to the solution of common problems in spoken and sung voice.
- To develop an advanced understanding of the skills required to learn, and perform in different accents and dialects and to identify the specific issues that accent work has on mobility of the voice for pitch.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Navigate the range of their singing voice with greater efficiency, with a clearer understanding of the skills required for pitch and an ability to execute these skills on demand.
- Utilise the skills learned in Accent and Dialect classes to develop a consistent accent in both spoken and sung voice, and to be able to identify the changes needed in the skills for pitch required by a change in accent or dialect.

INDICATIVE CONTENT

- Regular classes in the application of the Estill Model to common voice problems.
- A series of Accent classes exploring the specific skills and defining characteristics of some commonly used accents.
- A series of Dialect classes exploring the specific skills and defining characteristics of Welsh Regional Dialects.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	36%
Independent learning	128	64%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Portfolio to include: Self-tape/voice reel. And supporting reflective journal worth 3000 words	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

READING LIST

Module Code	ADPA7001	
Module Title	Applied Vocal Technique	
Classification	Reading List entry	Electronic*
Essential	Hausmann, B. (2014) Tackling Text. Nick Hearn Books	☐
Essential	Hauseman, B. (2012) Finding Your Voice. Nick Hearn Books	☐
Essential	Steinhauer, Klimek and Estill. (2017) The Estill Voice Model, Theory and Translation. EVI.	☐
Further	Morrison, M. (1996) Clear Speech. A&C Black	☐
Further	Rodenberg, P. (2005) The Actor Speaks. Methuen	☐

Module Code	ADPA7002
Title	Art Song Repertoire & Performance
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To develop a regime of analysis, practice and preparation of Art Song repertoire as expected in the profession.
- To demonstrate a command of the advanced technical, musical, linguistic and stylistic requirements of Art Song repertoire and convey interpretative intentions within a performance context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- prepare, analyse, discuss, synthesise and memorise repertoire in a professional manner.
- exhibit a holistic understanding of particular interpretations of Art Song repertoire.
- demonstrate a practical, conceptual and contextual understanding of Art Song performance.
- display advanced technical facility and sophisticated communicative skills in collaborative performance.

INDICATIVE CONTENT

- A series of lectures, seminars, workshops and tutorials will be delivered on musical style, dramatic inference and inflection with coaches and accompanists that are active in the profession.
- The study of art song repertoire and performance in various different languages.
- Masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Performance opportunities will feature as part of the practice of developing the necessary skills required in performance.

Study Time Allocation

The study time for the module is divided as follows:

	Advanced Vocal Studies		Repetiteur and Accompaniment	
Activity type	Hours	Percentage	Hours	Percentage
Scheduled learning	96	24%	40	10%
Independent learning	304	76%	160	40%
Placement learning			200	50%
TOTAL	400	100%	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation / Academic Interview	Appropriate to the discipline	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Recital	Appropriate to the discipline	80%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7002	
Module Title	Art Song Repertoire & Performance	
Classification	Reading List entry	Electronic*
Essential	Johnson, G & Stokes, R. (2000). <i>A French Song Companion</i> , Oxford: OUP.	☐
Essential	Reed, J. (1993). <i>The Schubert Song Collection</i> , Manchester: Faber.	☐
Essential	Sams, E. (1983). <i>The Songs of Hugo Wolf</i> , London: Eulenburg.	☐
Essential	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition.</i> Wisconsin: Hal Leonard Corporation.	☐
Further	Sams, E. (1975). <i>The Songs of Robert Schumann</i> , London: Eulenburg.	☐

Further	Johnson, G. and Stokes, R. (1992). <i>The Spanish Song Companion</i> , London: Gollancz.	☐
Further	Marafioti, P. (1927). <i>Caruso's Method of Voice Production: The Scientific Culture of the Voice</i> . London: D. Appleton and Company.	☐
Further	Pischorn, J. (2018). <i>German diction for English-speaking singers</i> . GB: Augarten Press.	☐
Further	Olin, E. (2012). <i>Singing in Russian: A Guide to Language and Performance</i> . Maryland: Scarecrow Press.	☐

Module Code	ADPA7003
Title	Operatic Repertoire & Performance
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To develop a regime of analysis, practice and preparation of Operatic repertoire as expected in the profession.
- To demonstrate a command of the advanced technical, musical, linguistic and stylistic requirements of Operatic repertoire and convey interpretative intentions within a performance context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- prepare, analyse, discuss, synthesise and perform Operatic repertoire in contexts required within the industry.
- demonstrate a practical, conceptual and contextual understanding of a body of repertoire within a performance context.
- exercise autonomy within working scenarios and the ability to collaborate within various contexts in a leadership capacity and as a member of a team.

INDICATIVE CONTENT

- A series of lectures, seminars, workshops and tutorials will be delivered on musical style, dramatic inference and inflection with directors, coaches, conductors, vocal coaches and various professionals from within the industry.
- A general study of designated operatic vocal and orchestral scores with reference to specific techniques.
- Masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Performance opportunities will feature as part of the practice of developing the necessary presentation skills required of operatic arias / roles in performance.

Study Time Allocation

The study time for the module is divided as follows:

	Advanced Vocal Studies		Repetiteur and Accompaniment	
Activity type	Hours	Percentage	Hours	Percentage
Scheduled learning	96	24%	40	10%
Independent learning	304	76%	160	40%
Placement learning			200	50%
TOTAL	400	100%	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation / Academic Interview	Appropriate to the discipline	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Recital	Appropriate to the discipline	80%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7003	
Module Title	Operatic Repertoire & Performance	
Classification	Reading List entry	Electronic*
Essential	Montgomery, A. (2020). <i>Opera Coaching – Professional Techniques for the Repetiteur (2nd Edition)</i> . Oxon: Routledge.	☐
Essential	Hunter, M. (2008). <i>Mozart's Operas</i> . Yale University Press, Harvard.	☐
Essential	Cooke, M. (2005). <i>The Cambridge Companion to Twentieth-Century Opera</i> . Cambridge: Cambridge University Press.	☐
Essential	Singer, M. <i>An Interpretive Guide to Operatic Arias: A Handbook for Singers, Coaches, Teachers and Students</i> . Pennsylvania: Pennsylvania State University Press, 1983	☐

Further	Sadie, S. & Macy, L. (eds). (2009). <i>Grove Book of Operas. Second edition</i> . Oxford: Oxford University Press.	☐
Further	Colorni, E. (1995). <i>Singer's Italian: A manual of diction and phonetics</i> . New York: Schirmer.	☐
Further	Adams, D A <i>handbook of diction for singers: Italian, German, French. Second edition</i> . Oxford: Oxford University Press, 2008	☐

Module Code	ADPA7004
Title	Professional Practice Portfolio
Date	05/05/2021
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To enable critical reflection to facilitate artistic development.
- To develop confidence in the preparation and execution of a professional audition.
- To facilitate the development of a professional performance portfolio.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- study, analyse and evaluate current scholarship in the discipline and apply it in practice.
- research and effectively select appropriate materials and be cognisant of the techniques and regimes necessary in professional performance.
- demonstrate self-direction and originality in problem-solving, and the ability to act autonomously and collaboratively in a professional environment.
- demonstrate a systematic understanding of performance practices with the ability to execute performances to the standards required by the industry.

INDICATIVE CONTENT

- 1-to-1 individual tuition will be provided throughout the programme to advance technique, build a body of repertoire, and develop an understanding of appropriate practices in performance.
- A series of masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Lectures, seminars and workshops will focus on specific elements relating to the preparation and delivery of performance within professional contexts.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	60	10%
Independent learning	540	90%
Placement learning		
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	3000 words equivalent	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Mock Audition	Appropriate to the discipline	40%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Appropriate to the discipline	40%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	20%
Practical	80%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7004	
Module Title	Professional Practice Portfolio	
Classification	Reading List entry	Electronic*
Essential	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Essential	Montgomery, A. (2020). <i>Opera Coaching – Professional Techniques for the Repetiteur (2nd Edition)</i> . Oxon: Routledge.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐

Essential	Chapman, J. (2011). <i>Singing and Teaching Singing: A Holistic Approach to Classical Voice</i> . Plymouth: Plural Publishing.	☐
Further	Cooke, M. (2005). <i>The Cambridge Companion to Twentieth-Century Opera</i> . Cambridge: Cambridge University Press.	☐
Further	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition</i> . Wisconsin: Hal Leonard Corporation.	☐
Further	Sadolin, C. (2013). <i>Catherine Sadolin: Complete Vocal Technique</i> . Denmark: Shout Publications.	☐
Further	Kayes, G. <i>Singing and the Actor</i> . London: A&C Black, 2000.	☐
Further	Merlin, B. <i>The Stanislavsky Toolkit</i> , Nick Hern Books. 2007	☒
Further	Kayes, G & Fisher, J. (2002). <i>Successful Singing Auditions</i> . London: Bloomsbury Publishing PLC.	☐

Module Code	ADPA7005
Title	Public Concert Performance
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To develop a personal regime of analysis, practice and preparation for public performance.
- To facilitate the development to a professional standard of public performance as an accompanist and to provide the basis of confident musical delivery.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- research and effectively select appropriate repertoire in all aspects of professional performance.
- display a thorough understanding of accompanying techniques.
- demonstrate confident and empathetic communication skills with performers.
- achieve the necessary standards required by a professional accompanist in public performance.

INDICATIVE CONTENT

- Sessions will develop musical aptitude and ability to respond within a demanding schedule of accompanying duties.
- Ongoing regular engagement as an accompanist and repetiteur within various contexts, including individual lessons/tutorials and masterclasses.
- Masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Performance opportunities will feature as part of the practice of developing the necessary skills required in public concert performance.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	40	10%
Independent learning	160	40%
Placement learning	200	50%
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Appropriate to the discipline	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7005	
Module Title	Public Concert Performance	
Classification	Reading List entry	Electronic*
Essential	Montgomery, A. (2020). <i>Opera Coaching – Professional Techniques for the Repetiteur (2nd Edition)</i> . Oxon: Routledge.	☐
Essential	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Essential	Adams, D <i>A handbook of diction for singers: Italian, German, French. Second edition</i> . Oxford: Oxford University Press, 2008	☐
Further	Deutsch, H. (2020). <i>Memoirs of an Accompanist</i> . London: Kahn & Averill.	☐
Further	Hunter, M. (2008). <i>Mozart's Operas</i> . Yale University Press, Harvard.	☐
Further	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition</i> . Wisconsin: Hal Leonard Corporation.	☐
Further	Colorni, E. (1995). <i>Singer's Italian: A manual of diction and phonetics</i> . New York: Schirmer.	☐

Module Code	ADPA7006
Title	Vocal Technique
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To provide a thorough and confident understanding of vocal production compatible with a lasting career as a vocalist.
- To provide the basis of confident musical delivery and freedom in performance.
- To cultivate critical analysis, awareness and a regime to understand, apply and develop technique.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- exhibit a systematic and critical understanding of issues relating to technique.
- present a professional level of technique in rehearsal and performance through the planning, development and realisation of personal regimes for the enhancement of practice.
- demonstrate the ability to make critical and analytical conclusions regarding applied technique within their own practice and that of others.

INDICATIVE CONTENT

- 1-to-1 individual tuition will be provided throughout the programme to advance technique, build a body of repertoire, and develop an understanding of appropriate practices in performance.
- A series of masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Lectures, seminars and workshops will focus on specific elements relating to the preparation and delivery of performance within professional contexts.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	96	24%
Independent learning	304	76%
Placement learning		
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation / Academic Interview	Appropriate to the discipline	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Technical Assessment	Appropriate to the discipline	80%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7006	
Module Title	Vocal Technique	
Classification	Reading List entry	Electronic*
Essential	Davies, G & Jahn, A. (2004). <i>Care of the Professional Voice: A guide to Voice Management for Singers, Actors and Professional Voice Users</i> . Second Edition. London: A&C Black Publishers Ltd.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐
Essential	Lehmann, L. (1914). <i>How to Sing</i> Revised edition. London: Macmillan & Co.	☐
Essential	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Essential	Chapman, J. (2011). <i>Singing and Teaching Singing: A Holistic Approach to Classical Voice</i> . Plymouth: Plural Publishing.	☐
Further	Marafioti, P. (1927). <i>Caruso's Method of Voice Production: The Scientific Culture of the Voice</i> . London: D. Appleton and Company.	☐
Further	Morris, R & Hutchison, L. (2016). <i>If in Doubt, Breathe Out! Breathing and Support for Singing Based on the Accent Method</i> . GB: Compton Publishing Ltd.	☐
Further	Hemsley, T. (1998). <i>Singing and Imagination: A human approach to a great musical tradition</i> . Oxford: Oxford University, 1998	☐

Further	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐
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Module Code	ADPA7007
Title	Major Production
Date	18/08/2021
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To consolidate the skills learned in training by creating and performing a character as cast in a professional-standard public production, incorporating integrated acting, dance/movement, voice and music/singing techniques.
- To enable critical reflection to facilitate artistic development.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Apply knowledge and experience to manage personal engagement in an environment which, as nearly as possible, follows an industry model with a professional creative team: directors, musical directors, choreographers and designers
- study, analyse and evaluate current scholarship in the discipline and apply it in practice.
- demonstrate self-direction and originality in problem-solving, and the ability to act autonomously and collaboratively in a professional environment
- demonstrate a systematic understanding of performance with the ability to execute work performances to the standards required by the industry

INDICATIVE CONTENT

- Intensive rehearsal of a piece of theatre with a creative team, together with consultation of design and marketing departments
- Production week; including technical and dress rehearsals, and series of public performances
- An insight into professional company working practices
- All material and content covered will be reflective of the continually developing global perspective within the theatre/music industry, with an understanding and awareness of the history and context from which it is derived.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	216	36%
Independent learning	384	64%
Placement learning	0	0
TOTAL	600	100%

ASSESSMENT

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework	Performance in a production with supporting portfolio of work.	100%

Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	100%
Practical	0
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7007	
Module Title	Major Production	
Classification	Reading List entry	Electronic*
Essential	Seabright. J : So You Want to be a Theatre Producer? Nick Hern Books,2010	☐
Further	Radosavljevic. D: The Contemporary Ensemble: Interviews with Theatre-Makers Hardcover. Routledge 2013	☐
Further	Alfreds, M. : Different every night: Freeing the actor: Nick Hern Books, 2011	☐
Essential	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Further	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Further	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Further	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐
Further	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐

Further	Goleman, D. : Emotional Intelligence: Why it can matter more than IQ: Bloomsbury Publishing PLC, 1996	☐
Further	Crawford, J.: Anxiety Relief (with heart): CreateSpace Independent Publishing Platform, 2017	☐
Further	Stawicki, M. : The Art of Persistence: top Quitting, Ignore Shiny Objects and Climb Your Way to Success: CreateSpace Independent Publishing Platform, 2015	☐
Further	Rhinegold: British Performing Arts Yearbook 2016-2017 : Rhinegold Publications, 2017	☐

Cod y Modwl	ADPA7007C
Teitl	Cynhyrchiad Mawr
Dyddiad	18/08/2021
Lefel	7
Credydau	60
Rhagofynion	Dim

AMCAN(ION)

- Atgyfnerthu'r sgiliau a ddysgwyd wrth hyfforddi drwy greu a pherfformio cymeriad y'u dewiswyd i'w berfformio mewn cynhyrchiad cyhoeddus o safon broffesiynol, gan ymgorffori technegau actio, dawn/symud, llais a cherddoriaeth/canu integredig.
- Galluogi adfyfyrio beirniadol i hwyluso datblygiad artistig.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Cymhwyso gwybodaeth a phrofiad i reoli ymgysylltiad personol mewn amgylchedd sy'n dilyn model y diwydiant, mor agos â phosibl, gyda thîm creadigol proffesiynol: cyfarwyddwyr, cyfarwyddwyr cerdd, coreograffwyr a dylunwyr
- astudio, dadansoddi, a gwerthuso ysgolheictod cyfredol yn y ddisgyblaeth a'i gymhwyso'n ymarferol
- dangos hunangyfeiriad a gwreiddioldeb wrth ddatrys problemau, a'r gallu i weithredu'n annibynnol ac ar y cyd mewn amgylchedd proffesiynol
- dangos dealltwriaeth systematig o berfformio gyda'r gallu i gyflawni perfformiadau gwaith yn ôl y safonau sy'n ofynnol gan y diwydiant

CYNNWYS DANGOSOL

- Ymarfer darn o theatr yn ddwys gyda thîm creadigol, ynghyd ag ymgynghori ag adrannau dylunio a marchnata
- Wythnos gynhyrchu; gan gynnwys ymarferion technegol a gwisg, a chyfres o berfformiadau cyhoeddus
- Cipolwg ar arferion gwaith cwmnïau proffesiynol
- Bydd yr holl ddeunydd a chynnwys a drafodir yn adlewyrchu'r persbectif byd-eang sy'n datblygu'n barhaus o fewn y diwydiant theatr/cerddoriaeth, gyda dealltwriaeth ac ymwybyddiaeth o'r hanes a'r cyd-destun y mae'n deillio ohono.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	216	36%
Dysgu annibynnol	384	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	600	100%

ASESU

ASESU

Elfen Asesu 1

(Ticiwch un)

- ☐ Arholiad ysgrifenedig
 ☒ Gwaith cwrs
 ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Gwaith cwrs	Perfformiad mewn cynhyrchiad gyda phortffolio ategol o waith	100%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0
Gwaith cwrs	100%
Ymarferol	0
CYFANSWM	100%

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPA7007C	
Teitl y Modwl	Cynhyrchiad Mawr	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Seabright. J : So You Want to be a Theatre Producer? Nick Hern Books, 2010	☐
Pellach	Radosavljevic. D: The Contemporary Ensemble: Interviews with Theatre-Makers Hardcover. Routledge 2013	☐
Pellach	Alfreds, M. : Different every night: Freeing the actor: Nick Hern Books, 2011	☐
Hanfodol	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Pellach	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Pellach	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Pellach	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐
Pellach	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐

Pellach	Goleman, D. : Emotional Intelligence: Why it can matter more than IQ: Bloomsbury Publishing PLC, 1996	☐
Pellach	Crawford, J.: Anxiety Relief (with heart): CreateSpace Independent Publishing Platform, 2017	☐
Pellach	Stawicki, M. : The Art of Persistence: top Quitting, Ignore Shiny Objects and Climb Your Way to Success: CreateSpace Independent Publishing Platform, 2015	☐
Pellach	Rhinegold: British Performing Arts Yearbook 2016-2017 : Rhinegold Publications, 2017	☐

Module Code	ADPA7009
Title	Critical Facilitation
Date	07/06/2023
Level	7
Credits	30
Pre-Requisites	N/A

AIM(S)

- To encourage originality and creativity in approaches to applied theatre facilitation and reflective practice in order to resolve problems in complex and unpredictable socially-engaged contexts.
- To develop a systematic and complex understanding of current critical discourse within applied theatre praxis.
- To encourage the exploration of the professional roles and wellbeing of the applied theatre practitioner within their own practice.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- show a conceptual understanding of the current critical discourse within applied theatre practice and be able to critically evaluate this in both their reflection and praxis;
- demonstrate ability to think reflexively, creatively, autonomously, and critically in order to develop ideas, formulate independent judgements, construct arguments and critically evaluate applied theatre practice in context through reflection, review and evaluation;
- creatively tackle problems and the uncertainty and ambiguity inherent within applied theatre practice to ensure their own safe, ethical and responsible practice;
- demonstrate a depth of critically reflective practice that can lead to ongoing practitioner and participant transformation.

INDICATIVE CONTENT

- Reflective practice approaches that consider both context and applied theatre approaches.
- Trauma aware and trauma informed practice.
- The role of supervision in socially engaged arts practices.
- The wellbeing of the applied theatre practitioner.
- Prejudice, preference and decolonialisation of creative spaces.
- Critical Pedagogy.

- Power dynamics in the facilitation space.
- Transactional Analysis as a tool for understanding dynamics in applied theatre spaces.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	24%
Independent learning	228	76%
Placement learning		
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Equivalent to 7500 words	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7009	
Module Title	Critical Facilitation	
Classification	Reading List entry	Electronic*
Essential	Baim, C. (2020) <i>The Drama Spiral: Staging the Personal</i> . London: Palgrave Macmillan	☒
Essential	Preston, S. (2016) <i>Applied Theatre: Facilitation: Pedagogies, Practices, Resilience</i> . London: Bloomsbury	☒
Essential	Thompson, S. & Thompson, N. (2018) <i>The Critically Reflective Practitioner</i> . London: Palgrave Macmillan	☐
Further	Baim, C., Brookes, S. & Mountford, A. (*Eds.) (2002) <i>The Geese Theatre Handbook: Drama with Offenders and People at Risk</i> . Hampshire: Waterside Press	☒
Further	Bolton, G. & Delderfield, R. (2018). <i>Reflective practice : writing and professional development</i> . (5 th Edn). Sage.	☐
Further	Busby, S (2021) <i>Applied Theatre: A Pedagogy of Utopia</i> , London Methuen	☐

Further	Friere, P. (2021) <i>Pedagogy of Hope: Reliving Pedagogy of the Oppressed</i> . London: Bloomsbury Academic	☐
Further	Gallagher, Kathleen (2022) <i>Hope in a Collapsing World</i> London: Methuen	☐
Further	Giroux, H. A. (2020) <i>On Critical Pedagogy</i> (2 nd Edn). London: Bloomsbury Academic	☒
Further	Hughes, & Nicholson, H. (2016). <i>Critical perspectives on applied theatre</i> . Cambridge University Press	☒
Further	Maté, G. (2022) <i>The Myth of Normal: Trauma, Illness and Healing in a Toxic Culture</i> . London: Vermilion	☐
Further	Naismith, Nicola (2019), <i>Artists Practising Well</i> . Aberdeen: Robert Gordon University.	☐
Further	O'Connor, A. (2022). The Work Hurts. <i>Journal of Applied Arts & Health</i> , 13(2), 153–166	☒
Further	Preston, Sheila (2013), 'Managed hearts? Emotional labour and the applied theatre facilitator in urban settings', <i>Research in Drama Education: The Journal of Applied Theatre and Performance</i> , 18:3, pp. 230–45.	☒
Further	Skovholt, Thomas and Trotter-Mathison, Michelle (2016), <i>The Resilient Practitioner: Burnout and Compassion Fatigue Prevention and Self-care Strategies for the Helping Professions</i> . New York: Routledge.	☐
Further	Stewart, I. & Joines, V. (1987). <i>TA today: a new introduction to transactional analysis</i> . Lifespace Publishing	☐
Further	Van der Kolk, B. (2014) <i>The Body Keeps the Score: Mind, Brain and Body in the Transformation of Trauma</i> . London: Penguin.	☐
Further	Vettraino, Linds, W., & Norris, J. (2015). <i>Playing in a house of mirrors : applied theatre as reflective practice</i> . Sense Publisher	☐
Further	Walker, C. (2014) <i>From Contempt to Curiosity: Creating the Conditions for Groups to Collaborate Using Clean Language and Systemic Modelling</i> . Clean Publishing	☐
Further	White, G. (2015). <i>Applied Theatre: Aesthetics</i> . London: Bloomsbury Methuen Drama.	☒
Further	Journal: <i>Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)</i> . Abingdon: Taylor & Francis	☒
Further	<i>Journal of Applied Arts and Health</i> Bristol: Intellect	☒

Module Code	ADPA7010
Title	Applied Theatre Research
Date	07/06/2023
Level	7
Credits	30
Pre-Requisites	N/A

AIM(S)

- To develop students' existing experience of engagement with research methods paradigms and to challenge the pedagogical, academic and practical application of applied practice activity for the intended outcome of participant beneficence.
- To encourage and extend the use of contemporary paradigms of research methods relevant to the field of study.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- demonstrate a critical application of research styles and methods for use within an applied theatre discipline context;
- critically evaluate the use of traditional and contemporary research methods in participatory, education or community settings, and reflect upon their application through an appropriate ethical lens;
- synthesise concepts of appropriate research design (transformative and 'traditional') with project specific sensitivity to demonstrate critical insight of the influencing factors in developing applied theatre research for wider dissemination.

INDICATIVE CONTENT

- Students will engage in the concept and context of Applied Theatre As Research (ATAR) to consider the unique political and social requirements that individual participatory situations demand. Using Theory of Change planning to support process-based co-construction of practice for action, they will explore contemporary approaches to research to facilitate opportunities to champion marginalised groups and their voices.
- Students will develop core research skills by utilising creativity and emotional intelligence in relation to ethical practice. Through collaboration and negotiation, they will manage and evaluate their engagement with specific applied drama research methodology to communicate innovative solutions to unique social situations.
- In addition to growing their essential individual current face-to-face communication skills for professional practice, students will enhance their current digital skills for research and information gathering, data visualisation and dissemination, and troubleshooting and problem solving for sensitive dissemination.
- Engagement with the potential impact of their project proposal planning will be evaluated through critical reflection, individual awareness of specific communities' needs, and the unique identities of various socio-political systems and their values.

- Ethical, theatre and participatory research styles will underpin the student learning and lead them to adapt their methodological approaches to successfully capture the voices, sign-systems and stories of their chosen communities.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	24%
Independent learning	228	76%
Placement learning		
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Research Poster Presentation	23 minutes	40%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written research proposal	3750 words	60%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	60%
Practical	40%
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7010	
Module Title	Applied Theatre Research	
Classification	Reading List entry	Electronic*
Essential	O'Connor, P., & Anderson, M. (2015). <i>Applied Theatre: Research: Radical Departures</i> . New York: Bloomsbury Methuen Drama.	☒
Essential	Kara, H. (2015) <i>Creative research methods in the social sciences : a practical guide</i> . Bristol: Policy Press.	☒
Essential	Denscombe, M. (2021) <i>The good research guide: research methods for small-scale social research projects</i> . Seventh edition. London: Open University Press.	☒
Further	https://www.ncrm.ac.uk/	☒

Further	https://www.bera.ac.uk/	☒
Further	Belfiore, E. and O. Bennett (2008), <i>The Social Impact of the Arts: An Intellectual History</i> . Basingstoke: Palgrave	☐
Further	Daykin, N. and T. Joss (2016), <i>Arts for Health and Wellbeing: An Evaluation Framework</i> , London: Public Health England	
Further	Denzin, N. K. & Lincoln, Y. S. (2018) <i>The Sage handbook of qualitative research</i> . Fifth edition. Norman K. Denzin & Yvonna S. Lincoln (eds.). Los Angeles: Sage.	☐
Further	Fancourt, D. (2017). <i>Arts in Health : Designing and Researching Interventions</i> . Oxford University Press.	☒
Further	Friere, P. (2021) <i>Pedagogy of Hope: Reliving Pedagogy of the Oppressed</i> . London: Bloomsbury Academic	☒
Further	Gallagher, K (2018) <i>The Methodological Dilemma Revisited</i> . London, Routledge.	
Further	Matassaro, F. (2019) <i>A Restless Art: How participation won, and why it matters</i> . London: Calouste Gulbenkian Foundation	☒
Further	Rowe, & Reason, M. (2020). <i>Applied Practice : Evidence and Impact in Theatre, Music and Art</i> . London: Bloombury Methuen Drama	☒
Further	Sadeghi-Yekta, K & Prendergast, M. (2022) <i>Applied Theatre: Ethics</i> London: Bloomsbury	☐
Further	Journal: <i>Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)</i> . Abingdon: Taylor & Francis	☒
Further	<i>Journal of Applied Arts and Health</i> Bristol: Intellect	☒

Module Code	ADPA7011
Title	Applied Theatre Placement
Date	07/06/2023
Level	7
Credits	30
Pre-Requisites	N/A

AIM(S)

- To develop specialist applied theatre facilitation and practitioner skills in a socially engaged context.
- To enable sustained practice in a community, education or wellbeing context that develops understanding, application, and critical reflection of practice through an extended range of experience.
- To develop advanced knowledge and understanding of personal responsibility and ethical practice within a socially engaged context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- apply advanced applied theatre skills and approaches within a community, education, or wellbeing context in a safe and ethical manner;
- demonstrate the ability to work effectively in a professional context with self-direction and creativity;
- evaluate their own professional practice and critically reflective learning through the depth and breadth of critical reflection with reference to current critical discourse.

INDICATIVE CONTENT

- Students will undertake a suitable placement in a community, education or wellbeing setting of between 6 and 10 weeks.
- Working alongside a professional organisation partnered with UWTSD or within an organisation sourced by the student and approved by Programme Manager.
- Students will have the responsibility of either working as part of an established professional team within the placement organisation or be responsible for a specific project during the placement.
- Critical evaluation will focus on the work of the student within the organisation and the socially engaged context/s.
- Placements could include: theatre community outreach, arts and wellbeing charities/third sector organisations, inclusive theatre companies, UWTSD Widening Access programme, community arts organisations, participatory theatre companies, educational institutions.

- Participant groups could include: children and young people, adults or children with learning disabilities/physical disabilities, older populations, refugees and asylum seekers, homeless populations, women escaping domestic abuse, LGBTQ+ communities, those at risk of offending, etc.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	8	3%
Independent learning	220	73%
Placement learning	72	24%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Equivalent to 7500 words	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7011	
Module Title	Applied Theatre Placement	
Classification	Reading List entry	Electronic*
Essential reading for this module will depend upon the context of the placement		
Further	Baim, C., Brookes, S. & Mountford, A. (*Eds.) <i>The Geese Theatre Handbook: Drama with Offenders and People at Risk</i> . Hampshire: Waterside Press 2002	☒
Further	Balfour, M., Bundy, P., Burton, B., Dunn, J., & Woodrow, N. (2015). <i>Applied Theatre: Resettlement: Drama, Refugees and Resilience</i> . London: Bloomsbury Methuen Drama.	☒
Further	Baxter, V. & Low, K. (2017) <i>Applied Theatre: Performing Health and Wellbeing</i> . London: Bloomsbury Methuen Drama	☒
Further	Boal, A. (2002) <i>Games for Actors and Non-Actors</i> (2 nd Ed) London: Routledge	☒
Further	Heinemeyer, C.(2021) <i>Storytelling in participatory arts with young people : the gaps in the story</i> . Palgrave Macmillan.	☐

Further	McCormick, S. (2017) <i>Applied Theatre: Creative Ageing</i> . London: Bloomsbury Methuen Drama	☒
Further	Mullen, M (2019) <i>Applied Theatre: Economies</i> . London: Methuen Drama	☒
Further	Prendergast, M. & Saxton, J. (2013) <i>Applied Drama: A Facilitator's Handbook for Working in Community</i> Bristol: Intellect	☒
Further	Preston, S. (2016) <i>Applied Theatre: Facilitation: Pedagogies, Practices, Resilience</i> . London: Bloomsbury	☒
Further	Rowe, & Reason, M. (2020). <i>Applied Practice : Evidence and Impact in Theatre, Music and Art</i> London: Bloomsbury Methuen Drama	☒
Further	Sadeghi-Yekta, K & Prendergast, M. (2022) <i>Applied Theatre: Ethics</i> . London: Bloomsbury	☐
Further	Sextou, P. (2016). <i>Theatre for Children in Hospital : the gift of compassion</i> . London: Intellect	☒
Further	Vettraino, Linds, W., & Norris, J. (2015). <i>Playing in a house of mirrors : applied theatre as reflective practice</i> . Sense Publisher	☐
Further	White, G. (2015). <i>Applied Theatre: Aesthetics</i> . London: Bloomsbury Methuen Drama.	☒
Further	Journal: <i>Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)</i> . Abingdon: Taylor & Francis	☒
Further	<i>Journal of Applied Arts and Health</i> Bristol: Intellect	☒

Module Code	ADPA7012
Title	Major Applied Theatre Project
Date	07/06/2023
Level	7
Credits	60
Pre-Requisites	N/A

AIM(S)

- To enable the autonomous development, delivery, and evaluation of a major applied theatre project in a community, education or health and wellbeing setting.
- To develop applied theatre praxis through a sustained, focused, independent piece of work that demonstrates a systematic and complex understanding and is informed by current critical discourse and ethical rigour.
- To encourage creative problem solving and risk taking, and originality in approaches to applied theatre work in complex socially-engaged contexts.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- demonstrate a systemic and complex understanding of applied theatre praxis which is informed by current critical discourse;
- realise an extended piece of applied theatre work in a specific context that demonstrates creative risk-taking and problem solving using performance skills, research methods and critical facilitation approaches;
- demonstrate autonomy, personal responsibility, originality and ethical awareness in the realisation of this work.

INDICATIVE CONTENT

- Two day Major Applied Theatre Project Intensive followed by weekly 1-2-1 tutorials.
- Developing a Project Proposal that needs to be agreed with course tutor and receive ethical approval.
- The devising, planning, delivery and evaluation of a substantial applied theatre project decided in negotiation with course tutor and potential partners in the community, education or health and wellbeing contexts.
- The use of appropriate research methods and evaluation approaches to ensure a sustainable outcome and contribution to the wider applied theatre context.
- Sharing of work in MA symposium.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	30	6%
Independent learning	570	94%
Placement learning		
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Equivalent to 15000 words	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADPA7012	
Module Title	Major Applied Theatre Project	
Classification	Reading List entry	Electronic*
Essential	O'Connor, P., & Anderson, M. (2015). <i>Applied Theatre: Research: Radical Departures</i> . New York: Bloomsbury Methuen Drama	☒
Essential	Rowe, & Reason, M. (2020). <i>Applied Practice : Evidence and Impact in Theatre, Music and Art</i> . London: Bloomsbury Methuen Drama	☒
Essential	Sadeghi-Yekta, K. & Prendergast, M. (2022) <i>Applied Theatre: Ethics</i> London: Bloombury	☒
Further	<i>Further texts will depend upon each student's individual project choices. It would be expected that the reading lists from previous modules will form a starting point</i>	☐
Further	Journal: <i>Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)</i> . Abingdon: Taylor & Francis	☒
Further	<i>Journal of Applied Arts and Health</i> Bristol: Intellect	☒

MODULE CODE: HPCB7001
TITLE: Public Performances
DATE: 13/06/2018

LEVEL: 7
CREDITS: 40

JACS CODE: W410

AIM(S)

- To provide experience that corresponds to working on a number of professional staged performances.
- An opportunity for the students to combine the skills they have mastered during other modules on the degree and sustain a series of consecutive performances of professional quality.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- exhibit a mature level of conceptual understanding regarding developing a theatre production;
- exhibit an exceptional level of skill regarding practical development and realisation of the role/roles allotted to them in the production(s);
- exhibit a maturity and consistency in their ability to work independently, with a director and in cooperation with their peers;
- maintain a consistent standard of delivery over a series of consecutive performances.

INDICATIVE CONTENT

- This module will be structured around a number of public performances.
- An appropriate professional production team will work with the students to create the production while the module coordinator will act as a general supervisor.
- The work chosen for performance will be decided according to the composition of the group in order to ensure that each member has an opportunity to present work which will be a fair reflection of his/her ability;
- The structure of the rehearsal process will reflect current professional practice. Some flexibility will be ensured in order to ensure that each student has a commensurate challenge and the assessment criteria will reflect this;
- Formulate robust systems to document regular reflection on their strengths and weaknesses during the production period;
- Emphasis will be placed on both developing the students' evaluation skills and ensuring that they have the appropriate tools to evaluate their contribution.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	280	70%
Independent learning	120	30%
Placement learning		
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Deliver a role within a series of public performances	80%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written Coursework	Detailed analysis of character physicality, backstory, research and journey through play via events and objectives.	20%

Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	20%
Practical	80%
TOTAL	100%

READING LIST

When a decision is taken on the detailed content of the module in any specific semester, a full bibliography will be given to the students at the start of the module if appropriate.

COD Y MODWL: HPCB7001C

TEITL: PERFFORMIADAU CYHOEDDUS
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 60

COD JACS: W410

AMCAN(ION)

- Darparu profiad sy'n cyfateb i weithio ar nifer o berfformiadau proffesiynol a lwyfannir.
- Cyfle i'r myfyrwyr gyfuno'r sgiliau maent wedi'u meistrolï yn ystod modylau eraill y radd a chynnal cyfres o berfformiadau dilynol o safon broffesiynol.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- arddangos lefel aeddfed o ddealltwriaeth gysyniadol ynghylch datblygu cynhyrchiad theatr;
- arddangos lefel eithriadol o sgil yn gysylltiedig â datblygu'n ymarferol a gwireddu'r rôl/rolau a bennwyd iddo/iddi yn y cynhyrchiad/cynyrchiadau;
- arddangos aeddfedrwydd a chysondeb yn ei allu i weithio'n annibynnol, gyda chyfarwyddwr ac mewn cydweithrediad â'i gyd-fyfyrwyr;
- cynnal safon gyson o gyflawniad dros gyfres o berfformiadau dilynol.

CYNNWYS DANGOSOL

- Trefnir y modwl hwn o gwmpas dau berfformiad cyhoeddus.
- Bydd tîm cynhyrchu proffesiynol priodol yn gweithio gyda'r myfyrwyr i greu'r cynhyrchiad tra bydd y cydlynnydd modwl yn gweithredu'n oruchwyliwr cyffredinol.
- Penderfynir ar y gwaith a ddewisir i'w berfformio yn ôl priodoldeb y grŵp er mwyn sicrhau y caiff pob aelod gyfle i gyflwyno gwaith a fydd yn adlewyrchiad teg o'i allu a'r ystod sgiliau a fydd ganddo.
- Bydd strwythur y broses ymarfer yn adlewyrchu arfer proffesiynol cyfredol. Sicrhau rhywfaint o hyblygrwydd er mwyn sicrhau y caiff pob myfyriwr her gymesur a bydd y meini prawf asesu'n adlewyrchu hyn.
- Llunio mathau cadarn ar dystiolaeth o adfyfrio rheolaidd yn ystod y cyfnod cynhyrchu ar eu cryfderau a'u gwendidau, a thrafod yn adeiladol sut y gwnaethant ymateb ac actio er mwyn cefnogi'r cynhyrchiad yn ogystal â'u datblygiad personol;

- Rhoddir pwyslais priodol ar ddatblygu sgiliau gwerthuso'r myfyrwyr a sicrhau bod ganddynt yr offer priodol i werthuso'u cyfraniad i'r gwaith terfynol fel cyfanwaith.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	280	70%
Dysgu annibynnol	120	30%
Dysgu drwy leoliadau		
CYFANSWM	400	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Cyflawni rôl o fewn cyfres o berfformiadau cyhoeddus	80%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Dyddlyfr	Dyddlyfr adfyfyriol 3000 o eiriau	20%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0
Gwaith cwrs	20%
Ymarferol	80%
CYFANSWM	100%

RHESTR DDARLLEN

Pan benderfynir ar gynnwys manwl y modwl mewn unrhyw semester penodol, rhoddir llyfryddiaeth lawn i'r myfyrwyr ar ddechrau'r modwl os ydy'n briodol.

MODULE CODE: HPCB7002
TITLE: Advanced Acting 1
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W400

AIM(S)

- To recognise the influence of major thinkers upon scripts and theatrical practice in the twentieth century and beyond;
- To develop an understanding of and application of both Stanislavski's analysis process and Meisner's acting technique to a professional level.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Demonstrate a systematic and advanced understanding of Stanislavsky's text and active analysis in order to embody and realise a character in a play or musical
- Deploy a high level of understanding of the Meisner technique of responding authentically within a given circumstance.
- Demonstrate a deepened understanding and appreciation of one's own process in performance.

INDICATIVE CONTENT

- The student will be afforded techniques to enable them to sense pictures and impressions that arise from the text, name character qualities and apply their findings via an active imagination. This work will also alert the students' attention to any physical or mental tensions that may impede their creative process and encourage a more total application to their process.
- The student will explore their ability to respond truthfully, in the moment. Using American texts and improvisation they will learn to resonate authentically and connect more fully with others, responding truthfully under imaginary circumstances
- The student will become proficient in recognising episodes and events in the text and fully explore the playing of objectives, actions and super objectives and understand their role in telling the story of the scene.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	The student will perform a scene from a play or musical and be assessed on their understanding and application of Stanislavski's model of Text & Active Analysis. 15 minutes	40%

Assessment Component 2

(Tick one)

☒ Written exam ☐ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written	The student will analyse a character in a scene from a play or musical. 1 hour	20%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	The student will perform a scene from an American text and be assessed on their understanding and application of the Meisner technique 15min	40%

Assessment Summary

Activity type	Percentage
Written exam	20%
Coursework	
Practical	80%
TOTAL	100%

READING LIST

Module Code	HPCB7002	
Module Title	Advanced Acting 1	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M: Different Every Night: <i>Freeing the Actor</i> , Nick Hern Books, 2007	☐
Essential	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Essential	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Further	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Further	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐

COD Y MODWL: HPCB7002C
TEITL: ACTIO UWCH 1
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W400

AMCAN(ION)

- Datblygu dealltwriaeth o broses ddadansoddi Stanislavski a thechneg actio Meisner a dull o'u cymhwyso ar lefel broffesiynol, yn cynnwys eu dylanwad ar sgriptiau ac arfer theatraidd yn yr ugeinfed ganrif.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Arddangos dealltwriaeth systematig a chymhwyso proses dadansoddi testunol a gweithredol er mwyn ymgorffori a gwireddu cymeriad mewn drama neu sioe gerdd.
- Defnyddio dealltwriaeth ddatblygedig o hanfodion techneg Meisner o ymateb yn ddilys o fewn amgylchiadau penodol.
- Arddangos dealltwriaeth fwy manwl a gwerthfawrogiad o'i broses ei hun wrth berfformio.

CYNNWYS DANGOSOL

- Darperir technegau ar gyfer y myfyrwyr er mwyn eu galluogi i synhwyro ac enwi nodweddion cymeriadau a chymhwyso'u canfyddiadau'n weithredol drwy'r dychymyg a'r corff. Bydd y gwaith hwn hefyd yn dod â sylw'r myfyrwyr i unrhyw densiynau corfforol neu feddyliol a allai atal eu proses greadigol, gan leihau ataliadau a thensiynau ac annog ymddiriedaeth a hyder a chymhwyso'r broses greadigol yn fwy cyflawn.
- Bydd y myfyriwr yn archwilio'i allu i ymateb mewn modd gonest, gan gynnal ei ffocws. Drwy greu'n fyrfyr ac ymateb yn emosiynol byddant yn dysgu i daro tant dilys a chysylltu'n fwy cyflawn ag eraill, gan ymateb mewn modd gonest dan amgylchiadau dychmygol.
- Bydd y myfyriwr yn archwilio'n feirniadol a chreadigol ddatblygiad prosesau actio Rwsiaidd yn America a sut gwnaethant ysbrydoli'r ymarferwyr actio method Stella Adler, Lee Strasbourg a Meisner. Bydd astudiaethau golygfeydd o destunau theatr Americanaidd yn helpu i atgyfnerthu eu dealltwriaeth a'u hymroddiad.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Bydd y myfyriwr yn perfformio golygfa o ddrama neu sioe gerdd sy'n cyfleu'n eglur ei ddadansoddiad, sy'n deillio o fodel Stanislavski o Ddadansoddi Testunol a Gweithredol. 15 munud	40%

Elfen Asesu 2

(Ticiwch un)

☒ Arholiad ysgrifenedig ☐ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Ysgrifenedig	Bydd y myfyriwr yn dadansoddi cymeriad mewn golygfa allan o ddrama neu gerdd. 1 awr	20%

Elfen Asesu 3

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Bydd y myfyriwr yn perfformio golygfa o ddrama Americanaidd ac yn cael ei asesu ar ei ddealltwriaeth a dull o gymhwyso techneg Meisner 15 munud	40%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	20%
Gwaith cwrs	
Ymarferol	80%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7002C	
Teitl Modwl	ACTIO UWCH 1	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Alfreds, M: Different Every Night: <i>Freeing the Actor</i> , Nick Hern Books, 2007	☐
Hanfodol	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Hanfodol	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Pellach	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Pellach	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐

MODULE CODE: HPCB7004
TITLE: Advanced Singing
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W410

AIM(S)

- To gain an advanced understanding of the anatomical mechanisms of the singing voice, including the role of breath and its relationship with tone production, the varying laryngeal conditions, and the function of resonance.
- To gain a comprehensive knowledge of different vocal and musical styles which exist within the musical theatre repertoire, and their differing styles and vocal demands.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Deploy advanced singing technique encompassing knowledge of vocal anatomy and physiology, appropriate use of breath in relation to tone, and resonance control, creating a consistent and sustainable sound and varying voice qualities;
- Utilise sustained control of singing technique in performance;
- Build and justify a sophisticated portfolio of repertoire appropriate to voice type, covering varying styles in musical theatre canon.
- Exhibit an enhanced ability to work independently, implement an efficient and specific personal practice regime and develop necessary communication skills to engage cohesively with professionals in the Industry.

INDICATIVE CONTENT

- Advanced vocal technique will be introduced and contextualised by a member of staff through lectures and seminars.
- The students will choose appropriate material which demonstrates and improves their range of skills; this material should be relevant to the industry and for their casting.
- The students will refine their repertoire under the supervision of the Programme Director.
- The students will develop their vocal technique in reference to physiological function of the larynx and body in individual tutorials.
- The students will apply vocal technique to the chosen repertoire and will be rehearsed with the Musical Director, with peers and independently throughout the process.

LEARNING AND TEACHING STRATEGY

Lectures will introduce the students to the concepts, principles and practices of advanced vocal technique in reference to anatomy and physiology. Individual tutorials will enable students to implement these principles into practice under the guidance of their assigned vocal coach. The module will be structured within a period of some 20 weeks of lectures and individual tutorials.

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Performance	Each student will be assessed on the quality of their performances as a part of the final production. There will be two formative assessment points and a final summative assessment of contrasting repertoire. a) Classroom Performance 1 (2 Songs) 15% b) Classroom Performance 2 (2 songs) 15% c) Summative Performance (15 minute recital) 30%	60%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Portfolio (1500 words) e.g. the student will be expected to present a portfolio full of contrasting musical theatre repertoire.	20%

Assessment Component 3

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Viva Voce	10 minutes e.g. the student will be expected to create a thoroughly researched and cited ten minute viva voce (can be	20%

	supported by presentation or handouts) outlining the vocal demands of advanced versatile singing in musical theatre, and how it is achieved technically, covering physiological characteristics of voice qualities and vocal technique.	
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Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	40%
Practical	60%
TOTAL	100%

READING LIST

Module Code	HPCB7004	
Module Title	Advanced Singing	
Classification	Reading List entry	Electronic*
Essential	Chapman, L J: Singing and Teaching Singing: A Holistic Approach to Classical Voice, Plural Publishing, 2011	☐
Essential	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐
Essential	Fisher J, Kayes, G and Connor, S: This is a Voice: 99 Exercises to train, project and harness the power of your voice. Wellcome Collection, Museum of Applied Arts and Sciences, 2016	☐
Further	King, M and Legge, A: The Singer's Handbook: A Guide for Aspiring Singers. Faber Music Pr., 2007	☐
Further	Melton, J. Singing in Musical Theatre: The Training of Singers and Actors. Allworth Pr., 2007	☐
Further	Steinhauer, K., Klimek, M. and Estill, J: The Estill Voice Model: Theory and Translation. Estill Voice International, 2017	☒

COD Y MODWL: HPCB7004C
TEITL: CANU UWCH
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W410

AMCAN(ION)

- Ennill dealltwriaeth uwch o fecanweithiau anatomegol y llais canu, yn cynnwys rôl yr anadl a'i berthynas â chynhyrchu tôn, cyflyrau amrywiol y laryncs, a swyddogaeth cyseiniant.
- Ennill gwybodaeth gynhwysfawr am arddulliau lleisiol a cherddorol gwahanol sy'n bodoli o fewn repertoire y sioe gerdd, eu harddulliau gwahanol a'u gofynion lleisiol.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Defnyddio techneg canu uwch gan gwmpasu gwybodaeth am anatomeg a ffisioleg lleisiol, defnydd priodol o'r anadl mewn perthynas â thôn, a rheoli cyseiniant, gan greu sain gyson a chynaliadwy ac ansoddau lleisiol amrywiol;
- Defnyddio rheolaeth estynedig ar y dechneg canu wrth berfformio;
- Adeiladu a chyfiawnhau portffolio soffistigedig o repertoire sy'n briodol i'r math o lais, gan gwmpasu arddulliau amrywiol o ganon y sioe gerdd;
- Arddangos gallu datblygedig i weithio'n annibynnol, gan weithredu patrwm effeithlon a phenodol o arfer personol a datblygu sgiliau cyfathrebu angenrheidiol i ymgysylltu'n gydlynol â gweithwyr proffesiynol yn y diwydiant.

CYNNWYS DANGOSOL

- Bydd aelod o staff yn cyflwyno ac yn cyd-destunoli techneg lleisiol uwch drwy ddarlithoedd a seminarau.
- Bydd y myfyrrwyr yn dewis deunydd priodol sy'n arddangos ac yn gwella'u hystod o sgiliau; dylai'r deunydd hwn fod yn berthnasol i'r diwydiant ac ar gyfer eu castio.
- Bydd y myfyrrwyr yn mireinio eu repertoire dan oruchwyliad y Cyfarwyddwr Rhaglen.
- Bydd y myfyrrwyr yn datblygu eu techneg lleisiol o ran gweithrediad ffisiolegol y laryncs a'r corff mewn tiwtorialau unigol.
- Bydd y myfyrrwyr yn cymhwyso techneg lleisiol i'r repertoire a ddewiswyd a byddant yn ymarfer gyda'r Cyfarwyddwr Cerddorol, gyda chyd-fyfyrrwyr ac yn annibynnol ar hyd y broses.

STRATEGAETH DYSGU AC ADDYSGU

Bydd darlithoedd yn cyflwyno'r myfyrrwyr i gysyniadau, egwyddorion ac arferion techneg lleisiol uwch o ran anatomeg a ffisioleg. Bydd tiwtorialau unigol yn galluogi myfyrrwyr i weithredu'r egwyddorion hyn yn eu harfer dan gyfarwyddyd yr hyfforddwr lleisiol a bennir ar eu cyfer. Trefnir y modwl o fewn cyfnod o oddeutu 20 wythnos o ddarlithoedd a thiwtorialau unigol.

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Perfformiad Ymarferol	Asesir pob myfyriwr ar ansawdd ei berfformiadau'n rhan o'r cynhyrchiad terfynol. Bydd dau bwynt asesu ffurfiannol ac asesiad crynodol terfynol o repertoire cyferbyniol. a) Perfformiad Ystafell Ddosbarth 1 (2 gân) 15% b) Perfformiad Ystafell Ddosbarth 2 (2 gân) 15% c) Perfformiad Crynodol (datganiad 15 munud) 30%	60%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio	Portffolio (1500 o eiriau) e.e. disgwylir i'r myfyriwr gyflwyno portffolio'n llawn o repertoire cyferbyniol y sioe gerdd.	20%

Elfen Asesu 3

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Viva Voce	10 munud e.e. disgwylir i'r myfyriwr greu arholiad viva voce deg munud a ymchwiliwyd a	20%

	chyfeirnodwyd yn drylwyr (gellir ei gefnogi drwy gyflwyniad neu daflenni) yn amlinellu gofynion lleisiol canu uwch hyblyg yn y sioe gerdd, a sut mae cyflawni hynny'n dechnegol, gan gwmpasu nodweddion ffisiolegol ansoddau lleisiol a thechneg leisiol.	
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Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0
Gwaith cwrs	40%
Ymarferol	60%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7004C	
Teitl Modwl	Canu uwch	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Chapman, L J: Singing and Teaching Singing: A Holistic Approach to Classical Voice, Plural Publishing, 2011	☐
Hanfodol	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐
Hanfodol	Fisher J, Kayes, G and Connor, S: This is a Voice: 99 Exercises to train, project and harness the power of your voice. Wellcome Collection, Museum of Applied Arts and Sciences, 2016	☐
Pellach	King, M and Legge, A: The Singer's Handbook: A Guide for Aspiring Singers. Faber Music Pr., 2007	☐
Pellach	Melton, J. Singing in Musical Theatre: The Training of Singers and Actors. Allworth Pr., 2007	☐
Pellach	Steinhauer, K., Klimek, M. and Estill, J: The Estill Voice Model: Theory and Translation. Estill Voice International, 2017	☒

MODULE CODE:	HPCB7006
TITLE:	Advanced Vocal Training
DATED:	13/06/2018
LEVEL:	7
CREDITS:	20
JACS CODE:	W410

AIM(S)

- To fully equip the students with a deep understanding of the connection between the anatomy and physiology of articulation and diction with a detailed analysis and mastery of accents and dialects.
- To take an in-depth look into the methods and theories available to us as voice practitioners.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Independently create an 'accent break down' using the International phonetic alphabet and exhibit complete control over their knowledge of the cognate workings of the articulators;
- Demonstrate sophisticated insight into various techniques and methods of contemporary vocal pedagogy in current practice.
- Deploy to an advanced level their vocal knowledge in the practice & analysis of text.

INDICATIVE CONTENT

- The International Phonetic Alphabet. Starting with, Welsh, regional accent dialects of the British Isles, Standard English and Standard American.
- In-depth analysis of anatomical process in direct relation to the articulators and tone / zone placements.
- Detailed critical examination of various practitioners and methodologies of vocal pedagogy within performance training and beyond. The student will gain knowledge into the uses and appropriate application of these techniques.
- Exploration of methodologies, compare and contrast the techniques and approaches available to them in the world of contemporary vocal pedagogy for stage.
- Text analysis through voice; a physical close reading and exploration of text
- A specialist study of one of these methods to encourage close physical enquiry, for practice and performance sustainability.
- The fluidity to approach any text; finding a process suitable and appropriate to analyse and physicalize its connection to voice and body.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written	Accent breakdown to be completed within class times and handed in a portfolio/journal documentation. Max 500 words, but supported with diagrams / drawings and/or audio evidence/ IPA Kit lists	30%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Seminar	Seminar of an analysis of one of the methods / techniques covered, with accompanying notes to demonstrate full cognitive absorption of this subject. 15 Minutes 1,000 Words	30%

Assessment Component 3
(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation	Text Analysis Practical class work assessed by their presentation/performance of a classical piece of text demonstration of embodied voice work. 10 minute monologue 'excerpts'	40%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	60%
Practical	40%
TOTAL	100%

READING LIST

Module Code	HPCB7006	
Module Title	Advanced Vocal Training	
Classification	Reading List entry	Electronic*
Essential	Sharp, E and Rowles, J.H.: How to do accents: Oberon Books Ltd., 2007	☐
Essential	Dimon, T.: Anatomy of the Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists: North Atlantic Books, 2018	☐
Essential	Berry, C.: The actor and the text: Virgin Books, 2000	☐
Further	Hall, P: Shakespeare's advice to the players, Oberon Books Ltd, 2003	☐
Further	Martin, S. and Darnley, L.: The teaching voice: Sec. Ed. Whurr Publications, 2004	☐
Further	Newlove, J.: Laban for Actors & Dancers: Putting Laban's Movement Theory into Practice - A Step-by-step Guide: Nick Hern Books, 1993	☐
Further	Berry, C.: From word to play: A Hand book for Directors: Oberon Books Ltd., 2007	☐
Further	Houesman, B. :Tackling the text (& Subtext): A guide for Actors: Nick Hern Books, 2008	☐

Further	Dennis, A: The articulate body: The physical training of the actor: Drama Book Publishers, 1995	☐
Further	Linklater, K: Freeing the natural voice: Nick Hern Books, 2006	☐
Further	Conroy, C: Theatre and the body: Palgrave Macmillan Press, 2010	☐
Further	Barton, J: Playing Shakespeare: Bloomsbury Academic, 2009	☐
Further	McCallion, M: The voice book: For Actors, Public Speakers and Everyone Who Wants to Make the Most of Their Voice: Faber & Faber Ltd., 1998	☐
Further	Roach, P: English phonetics and phonology: Cambridge University Press, 2009	☐
Further	Brennan, R: The Alexander technique: Little, Brown & Company, 1996	☐
Further	Thomas, B. and Thomas, P. W. : Cymraeg, Cymrâg, Cymrêg: Cyflwyno'r Tafodieithoedd: Gwasg Taf Cyf., 1989	☐
Further	Farhi, D: The breathing book: St. Martins Press. New York, 1996	☐
Further	Yoshi Oida and Marshall, M: The invisible actor: Bloomsbury, 2002	☐
Further	Leslie Kaminoff and Matthews, A: Yoga Anatomy: Human Kinetics Publishers, 2007	☐

COD Y MODWL:	HPCB7006C
TEITL:	HYFFORDDIANT LLEISIOL UWCH
DYDDIAD:	13/06/2018
LEFEL:	7
CREDYDAU:	20
COD JACS:	W410

AMCAN(ION)

- Rhoi dealltwriaeth fanwl a chyflawn o'r cysylltiad rhwng anatomeg a ffisioleg ynganu a geirio i'r myfyrwyr ynghyd â dadansoddiad manwl a meistrolaeth ar acenion a thafodieithoedd.
- Bwrw golwg manwl ar y dulliau a'r damcaniaethau sydd ar gael i ni fel ymarferwyr llais.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Creu'n annibynnol 'ddadansoddiad o acenion' gan ddefnyddio'r wyddor ffonetig ryngwladol ac arddangos rheolaeth lwyr dros ei wybodaeth o weithrediadau cytras yr organau llafar.
- Arddangos dealltwriaeth soffistigedig o dechnegau a dulliau amrywiol pedagogeg leisiol gyfoes sydd ar waith yn gyfredol.
- Defnyddio'i wybodaeth leisiol ar lefel uwch wrth ymarfer a dadansoddi testun.

CYNNWYS DANGOSOL

- Yr Wyddor Ffonetig Ryngwladol, gan ddechrau gyda thafodieithoedd Cymreig, acenion rhanbarthau Ynysoedd Prydain, Saesneg Safonol a Saesneg Safonol America.
- Dadansoddiad manwl o'r broses anatomegol mewn perthynas uniongyrchol â'r organau lleisiol a lleoliadau tôn / parth.
- Archwiliad beirniadol manwl o ymarferwyr a methodolegau amrywiol pedagogeg leisiol o fewn hyfforddiant perfformio a thu hwnt. Bydd y myfyriwr yn ennill gwybodaeth am ddefnydd o'r technegau hyn a'r modd o'u cymhwyso'n briodol.
- Archwilio methodolegau, cymharu a chyferbynnu'r technegau a'r dulliau sydd ar gael iddynt ym maes pedagogeg leisiol gyfoes i'r llwyfan.
- Dadansoddi testunol drwy'r llais; darlleniad corfforol agos ac archwiliad o destun
- Astudiaeth arbenigol o un o'r dulliau hyn i annog ymholi corfforol agos, at ddibenion cynaliadwyedd ymarfer a pherfformio.

- Y llithrigrwydd i fynd at unrhyw destun; canfod proses sy'n addas a phriodol ar gyfer dadansoddi a chorffoli'i gysylltiad â'r llais a'r corff.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

Elfen Asesu 1

Arholiad ysgrifenedig ✓

Gwaith cwrs

☐ Ymarferol

Dull asesu	Maint	Pwysiad
Dadansoddiad o Acenion Ysgrifenedig	Dadansoddiad o acenion i'w gwblhau yn ystod amser dosbarthiadau a'i gyflwyno mewn portffolio/dyddlyfr. Uchafswm o 500 o eiriau, ond wedi'i gefnogi â diagramau / lluniadau a / neu dystiolaeth sain / rhestrau Pecyn yr Wyddor Ffonetig Ryngwladol	30%

Elfen Asesu 2

☐ Arholiad ysgrifenedig ✓

Gwaith cwrs

☐ Ymarferol

Dull asesu	Maint	Pwysiad
Seminar	Seminar ar ddadansoddiad o un o'r dulliau / technegau a ddisgrifir, gyda nodiadau i gyd-fynd ag ef er mwyn dangos bod y pwnc wedi'i gymryd i mewn yn gyflawn yn wybyddol. 15 munud	30%

	1,000 o eiriau	
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Elfen Asesu 3

Arholiad ysgrifenedig

Gwaith cwrs



Ymarferol

Dull asesu	Maint	Pwysiad
Cyflwyniad personol	Dadansoddi Testunol Gwaith dosbarth ymarferol a asesir drwy gyflwyno/perfformio darn o destun clasurol arddangosiad o waith llais ymgorfforedig. 'Detholiadau' monolog 10 munud	40%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0%
Gwaith cwrs	60%
Ymarferol	40%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7006C	
Teitl Modwl	Hyfforddiant lleisiol uwch	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Sharp, E and Rowles, J.H.: How to do accents: Oberon Books Ltd., 2007	☐
Hanfodol	Dimon, T.: Anatomy of the Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists: North Atlantic Books, 2018	☐
Hanfodol	Berry, C.: The actor and the text: Virgin Books, 2000	☐
Pellach	Hall, P: Shakespeare's advice to the players, Oberon Books Ltd, 2003	☐
Pellach	Martin, S. and Darnley, L.: The teaching voice: Sec. Ed. Whurr Publications, 2004	☐
Pellach	Newlove, J.: Laban for Actors & Dancers: Putting Laban's Movement Theory into Practice - A Step-by-step Guide: Nick Hern Books, 1993	☐
Pellach	Berry, C.: From word to play: A Hand book for Directors: Oberon Books Ltd., 2007	☐
Pellach	Houesman, B. :Tackling the text (& Subtext): A guide for Actors: Nick Hern Books, 2008	☐
Pellach	Dennis, A: The articulate body: The physical training of the actor: Drama Book Publishers, 1995	☐
Pellach	Linklater, K: Freeing the natural voice: Nick Hern Books, 2006	☐
Pellach	Conroy, C: Theatre and the body: Palgrave Macmillan Press, 2010	☐
Pellach	Barton, J: Playing Shakespeare: Bloomsbury Academic, 2009	☐
Pellach	McCallion, M: The voice book: For Actors, Public Speakers and Everyone Who Wants to Make the Most of Their Voice: Faber & Faber Ltd., 1998	☐
Pellach	Roach, P: English phonetics and phonology: Cambridge University Press, 2009	☐
Pellach	Brennan, R: The Alexander technique: Little, Brown & Company, 1996	☐
Pellach	Thomas, B. and Thomas, P. W. : Cymraeg, Cymrâg, Cymrêg: Cyflwyno'r Tafodieithoedd: Gwasg Taf Cyf., 1989	☐

Pellach	Farhi, D: The breathing book: St. Martins Press. New York, 1996	☐
Pellach	Yoshi Oida and Marshall, M: The invisible actor: Bloomsbury, 2002	☐
Pellach	Leslie Kaminoff and Matthews, A: Yoga Anatomy: Human Kinetics Publishers, 2007	☐

MODULE CODE: HPCB7007
TITLE: Advanced Dance
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W410

AIM(S)

- To develop to an advanced level of the student's skills and techniques in ballet, tap and jazz;
- To guide the students' understanding of style and genre that will enable them to understand the process and gain experience of a dance audition.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Exhibit systematic and comprehensive knowledge and understanding of advanced ballet, tap and jazz dance techniques;
- Exhibit a strong understanding of various styles and genres connected to dance;
- Learn and perform to an advanced level a piece of choreography using appropriate style and performance quality within a dance audition;
- Exhibit robust physical awareness of coordination and musicality.

INDICATIVE CONTENT

- This module will be delivered through practical sessions in Ballet, Tap and Jazz technique, and will include the opportunity for appropriate levels of technique.
- Ballet sessions will encompass the following: barre work: pli  , tendu, glisse, rond de jambe, fondu, frappe, adage, grand battement. Centre practice: Port de bras and adage, traveling pirouette exercise to include pirouette en dehors and chaines. Allegro: saut  s, changement, echappe, temps levee, grand jete.
- Tap sessions will include the following: shuffles, cramp rolls, paradiddles, pick ups, off beat rhythms, turning steps, complex rhythms, time steps.
- Jazz sessions will encompass the following: Jazz plies, jazz tendus, jazz arm position, isolations, kicks, jazz pirouettes, chaines, travelling and jumping sequences including lay-out, split leaps, side leaps, picked up turns, barrel leaps.
- In order to broaden knowledge of varying dance practitioners, practical activity will be put into context through critical engagement examples of professional work. There will be the opportunity to apply appropriate techniques to each particular dance style.
- Choreographic repertoire will be taught within jazz sessions in order to assimilate skills and knowledge with the style and quality of an appropriate performance for a dance audition.

- Students will develop the necessary skills for taking part in a mock dance audition, encompassing pace and process of a dance audition at industry standard.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical examination	Students will be assessed on their ability in all three dance components Tap (15min) Ballet (15min) Jazz (15min)	60%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Dance audition (30min)	40%

Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	0
Practical	100%
TOTAL	100%

READING LIST

Module Code	HPCB7007	
Module Title	Advanced Dance	
Classification	Reading List entry	Electronic*
Essential	Frich, E.: The Matt Mattox Boom of Jazz Dance: Sterling Publishers New York, 1983	☐
Essential	Grieg, V. : Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. Princeton Book Company. New Jersey, 1994	☐
Essential	Hartley, D. :The Essential Guide to Tap Dance: Crowood Press Ltd. England, 2018	☐
Further	Stearns, M.W. and Stearns, J. : Jazz Dance: The Story of American Vernacular Dance: Da Capo Press, 1968	☐
Further	Wydro, K.: The Luigi Jazz Dance Technique: Doubleday, 1981	☐
Further	Ryman, R. : Dictionary of Classical Ballet Terminology: Royal Academy of Dance, 3 rd edition. London, 2007	☐
Further	Warren, G W. : Classical Ballet Technique: University Press. Florida, 1989	☐
Further	Feldman, A. : Inside Tap: Technique and Improvisation for Today's Tap Dancer: Princeton Book Company. New Jersey, 2004	☐
Further	Gray, A. : The Souls of Your Feet: A Tap Dance Guide Book for Rhythm Explorers. ebrandedbooks.com US, 2002	☐

COD Y MODWL: HPCB7007C
TEITL: DAWNS UWCH
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W410

AMCAN(ION)

- Datblygu sgiliau a thechnegau'r myfyriwr mewn bale, tap a jazz i lefel uwch;
- Arwain dealltwriaeth y myfyrwyr o arddull a genre er mwyn eu galluogi i ddeall y broses ac ennill profiad o glyweliad dawns.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Arddangos gwybodaeth a dealltwriaeth systematig a chynhwysfawr o dechnegau dawns uwch bale, tap a jazz;
- Arddangos dealltwriaeth gadarn o amryw o arddulliau a genres yn gysylltiedig â dawns;
- Dysgu a pherfformio darn o goreograffi i lefel uwch gan ddefnyddio arddull briodol a safon perfformiad o fewn clyweliad dawns;
- Arddangos ymwybyddiaeth gorfforol gadarn o gydsymud a cherddoroldeb.

CYNNWYS DANGOSOL

- Cyflwynir y modwl hwn drwy sesiynau ymarferol yn nhechneg Bale, Tap a Jazz, a bydd yn cynnwys cyfle am dechneg ar lefelau priodol.
- Bydd sesiynau bale'n cwmpasu'r canlynol: gwaith bar: plié, tendu, glissé, rond de jambe, fondu, frappé, adage, grand battement. Ymarfer canol yr ystafell: Port de bras ac adage, ymarfer pirwét teithio yn cynnwys pirouette en dehors a chaines. Allegro: sautés, changement, échappé, temps levé, grand jeté.
- Bydd sesiynau tap yn cynnwys y canlynol: shiffladau, rholiau cramp, rhugliadau, codiadau, rhythmau trawsacennog, camau troi, rhythmau cymhleth, camau amser.
- Bydd sesiynau Jazz yn cynnwys y canlynol: Pliés jazz, tendus jazz, ystum breichiau jazz, ynysiadau, ciciau, pirwetau jazz, chaines, dilyniannau teithio a neidio'n cynnwys 'lay-out', neidiau hollt, neidiau ochr, troeon codi, neidiau casgen.
- Er mwyn ehangu gwybodaeth am ymarferwyr dawns amrywiol, rhoddir gweithgarwch ymarferol yn ei gyd-destun drwy ymgysylltu'n feirniadol ag

enghreifftiau o waith proffesiynol. Bydd cyfle i gymhwyso technegau priodol i bob arddull ddawns benodol.

- Addysgir repertoire coreograffig o fewn sesiynau jazz er mwyn cymathu sgiliau a gwybodaeth ag arddull ac ansawdd perfformiad sy'n briodol ar gyfer clyweliad dawns.
- Bydd myfyrwyr yn datblygu'r sgiliau angenrheidiol ar gyfer cymryd rhan mewn clyweliad dawns ffug, yn cwmpasu cyflymder a phroses clyweliad dawns yn ôl safonau'r diwydiant.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Arholiad ymarferol	Asesir myfyrwyr ar eu gallu ymhob un o'r tair elfen ddawns Tap (15 munud) Bale (15 munud) Jazz (15 munud)	60%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Clyweliad dawns (30 munud)	40%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0
Gwaith cwrs	0
Ymarferol	100%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7007C	
Teitl Modwl	Dawns Uwch	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Frich, E. (1983) <i>The Matt Mattox Boom of Jazz Dance</i> . Sterling Pub Co. New York.	☐
Hanfodol	Grieg, V. (1994) <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . Princeton Book Company. New Jersey.	☐
Hanfodol	Hartley, D. (2018) <i>The Essential Guide to Tap Dance</i> . The Crowood Press Ltd. England.	☐
Pellach	Stearns, M.W. and Stearns, J. (1994) <i>Jazz Dance: The Story of American Vernacular Dance</i> . Da Capo Press.	☐
Pellach	Wydro, K. (1981) <i>The Luigi Jazz Dance Technique</i> . Doubleday.	☐
Pellach	Ryman, R. (2007) <i>Dictionary of Classical Ballet Terminology</i> . Royal Academy of Dance, 3 rd edition. London.	☐
Pellach	Warren, G W. (1989) <i>Classical Ballet Technique</i> . University of Press. Florida.	☐
Pellach	Feldman, A. (2004) <i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> . Princeton Book Company. New Jersey.	☐
Pellach	Gray, A. (2002) <i>The Souls of Your Feet: A Tap Dance Guide Book for Rhythm Explorers</i> . ebrandedbooks.com. US.	☐

COD Y MODWL: HPCB7008C
TEITL: Cyfarwyddo 1
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W400

AMCAN(ION)

- Cyflwyno'r myfyriwr i ystod o ddulliau cyfarwyddo'n cynnwys lefelau uwch o ddadansoddi testun
- Rhoi profiad ymarferol rheolaidd o astudiaethau cyfarwyddo i'r myfyriwr a fydd yn cynyddu'i wybodaeth am weithio gydag actorion a chrefft llwyfan.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Defnyddio dealltwriaeth systematig a chynhwysfawr o esblygiad rôl cyfarwyddo drwy amser, a sut mae diwylliannau gwahanol yn ystyried ac yn cymhwyso'r grefft
- Arddangos dealltwriaeth uwch o'r amrywiol athroniaethau ynghylch theatr o Stanislavski i Grotowsky a gallu cysylltu'r rhain â'r posibilïadau o greu gwaith byw
- Defnyddio dealltwriaeth ar lefel uchel o'r prosesau o greu cymeriadau drwy ddadansoddi testunol, ymarfer a gwireddu wrth berfformio.
- Arddangos dealltwriaeth systematig a chynhwysfawr o'r her o greu gwaith llawn gwirionedd ac ystyr drwy dechnegau actio sy'n helpu cynulleidfaoedd i uniaethu â chymeriadau byd y ddrama.

CYNNWYS DANGOSOL

- Profiad o gyfarwyddo actorion ar y radd MA Perfformio, gan gyfarwyddo ac ysgrifennu astudiaethau crefft llwyfan megis *llun llonydd*, *distawrwydd*, *cân neu ddrama*, a *digwyddiad annisgwyl* er mwyn galluogi i'r myfyrwyr ddysgu eu crefft yn raddol a dysgu i brosesu adborth.
- Bydd y myfyriwr yn datblygu'i ddealltwriaeth o dechnegau actio clasurol Stanislavski, Sanford Meisner a Michael Chekhov a bydd yn cymhwyso'r rhain i'r astudiaethau cyfarwyddo.
- Bydd yr astudiaethau cyfarwyddo'n darparu profiad o weithio gydag actorion ar gyfer y myfyriwr, ynghyd â'r dasg o gyfleu argraffiadau a syniadau sy'n trosi'n berfformiad cydlynol a gonest sy'n gyson â gweledigaeth yr awdur.

- Bydd y myfyriwr yn dysgu sgiliau allweddol o ran cydweithio ag eraill a bydd yn atgyfnerthu'i sgil o ran creu'r amodau ymarfer gorau.
- Bydd y myfyriwr yn datblygu'i werthusiad o waith creadigol drwy fynychu cynyrchiadau proffesiynol.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	40%
Dysgu annibynnol	110	60%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

- ☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Cyfarwyddo cyfres o 4-5 darn byr. 5 munud yr un	50%

Elfen Asesu 2

(Ticiwch un)

- ☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Ysgrifenedig	Dadansoddi drama fer, 30 munud neu lai. 2000 o eiriau	30%

Elfen Asesu 3

(Ticiwch un)

- ☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Rhoi cyflwyniad ar ddwy fethodoleg actio, gan gymharu eu potensial a'u defnydd mewn ymarferion. 15 munud.	20%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	30%
Ymarferol	70%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7008C	
Teitl Modwl	CYFARWYDDO 1	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Innes, Christopher – The Cambridge introduction to Directing Theatre. Cambridge University Press 2013	☐
Hanfodol	Alfreds, M. : Different every night: Freeing the actor: Nick Hern Books, 2011	☐
Hanfodol	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Pellach	Brook . P. : The Empty Space: Penguin Classics, 2008	☐
Pellach	Silerberg. L. : The Sanford Meisner Approach: Workbook one. Smith and Krauss, 1994	☐
Pellach	Merlin, B. : The Complete Stanislavski Tool Kit: Nick Hern Books, rev. ed., 2014	☐
Pellach	Benedetti, J. : Stanislavski: An introduction: Methuen Drama 4 th rev. ed., 2008	☐

COD Y MODWL: HPCB7009C
TEITL: Cyfarwyddo 2
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W400

AMCAN(ION)

- Atgyfnerthu hyfedredd y myfyriwr o ran dadansoddi, sgiliau cyfathrebu a defnyddio adborth, gydag astudiaethau cyfarwyddwr hirach ar olygfeydd o destunau clasurol i fodern.
- Dadansoddi drama hyd llawn.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Deall rôl cyfarwyddwr cynorthwyol, a chael golwg ar dasgau rheoli llwyfan a'r broses gynhyrchu'n gyffredinol.
- Bydd dealltwriaeth fwy manwl gan y myfyriwr o enwi lluniau ac argraffiadau sy'n codi o'r testun ac yn enwi cymeriadau a pherthnasoedd yn haws.
- Rhoi nodiadau i'r ensemble actio y gellir eu gweithredu'n haws a defnyddio adborth yn effeithlon a bydd yn anelu at greu lefelau uchelgeisiol o wirionedd ac ymrwymiad ar y llwyfan.
- Dadansoddi a chyfarwyddo drama hyd llawn o'i ddewis i'w gynhyrchu a pharatoi'i syniadau a'i weledigaeth i'w trafod gan y tîm creadigol.

CYNNWYS DANGOSOL

- Caiff y myfyriwr brofiad cyfarwyddo drwy gyfarwyddo astudiaethau o olygfeydd sy'n cynnwys llwyfannu herfeiddiol, golygfa o ddrama gyfoes, golygfa o sioe gerdd a golygfa o ddrama gan Chekov, Saunders Lewis neu Shakespeare. Bydd yr astudiaethau cyfarwyddo'n rhoi profiad i'r myfyriwr o weithio gydag actorion, ynghyd â'r dasg o gyfleu argraffiadau a syniadau sy'n trosi'n berfformiad cydlynol a gonest sy'n gyson â gweledigaeth yr awdur.
- Bydd y myfyriwr yn gweithio fel cyfarwyddwr cynorthwyol i gyfarwyddwr proffesiynol gwadd, gan ddysgu am reoli llwyfan a systemau cynhyrchu, cyfarfodydd a chyfarfodydd creadigol yn ogystal â marchnata a threfnu teithiau. Hefyd rhoddir tasg i'r myfyriwr greu gweithdy addysgol i gyd-fynd â'r prif gynhyrchiad y bydd yntau/hithau'n ei arwain ar gyfer ymweliadau ysgolion a cholegau.
- Bydd yn datblygu'i ddealltwriaeth o dechneg Stanislavski a dulliau datblygedig o'r broses hon megis Sanford Meisner a Michael Chekhov a bydd yn cymhwyso'r hanfodion hyn i'r astudiaethau cyfarwyddo.

- Bydd y myfyriwr yn datblygu'i werthusiad o gyfarwyddo drwy fynychu o leiaf dri chynhyrchiad proffesiynol a llunio adroddiad ysgrifenedig am ei adfyfyrion. Bydd hwn yn gyfle hefyd i ymarfer yr eirfa ddadansoddi.
- Bydd y myfyriwr yn cadw dyddlyfr i nodi'i daith a'i gynnydd drwy bob astudiaeth. Bydd hyn hefyd yn cynnwys sylwadau a dysgu am ei lesiant emosiynol ei hun ac eraill, gan helpu pawb dan sylw i wneud eu gwaith gorau. Bydd hefyd yn cynnwys cyfeiriadau a thrafodaethau am ei ddealltwriaeth o ymarferion actio a'u gweithredu yn y sesiynau ymarferol.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Cyfarwyddo 4 darn 10 munud: Llun symudol, llwyfannu herfeiddiol, golygfa gyfoes, golygfa glasurol, golygfa gerddorol	50%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Ysgrifenedig	Dadansoddi drama fwy na 30 munud o hyd. 3000 o eiriau	30%

Elfen Asesu 3

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Arholiad Ymarferol	Ymarfer golygfa gan gynnwys cynhesu actorion. 1.5 awr	20%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	30
Ymarferol	70
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7009C	
Teitl Modwl	CYFARWYDDO 2	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Monday, M. : Directing with the Michael Chekhov technique: Bloomsbury Methuen Drama, 2017	☒
Hanfodol	Merlin, B: Beyond Stanislavski, The psycho-physical approach to actor training, Nick Hern Books 2001	☐
Hanfodol	Thomas. J. : A director's guide to Stanislavski's Active Analysis: Bloomsbury Methuen Drama 8 th rev. ed. 2016	☐
Pellach	Mitchell, Katie – The Director's Craft. Nick Hern Books. 2008	☐
Pellach	Graham, S. and Hoggett, S: The Frantic Assembly Book of Devising Theatre. Sec. Ed. Routledge. London. 2014	☐
Pellach	Johnston, K. : IMPRO: Improvisation and the theatre: Methuen Drama, 2007	☐
Pellach	Shevtsova, M. : Directors Directing: Conversations on Theatre: Cambridge University Press, 2009	☐
Pellach	Bogart, A. and Landau, T. : The Viewpoints Book: A practical Guide: Nick Hern Books, 2014	☐
Pellach	Richards, T. : At work with Grotowski on physical actions: Routledge 1995	☐
Pellach	Boenisch, P. and Ostemeier T. : The Theatre of Thomas Ostemeier: Routledge 2016	☐

COD Y MODWL: HPTD7005C
TEITL: Y Prosiect Cyfarwyddo
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 60

COD JACS: W420

AMCAN(ION)

- Cyfarwyddo'n annibynnol ddarn o theatr stiwdio gan ddefnyddio sgript gyfoes, ac adfyfrio'n feirniadol ar y broses.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Cymhwyso gwybodaeth a phrofiad er mwyn cyfarwyddo sioe gan ddefnyddio dadansoddi cysyniadol a chyfuno ystod o sgiliau perfformio, dylunio a chynhyrchu;
- Hwyluso lefelau sgiliau priodol o ran perfformio, dylunio a gwaith cynhyrchu mewn ymateb i heriau cysyniadol, artistig ac ymarferol y prosiect penodol;
- Arddangos gallu estynedig i redeg ystafell ymarfer briodol, gan ddefnyddio amrywiaeth o foesau disgwylidig ac arfer theatr cyfredol;
- Arfarnu'i broses gyfarwyddo'i hun yn feirniadol i lefel uwch.

CYNNWYS DANGOSOL

- Gan weithio dan ofal mentor, bydd y cyfarwyddwr yn arwain, datblygu, ymarfer a chreu darn o theatr stiwdio;
- Bydd y cyfarwyddwr yn defnyddio dadansoddi cysyniadol ac yn cyfuno amrywiaeth o sgiliau perfformio, dylunio a chynhyrchu;
- Bydd y cyfarwyddwr yn ystyried ac yn arfarnu'n feirniadol ei gyfraniad ei hun i'r prosiect o ran arfer theatr cyfoes perthnasol.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	60	10
Dysgu'n annibynnol	540	90
Dysgu drwy leoliadau		
CYFANSWM	600	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig

X Gwaith cwrs

☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio	Cyferwerth â 10000 o eiriau	80%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig

☐ Gwaith cwrs

X Ymarferol

Dull asesu	Maint	Pwysiad
Cyflwyniad	15 munud	20%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	80%
Ymarferol	20%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPTD7005C	
Teitl y Modwl	Y Prosiect Cyfarwyddo	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Pan fydd cynnwys manwl y modwl wedi'i benderfynu mewn unrhyw semester penodol, cyflwynir llyfryddiaeth lawn i'r myfyrwyr ar ddechrau'r modwl.	☐

Module Code	M7X02024
Title	Confirmative Praxis
Date	12/02/2016
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To provide an opportunity to develop a full-scale confirmative body of work, which would normally be presented/exhibited in the public arena and enable the students to develop a clear trajectory of creative enquiry of an individual nature.
- To enable students to establish personal and professional identities through an individually derived balance of material practice and supporting discourse.
- To enable students to strengthen, extend and apply the advanced knowledge, skills and critical awareness gained from their programme experiences in the context of commercial practice and creative industry collaboration, and to complement, stimulate, reinforce and encourage the development of discipline-specific and trans-disciplinary skills.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- apply advanced knowledge, together with high-level practical understanding of established and developing techniques of research and enquiry to create and interpret works of Art and Design;
- critically analyse and interpret the outcomes of their own research, through the development of an expansive creative practice or conceptual approach, leading to the creation of a substantial body of work that demonstrates advanced standing and challenges the boundaries of their field;
- acquire and deploy advanced strategies and expertise within a chosen field of practice for the resolution of an artistic/design proposition which, based on systematic and creative analysis, offers innovative and novel responses to challenging and complex contextual domains;
- communicate ideas systematically and professionally in a public format, using appropriate media demonstrating the successful outcomes of their intellectual and practical engagement within their creative practice.

INDICATIVE CONTENT

The personal trajectory established through the explorative research and praxis phase is manifested within this module in a form appropriate to each individual's personal mandate and their medium pathway (**A=ART** | **D=DESIGN**). While the content and nature of confirmative praxis will be subject to each specific individual, this major undertaking will provide the framework within which the following may be explored:

- Speculative thinking and experimental practices using convergent and divergent approaches.
- Visual and formal analysis and evolution.
- Advanced technical skills and processes.
- Project management, resource procurement and curatorial practice.
- Sustained practical engagement to form a substantive body of work.
- Application of communication theory using a range of media and methods to deliver messages to diverse target audiences.

Study Time Allocation

Students will be encouraged to draw on a wide range of intellectual resources, theoretical perspectives, and practical applications to strengthen their confirmative praxis. These may take the student beyond their direct expertise and require broader engagement with external bodies, thus challenging their ability to respond to emerging contexts and provide further opportunities to extend their practice. Due to the complex and unpredictable nature of the individual projects a flexible pattern of seminars and workshops will be incorporated at appropriate junctures. These modes of delivery will impart a combination of general knowledge and specific specialist information appropriate to the area of study and continue to maintain a collaborative culture.

Students will be required to present their work in progress at regular scheduled meetings to the academic team and their peer group. Tangible outcomes from these meetings will be negotiated and agreed as targets for subsequent meetings. This contact model will provide the support structure to stimulate and enable students to work towards these targets with a high degree of personal autonomy. It will require students to identify and undertake the learning needed to complete these tasks successfully.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	144	24%
Independent learning	456	76%
Placement learning	-	-
TOTAL	600	100%

Assessment Component 1

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

A choice of:

Mode of assessment	Volume	Weighting
Written Submission	15,000-word equivalent	100%
or Portfolio	20 elements + 5,000-word reflective element	100%
or Public Exhibition (the nature of which is dependent on context)	+ 5,000-word reflective element	100%

Exemplar

At this level of study the project model is not fixed and students may confirm their individual thesis through a variety of creative ventures; they may wish to develop a theoretical approach through written or material statement; they may wish to produce an exhibition comprised of outputs such as designs, illustrations, paintings, prints, photographs, artefacts, video, installation or performance works; they may wish to develop and publish IP assets generated from their explorative praxis such as new research methods, knowledge or designs; they may wish to explore collaborative opportunities with commercial partners, third sector organisations, public sector or social enterprises; or they may be seeking to develop a new business start-up.

Students have the option, through negotiation and mutual agreement with the academic team, to deliver either a theoretical written submission, a body of practical work collated into a 'portfolio' (digital or analogue) or an exhibition both supported by a written reflective discourse. This will evidence the confirmation of the student's thesis through creative praxis and may primarily, but not exclusively, consist of the following as appropriate to the individual student's medium pathway (**A=ART** | **D=DESIGN**):

- **A** = An exhibition and associated publication material in collaboration with a local gallery
- **D** = A prototype product, service or system funded via a kick-starter campaign.

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	100%

INDICATIVE READING LIST

Module Code	M7X02024	
Module Title	Confirmative Praxis	
Classification	Reading List entry	Electronic*
	<i>A specific bibliography of primary and secondary texts is to be developed by the student, under direction of an academic supervisor and relating directly to the individual student's focus and practice. Since the module comprises mostly independent study, it is up to the student to seek out secondary or archival material in the course of their research. Supervisors will guide, and encourage the research process, which may include online journals, audio-visual material, artifacts from special collections etc.</i>	