

CYFEIRLYFR MODYLAU

LEFEL 7

DISGYBLAETH ACADEMAIDD DIWYDIANNAU DYLUNIO A PHERFFORMIO

ATHROFA GWYDDONIAETH A CHELF CYMRU

2023-2024

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 2023-2024.

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: ADAD7003
TITLE: Foundation
DATED: 05/04/2019

LEVEL: 7
CREDITS: 60

JACS CODE: W374

AIM(S)

- To develop in the student a precise and critical understanding of the application and deployment of contemporary music production techniques and an ability to realise a music production based project from the pre-production and recording stage through to the beginnings of the mixing and mastering stage.
- To develop the students' well developed practical execution of music composition techniques relevant for the construction of musical artefacts within the modern music production idiom, alongside analytical comparison of their work against practitioners within the industry.
- To develop in the student a critical understanding of the modern landscape of the commercial music and entertainment sectors alongside the creative and innovative design, execution and management of a professional commercial strategy for an independent music artist.

LEARNING OUTCOMES

- Conceptualise and create multi-track recordings of live audio signals via contemporary music production tools, with an emphasising mastery and technical excellence.
- Critically evaluate, synthesise and engage appropriate theoretical compositional techniques and applying them in the creation of a self-devised portfolio of original material via industry standard software tools, with an emphasis on artistry.
- Critically analyse and evaluate the historical relationship between technology and music consumption, and its impact on global music industry economics.
- Synthesize current debates in relation to contemporary music industry trends and identify possible direction of future economic markets.
- Identify, evaluate and assess the impact of legislation on both contemporary and future music industry market trends (e.g. legal, ethical and sustainable working practices).
- Synthesise creativity, intellect professional expertise and sound business acumen when developing and proposing a strategy for a commercial music product.

INDICATIVE CONTENT

- Pre-production approaches and techniques. The realization of music ideas into a production artefact
- Workstation production and the DAW. The use of MIDI, virtual instruments, virtual DAFx, data management and the landscape of software production tools
- Recording techniques, microphone selection, overdubbing and audio editing
- Composition, music theory and arrangement (e.g. keys and chords progressions, transposing, melody and harmony development etc.). Use of software based notation tools and lead sheet creation
- Analysis of contemporary trends and techniques within the commercial music production landscape
- Care and nurture of personal production style through commitment to creativity, study and practice
- Analysis of creative and digital enterprise and practice: music and entertainment industry historic and current landscape, structure, practice and stakeholders in an international context
- Business Models and leadership development: Evaluation and analysis of incumbent, independent and emerging business models for revenue and wealth generation
- Practical and Legal requirements: setting up and managing a creative enterprise (financing creativity, organizational administration, legalities, registration of works)
- Sustaining and Growing Creative Business: International business strategies, growth and sustainability

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	200	33%
Independent learning	400	67%
Placement learning	0	
TOTAL	600	100%

NB When studied in the Online/Blended mode the hours will remain the same as the Campus / Attendance mode, but will be distributed differently over VLE and Intensive Study Camp.

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Pre-production Portfolio	20 - 30 minutes in duration with supporting materials	40%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	3,000 words	40%

Assessment Component 3

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation	15 mins	20%

Assessment Summary

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

READING LIST

Module Code	ADAD7003	
Module Title	Foundation	
Classification	Reading List entry	Electronic*
Essential	Allen, P (2014) <i>Artist Management for the Music Business</i> 3rd Edition; London: Routledge	☐
Essential	Owsinski, B. (2009) <i>The Recording Engineer's Handbook</i> . New York: Music Sales Limited.	☐
Essential	Sebesky, D. (1994) <i>The Contemporary Arranger</i> . Alfred Publishing Company.	☐
Further	Bartlett, B. (2008) <i>Practical Recording Techniques: The Step- by- Step Approach to Professional Audio Recording</i> , London: Focal Press	☐
Further	Massey, H. (2000) <i>Behind the Glass</i> . San Francisco: Backbeat Books.	☐

Further	Huber, D. (2009) <i>Modern Recording Techniques</i> . London: Focal Press.	☐
Further	Koryat, K. (2008) <i>Guerilla Home Recording: How to Get Great Sound from AnyStudio</i> . New York: Hal Leonard	☐
Further	Simone Corelli (2013) <i>Pro Tools in One Hour (coffee break included)</i> . 1 Edition. CreateSpace Independent Publishing Platform	☐
Further	Rothermich E, (2016), <i>Pro Tools First 12 - How it Works: A different type of manual - the visual approach</i> ; CreateSpace Independent Publishing Platform, UK	☐
Further	Senior M, (2014) <i>Recording Secrets for the Small Studio</i> , Focal Press, UK	☐
Further	Tileyard Education music listening list, including: Pet Sounds – Beach Boys (Capitol, 1966) Abbey Road – The Beatles (Apple Records, 1969) What's Going on – Marvin Gaye (Tamla Records, 1971) Dark Side of the Moon – Pink Floyd (Harvest Records, 1973) Fleetwood Mac – Rumours (Warner Bros, 1977) Heroes – David Bowie (RCA, 1977) Unknown Pleasures – Joy Division (Factory Records, 1979) London Calling – The Clash (Epic, 1979) So – Peter Gabriel (Charisma Records, 1986) Loveless – My Bloody Valentine (Creation Records, 1991) The Downward Spiral – Nine Inch Nails (Nothing Records, 1994) OK Computer – Radiohead (Parlophone, 1997) Back to Black - Amy Winehouse (Island, 2006) Random Access Memories - Daft Punk (Columbia Records, 2013)	☐

MODULE CODE: ADAD7004
TITLE: Creation
DATED: 05/04/2019

LEVEL: 7
CREDITS: 60

JACS CODE: W374

AIM(S)

- To develop in the student the ability to execute and deliver high order music production artefacts realised by modern industry practices and underpinned by appropriate theoretical research.
- To empower the student to provide a high quality body of work that exhibits a strong sense of individualistic praxis and sonic personality appropriate for the modern music sector.
- To heighten the student's ability to utilise appropriate academic research techniques to develop a meta-cognitive approach to their industry practice.

LEARNING OUTCOMES

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

- Synthesise a range of academic research materials in order to formulate and justify an effective research topic and theoretical framework for your final major project.
- Systematically gather, interpret and analyse a range of valid primary and secondary data in line with your research topic, examining the scope and reliability of the data.
- Reflect critically on the development of your practical work and research within the context of the current international commercial music industry.
- Apply highly developed musical skill to formulate a distinctive body of compositional work that is linked to the theoretical framework of your research.
- Effectively communicate the intentions of your production work to a panel of experts.
- Expertly manage a range of competing priorities to successfully deliver a significant body of production work.

INDICATIVE CONTENT

- Research methods for the music/creative industries
- Research data collation, interpretation and analysis

- Critical reflection
- Time and organisational management
- Creative project management
- Entrepreneurial skills
- Presentation skills

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	100	20%
Independent learning	500	80%
Placement learning		
TOTAL	600	100%

NB When studied in the Online/Blended mode the hours will remain the same as the Campus / Attendance mode, but will be distributed differently over VLE and Intensive Study Camp.

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written Proposal	2500 words	15%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	30-45 mins of original musical work + 5000 word reflective commentary + Presentation (10 minutes)	85%

Assessment Summary

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

READING LIST

Module Code	ADAD7004	
Module Title	Creation	
Classification	Reading List entry	Electronic*
Essential	Davies, M. (2007) <i>Doing a Successful Research Project: Using Qualitative or Quantitative Methods</i> . London: Palgrave Macmillan.	☐
Essential	Pears, R. and Shields, G. (2010) <i>Cite them right: the essential referencing guide</i> . 8th ed. Basingstoke: Palgrave Macmillan.	☐
Further	Amabile, T.M. (1983), <i>The Social Psychology of Creativity</i> , New York: Springer-Verlag.	☐
Further	Amabile, T. M. (1996), <i>Creativity in Context</i> , Boulder, CO: Westview Press	☐
Further	Barker, S.; Cole, R. (2009) <i>Brilliant Project Management (Revised Edition): what the best project managers know, do and say</i> , London: Prentice Hall.	☐
Further	Billingham, V. (2008) <i>Project Management: Planning and Delivering a Successful Project</i> , UK: Studymates Ltd.	☐
Further	Reiss, G. (2007) <i>Project Management Demystified</i> , London: Routledge	☐
Further	Kotler, P.; Armstrong, G. Wong, V.; Saunders, J.; (2014) <i>Principles of Marketing</i> , 14th Ed. London: Financial Times	☐
Further	Thomas G (2013), <i>How to do your Research Project</i> , Sage Publications Ltd; 2 edition	☐
Further	Bryman A, Bell E (2011) <i>Business Research Methods</i> , OUP Oxford; 3 edition	☐

MODULE CODE: ADAD7005
TITLE: Development
DATED: 05/04/2019

LEVEL: 7
CREDITS: 60

JACS CODE: W374

AIM(S)

- To develop in the student an advanced and critical understanding of the application and deployment of contemporary music production mixing & sound design techniques and an ability to realise a music production based project through to broadcast and release ready stages.
- To develop an advanced and critical understanding of the core principles of how a range of common electronic and analogue instruments make and amplify sounds, including cylindrical, stringed and percussive instruments, analogue and digital synthesisers, and code-based generative programmes.
- To develop in the student an advanced and critical understanding and practical skills relevant from composition to commercial brief for music entries including (but not limited to) record labels, music publishers, film and TV productions, advertising agencies and games developers.

LEARNING OUTCOMES

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

Deliver self-produced and composed broadcast quality audio masters, with an emphasis on technical excellence.

- Apply synthesis, sampling and sound design techniques within a self-produced and composed portfolio, with an emphasis on musical creativity.
- Employ with critical focus a variety of maker skills through the conceptualising and making of an analogue, electronic and/or code-based instrument
- Critically evaluate a range of alternative business models and modern manufacturing techniques, and assess how appropriate they are for different projects.
- Reflect upon and critique musical works created for mixed media applications and relate findings to your own conceptual work in this field.

- Develop flexibility in your working practice and/or stylistic methodology during the interpretation and comprehension of the needs of a client when working to a commercial brief.
- Reflect critically upon your own creative work in response to feedback from clients and consumers.

INDICATIVE CONTENT

- Music mixing paradigms and techniques within hardware and software landscapes
- Mastering and final audio artefact rendering
- Sound design, synthesis, sampling and sonic manipulation techniques and traits
- Graphical programming environments for sound design (i.e. Max For Live)
- Enhancement of personal production style through development of bespoke sonic traits and sonic personality
- Maker and hacker culture, history and tools
- Basic principles of common analogue and electronic instruments
- Circuit design and electronics
- Use of microcontrollers and sensors
- Programming using block and text-based code
- Product design, prototyping and iteration
- Creative use of new technologies and maker methodologies
- Alternative business models for monetising maker projects
- Team and group dynamic development
- Analysis of commercial briefs from record labels, music publishers, film and TV productions, advertising agencies, games developers, corporate audio branding, multi-media convergence events and large scale government or local authority projects
- Critical evaluation, analysis and reflection on the technological and interconnectedness of modern music production and its relationship to the wider entertainment industries

- Positioning of individual canon of work against established and existing practitioners within the sector

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	100	18%
Independent learning	500	82%
Placement learning		
TOTAL	600	100%

NB When studied in the Online/Blended mode the hours will remain the same as the Campus / Attendance mode, but will be distributed differently over VLE and Intensive Study Camp.

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Pre-production Portfolio (For Example; demo versions of your tracks, elements of your work in progress, alternative tracks that you considered when approaching the brief, commercial tracks that are similar to the brief.)	The Pre-production portfolio should amount to 30 minutes of recorded sound/music.	40%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Instrument (for example, a synthesizer plugin created in MaxMSP).	4,000 words plus associated physical hand in and oral presentation)	20%

Assessment Component 3

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio (for Example Writing for, film/TV/broadcast, Record label brief, Advertising brief)	30 minutes in duration with supporting materials (each component of the portfolio should be a minimum of 60 seconds in recorded length)	40%

Assessment Summary

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

READING LIST

Module Code	ADAD7005	
Module Title	Development	
Classification	Reading List entry	Electronic*
Essential	Katz, B. (2007) <i>Mastering Audio</i> . 2nd edition. New York: Focal Press.	☐
Essential	Russ, M. (2008) <i>Sound Synthesis and Sampling</i> , London: Focal Press	☐
Essential	Reas, C. (2015) <i>Processing: A Programming Handbook for Visual Designers and Artists</i> . New York: MIT Press	☐
Essential	Margolis, M. (2012) <i>Arduino Cookbook</i> . O'Reilly Media	☐
Essential	Platt, C. (2015) <i>Make: Electronics</i> , New York: Maker Media.	☐
Essential	Collins, N. (2009) <i>Handmade Electronic Music</i> , Oxford: Routledge.	☐
Essential	Hopkin, B. (1995) <i>Making Simple Musical Instruments</i> , North Carolina: Lark Books.	☐
Essential	Korsgaard M (2017) <i>Music Video After MTV: Audiovisual Studies, New Media, and Popular Music</i> , Routledge	☐
Essential	Stilwell R, and Powrie P (2005), <i>Changing Tunes: The Use of Pre-existing Music in Film</i> , Ashgate Popular and Folk Music Series	☐
Further	Owsinski, B. (2007) <i>The Mastering Engineer's Handbook</i> . New York: Music Sales Limited.	☐
Further	Mixerman. (2011) <i>Zen and the Art of Mixing</i> . New York: Hal Leonard.	☐
Further	Stavrou, M. P. (2003) <i>Mixing with your Mind: Closely Guarded Secrets of Sound Balance Engineering</i> . Flux Research	☐

Further	Wilson, R. (2013) <i>Make: Analogue Synthesisers</i> , New York: Maker Media.	☐
Further	Oram, D. (2016) <i>An Individual Note: of Music, Sound and Electronics</i> , London: Anomie Academic.	☐
Further	Aaron, S. (2016) <i>Code Music With Sonic Pi</i> , Cambridge: Raspberry Pi.	☐
Further	Rodgers, T. (2010) <i>Pink Noises: Women on Electronic Music and Sound</i> , North Carolina: Duke University Press.	☐

Module Code	ADAD7011
Title	Foundation in International Music Marketing
Date	12/08/2019
Level	7
Credits	60
Pre-Requisites	none

AIM(S)

- To develop in the student a precise and critical understanding of the application and deployment of contemporary music marketing techniques and an ability to plan, budget and execute music and entertainment marketing campaigns within the context of the wider music industry landscape and production chain.
- To develop the students' well developed practical execution of contemporary music marketing techniques relevant for the construction of music marketing artefacts within the modern music business idiom, alongside analytical comparison of their work against practitioners within the industry.
- To develop in the student a critical understanding of the modern landscape of the commercial music and entertainment sectors alongside the creative and innovative design, execution and management of a professional commercial strategy for an independent music artist.

LEARNING OUTCOMES

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

- Critically evaluate and respond to a range of business models, theories and strategies applied by contemporary music and entertainment practitioners in leading positions in relation to commercial practice.
- Develop and present detailed, innovative and sustainable professional strategies and best practice for the exploitation of music and media intellectual property and skills
- Synthesize current debates in relation to contemporary music industry trends and identify possible direction of future economic markets.
- Identify, evaluate and assess the impact of legislation on both contemporary and future music industry market trends (e.g. legal, ethical and sustainable working practices).
- Synthesise creativity, intellect professional expertise and sound business acumen when developing and proposing a strategy for a commercial music product.

INDICATIVE CONTENT

- Analysis of Creative Enterprise and Practice: music and entertainment industry historic and current landscape, structure, practice and stakeholders in an international context
- Business Models: Evaluation and analysis of incumbent, independent and emerging business models for revenue and wealth generation
- Leadership development strategies and implementations within a creative and new technology global context

- Digital Enterprise: The role of digital technologies in creative enterprises (crowd funding, digital marketing, third party tools)
- Practical and Legal requirements: setting up and managing a creative enterprise (financing creativity, organizational administration, legalities, registration of works)
- Sustaining and Growing Creative Business: International business strategies, growth and sustainability
- Analysis of creative and digital enterprise and practice: music and entertainment industry historic and current landscape, structure, practice and stakeholders in an international context

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	200	33%
Independent learning	400	67%
Placement learning	0	
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Marketing theory and concepts portfolio	3,000 words	40%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	3,000 words	40%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Group Presentation	15 mins	20%

Assessment Summary

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

READING LIST

Module Code	ADAD7011	
Module Title	Foundation in International Music Marketing	
Classification	Reading List entry	Electronic*
Essential	Allen, P (2014) <i>Artist Management for the Music Business</i> 3rd Edition. London: Routledge	☐
Further	Kotler, P.; Armstrong, G.Wong, V.; Saunders, J.; (2014) <i>Principles of Marketing</i> , 14 th Ed. London: Financial Times	☐
Further	King, M (2009) <i>Music Marketing: Press, Promotion, Distribution, and Retail</i> , Berklee Press Publications	☐
Further	Godin, S (2008) <i>Tribes: We need you to lead us</i> , Piatkus	☐
Further	Bounds, Andy (2010) <i>The Jelly Effect: How to Make Your Communication Stick</i> , Chichester: Capstone.	☐
Further	Brown, Eileen (2012) <i>Working the crowd: social media marketing for business</i> , 2 nd Ed, London: British Computer Society	☐
Further	Chaffey, David (2012) <i>Digital marketing, strategy, implementation and practice</i> , Harlow: Pearson	☐
Further	Chaffey, David (2013) <i>Emarketing excellence planning and optimizing your digital marketing</i> , 4 th Ed, London: Routledge	☐
Further	Damian, Ryan (2012) <i>Understanding Digital Marketing: Marketing Strategies for Engaging the Digital Generation</i> , UK: Kogan Page Limited	☐
Further	Jobber, D. (2009) <i>Principles and Practice of Marketing</i> . USA: McGraw Hill	☐

Module Code	ADAD7012
Title	Development in International Music Marketing
Date	12/08/2019
Level	7
Credits	60
Pre-Requisites	none

AIM(S)

- To develop in the student an advanced and critical understanding of the application and deployment of contemporary music marketing techniques and practice in the work environment.
- To develop an advanced and critical understanding of the core principles of how a range of digital tools, techniques, platforms and technology fuse with traditional marketing and creative practise to enable successful music and entertainment marketing campaigns.
- To develop in the student an advanced and critical understanding and practical skills relevant to record labels, music publishers, film and TV productions, advertising agencies and games companies.

LEARNING OUTCOMES

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

- Critically evaluate and analyse complex and dynamic marketing theories, strategies and practices within the specialised context of music and entertainment
- Develop and present innovative and mixed media marketing strategies and tactics for commercial music campaigns across all forms of media.

INDICATIVE CONTENT

- Analysis of marketing theories and practices: market segmentation, targeting, positioning, sales, consumer behaviour, the psychology of marketing, the impact of culture and the perception of value
- Evaluation of marketing tools, techniques and practices across the dynamic media, platform and new technology landscape in a global business framework
- A critical analysis of the differences between marketing in the physical and digital worlds and the dynamic interplay in marketing campaigns between them
- Multiple current case studies of music and mixed media entertainment marketing campaigns, how they are devised, executed, monitored, and react to change
- Development of integrated marketing strategies which harness a range of communication and presentation tools to a high standard in the processes of researching, collating, presenting, and executing marketing campaigns

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	50	8%
Independent learning	500	84%
Placement learning	50	8%
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Marketing production and budgeting portfolio	3,000 words	40%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	3,000 words	40%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Solo presentation	15 mins	20%

Assessment Summary

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

READING LIST

Module Code	ADAD7012	
Module Title	Development in International Music Marketing	
Classification	Reading List entry	Electronic*
Essential	Kotler, P., Armstrong, G., Wong, V.; Saunders, J. (2014) <i>Principles of Marketing</i> , 14 th Ed. London: Financial Times	☐
Further	King, M (2009) <i>Music Marketing: Press, Promotion, Distribution, and Retail</i> , Berklee Press Publications	☐
Further	Godin, S (2008) <i>Tribes: We need you to lead us</i> , Piatkus	☐
Further	Baines, P., Fill, C. (2014) <i>Marketing</i> , 3 rd Ed, Oxford: Oxford University Press	☐
Further	Blythe, J. (2012) <i>Essentials of Marketing</i> , 5 th Ed, Harlow: Financial Times Prentice Hall	☐
Further	Bounds, A. (2010) <i>The Jelly Effect: How to Make Your Communication Stick</i> , Chichester: Capstone.	☐
Further	Brown, E. (2012) <i>Working the crowd: social media marketing for business</i> , 2 nd Ed, London: British Computer Society	☐
Further	Chaffey, D. (2012) <i>Digital marketing, strategy, implementation and practice</i> , Harlow: Pearson	☐
Further	Chaffey, D. (2013) <i>E-marketing excellence planning and optimizing your digital marketing</i> , 4 th Ed, London: Routledge	☐
Further	Damian, R. (2012) <i>Understanding Digital Marketing: Marketing Strategies for Engaging the Digital Generation</i> , UK: Kogan Page Limited	☐
Further	Jobber, D. (2009) <i>Principles and Practice of Marketing</i> . USA. McGraw Hill 11 SEP	☐
Further	Godin, S (2007) <i>Permission Marketing: Turning Strangers Into Friends And Friends Into Customers</i> , Simon & Schuster UK; New Ed edition	☐

Module Code	ADAD7013
Title	Creation in International Music Marketing
Date	12/08/2019
Level	7
Credits	60
Pre-Requisites	none

AIM(S)

- To develop in the student the ability to execute and deliver a complete marketing solution, campaign, budget, timeline and deliverables realised by modern industry practices and underpinned by appropriate theoretical research.
- To empower the student to provide a high quality body of work that exhibits a strong sense of marketing theory and practice appropriate for the modern music sector.
- To heighten the student's ability to utilise appropriate academic research techniques to develop a meta-cognitive approach to their industry practice.

LEARNING OUTCOMES

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

- Prepare a research/independent study project that is both appropriate and feasible in terms of intended activities, outcomes and resources and thus establishes its importance to both academic and professional communities.
- Plan, manage and execute an in depth research, inquiry or investigation with a business and/or management focus by applying the principles of research design to the formulation of a research question including, where appropriate, formal hypotheses that can be tested and the selection of appropriate research methods for answering these questions.
- Articulate, present, propose and critically defend a business case in form of an investor presentation, underpinned by and linked to relevant academic theories and models, resulting in a specific project proposal and plan(s) to the immediate pre-launch stage of the project

INDICATIVE CONTENT

- The complexities and practical issues of business and management research: Independent learning and development; stakeholder interests and ethical considerations; the investigative process; philosophical considerations; the use of theory; the importance of on-going clear communication.
- The importance of clear aims and objectives: project management, use of project management skills to budget, time management building and management of relationships; critical reflection.
- Exploration of the literature, development of a literature review with critical reviewing of published literature, conceptual and theoretical understanding, identification of research problems and questions.
- Choice of a research method, data collection and sampling, data analysis and interpreting results, reliability and validity of data, evidence based approach; dissemination of findings in a way that is consistent with professional business and

management practice. Development of valid conclusions and recommendations. Reflection on the research process and outcomes and the learning experience.

- Introduction of students to the essential principles, practices and processes related to the rigorous selection, design, implementation, analysis, evaluation and completion of a major piece of academic and/or business and management - discipline related research.
- An understanding of the theoretical and practical aspects of research design and evaluation including ethical issues and literature/evidence searches and development of the necessary skills to undertake a sustained and individual programme of research.
- Support of the students' abilities in critical analysis, evaluation, the making of informed judgments and the communication of these in (a) academic and (b) professional business and management contexts.
- Development of the students' practical and professional abilities in applying and reviewing business and management research in both academic and simulation-live situations.
- Development of the skills to communicate proposed solutions and the rationale behind them to an audience of potential investors, peers, business professionals, and academic mentors.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	100	16%
Independent learning	500	84%
Placement learning	0	
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Marketing Business Proposal	2,500 words	20%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Music Marketing Business Portfolio and reflective summary	5,000	70%

Assessment Component 3**(Tick one)**☐ **Written exam**☐ **Coursework**☒ **Practical**

Mode of assessment	Volume	Weighting
Individual Presentation	15 mins	10%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	90%
Practical	10%
TOTAL	100%

READING LIST

Module Code	ADAD7013	
Module Title	Creation in International Music Marketing	
Classification	Reading List entry	Electronic*
Essential	Davies, M. (2007) <i>Doing a Successful Research Project: Using Qualitative or Quantitative Methods</i> . London: Palgrave Macmillan.	☐
Essential	Pears, R. and Shields, G. (2010) <i>Cite them right: the essential referencing guide</i> . 8th ed. Basingstoke: Palgrave Macmillan.	☐
Further	Amabile, T.M. (1983), <i>The Social Psychology of Creativity</i> , New York: Springer-Verlag.	☐
Further	Amabile, T. M. (1996), <i>Creativity in Context</i> , Boulder, CO: Westview Press	☐
Further	Barker, S. and Cole, R. (2009) <i>Brilliant Project Management (Revised Edition): what the best project managers know, do and say</i> , London: Prentice Hall.	☐
Further	Billingham, V. (2008) <i>Project Management: Planning and Delivering a Successful Project</i> , UK: Studymates Ltd.	☐
Further	Reiss, G. (2007) <i>Project Management Demystified</i> , London: Routledge	☐
Further	Kotler, P., Armstrong, G., Wong, V., Saunders, J. (2014) <i>Principles of Marketing</i> , 14th Ed. London: Financial Times	☐
Further	Thomas G (2013), <i>How to do your Research Project</i> , Sage Publications Ltd; 2nd edition	☐
Further	Bryman A, Bell E (2011) <i>Business Research Methods</i> , OUP Oxford; 3rd edition	☐

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 ed). 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	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: BMTY7000
TITLE: Creative Music Management
DATED: 07/12/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W375

AIMS

- To critically evaluate and respond to a range of creative industry business models, theories and strategies applied by contemporary music and entertainment practitioners in relation to commercial best practice, including brand management and organisational leadership.
- To analyse key concepts and roles of leadership and management in an organisational, social, environmental and multicultural context that is characterised by rapid change.

LEARNING OUTCOMES

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

- critically evaluate and respond to a range of business models, theories and strategies applied by contemporary music and entertainment practitioners in leading positions in relation to commercial practice;
- develop and present detailed, innovative and sustainable professional strategies and best practice for the exploitation of music and media intellectual property and skills.

INDICATIVE CONTENT

- Analysis of Creative Enterprise and Practice: music and entertainment industry historic and current landscape, structure, practice and stakeholders in an international context.
- Business Models: Evaluation and analysis of incumbent, independent and emerging business models for revenue and wealth generation.
- Leadership development strategies and implementations within a creative and new technology global context.
- Digital Enterprise: The role of digital technologies in creative enterprises (crowd funding, digital marketing, third party tools).
- Practical and Legal requirements: setting up and managing a creative enterprise (financing creativity, organizational administration, legalities, registration of works).

- Sustaining and Growing Creative Business: International business strategies, growth and sustainability.

LEARNING AND TEACHING STRATEGY

The first phase of the module will be delivered through a series of lectures, workshops and case studies designed to allow the student to think about and analyse the nature of convergence across the mixed media economy, the historic and current industry landscape of the commercial music and entertainment sector, key stakeholders, their roles and responsibilities, and varied methods of practice in relation to the exploitation of intellectual property and skills in the music industry. This is followed by an opportunity to work in groups to formulate and execute a professional commercial strategy for an independent music artist of their choosing, operating a small budget supplied by Tileyard Education. The module will conclude with a series of presentations, group reflections and feedback on strategies, tactics, deliverables and challenges faced.

Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their group strategies with peer to peer feedback and personal tutoring.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 50%

Portfolio (4 elements)

In a group of three or four students, groups are allocated a small working budget of £500 and tasked to develop an original artist campaign to include the recording, digital release and promotion of a single. Media assets created can include audio, video, iconography, art work, digital, social media, PR and live performance / event. Each student needs to submit an individual digital portfolio of evidence including 4-5 pieces of original work.

Assessment Component 2 – 50%

Reflective summary (2,500 words)

Write a 2,500 word reflective summary which explains your portfolio and reflects on the impact of new technologies on the music industry.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
	No
If yes please provide brief details (no more than 100 words):	
The module provides students with the practical and analytical skills in building management strategies and plans for businesses in the creative industries. It also focuses on issues related to strategic management preparing students for the wider arena of creating and implementing strategies in the creative environment. Student are also challenged to question conventions and explore related areas of interest. Students are encouraged to think out of the box and think as managers in a global environment as opposed to just operating in a local context.	

MODULE CODE: BMTY7001
TITLE: Economics, Planning and Finance
DATED: 07/12/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W375

AIMS

- To develop a comprehensive understanding of managerial and micro-economics with reference to the economics and financing of creative entertainment.
- To develop the students' practical and professional abilities in applying lean business techniques and methods to the management of creative projects, including a professional level of information and communication technology (ICT) skills including word processing, Excel, PowerPoint and project management tools and techniques.

LEARNING OUTCOMES

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

- critically analyse approaches to managerial economics and the micro-economic landscape of creative entertainment;
- apply detailed reasoning and assessment of lean business methods and techniques to entertainment projects and new business development and growth in the entertainment sector, including the critical evaluation of sources and routes to creative project financing, highlighting, where appropriate, strategies for raising capital given key project criteria.

INDICATIVE CONTENT

- Supply and demand models in an international context.
- Elasticity.
- Risk and uncertainty in consumption.
- Rational decision making.
- Competitive, imperfectly competitive and monopolistic markets.
- Economies of scale and pricing.
- Lean business planning and methodologies.
- Excel and project management tools and techniques for financial management.

LEARNING AND TEACHING STRATEGY

The module explores introductory economics and examines applications in managerial economics. It considers consumer economics and some empirical applications from a marketing perspective with reference to creative entertainment projects in the current international context.

It further considers managerial economics of the firm with applications and market structure. Throughout, concepts and applications are made relevant to real world examples.

Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their group strategies with peer to peer feedback and personal tutoring.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 100% Report (5,000 words)

Students are required to choose an organisation in the creative industries and produce a 5,000 word report which includes an analysis of the micro and macro environment of the organisation. Students should then discuss how lean business methods and techniques are applied and/or could be applied in the chosen organisation.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
	No
If yes please provide brief details (no more than 100 words): The module provides students with the practical and analytical skills to apply lean management and managerial economics tools and approaches to management in the creative industry. Students are encouraged to think innovatively, with originality and a view of the long term sustainability of organisational management both from an organisational and environmental view.	

MODULE CODE: BMTY7002
TITLE: Legal and Business Affairs
DATED: 07/12/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W375

AIMS

- To analyse and systematically understand a range of music industry contracts and contractual terms for label, recording, publishing, live event, tours, festivals, IP licensing and new technology IP start up.
- To evaluate the nature of intellectual property and the legal framework for protecting and exploiting creativity and business in music and entertainment.

LEARNING OUTCOMES

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

- critically analyse music industry contracts and contractual terminology and meaning;
- explore and evaluate the legal framework for intellectual property, examining issues and examples in the context of music and entertainment business.

INDICATIVE CONTENT

- Music industry contracts and contractual terms for label, recording, publishing, live event, tours, festivals, IP licensing and new technology IP start up.
- New business development, deal structure and negotiation from a legal perspective.
- The international legal framework of intellectual property and the protection and exploitation of creativity and business in music and entertainment.
- Intellectual Property: strategic approaches in key countries to protecting, exploiting and collecting revenue from IP (managing an IP portfolio, licensing IP, defending and collecting income from IP).
- Legal issues in the creative industries including substantive protection, control, exploitation, creation and proliferation, balance and enforcement. Other areas covered include authors, copyright, directors, internet, overview of trademarks (registered and unregistered), owners, performers, privacy, media, musicians, the control of ideas, and the law of confidence.
- Research and preparation methods for new business development and sales.

- Deal brokerage, negotiation and conflict resolution.
- The impact of new technology on rights and business development within the entertainment industry.

LEARNING AND TEACHING STRATEGY

This module is a blend of lectures, cafe style workshops, group exercises and reflective evaluation of leadership and new business development strategies and methods.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 - 50% Essay (2,500 words)

Write an essay on a chosen question on legal definitions, areas of copyright and the nature of intellectual property

Assessment Component 2 – 50% Case study (2,500 words)

Critically analyse and review a current case study relevant to the Music Industry and reflect on the implications.

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
	No
If yes please provide brief details (no more than 100 words): In order for organisations to be long term sustainability they must adhere not only to current relevant legislation but managers need to be aware of trends and possible changes in legislation in the future, especially in an increasingly globalised environment. This module develops the research and analytical skills that are necessary for these processes.	

MODULE CODE: BMTY7003
TITLE: Entertainment Marketing
DATED: 07/12/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W375

AIMS

- The systemic and critical understanding of knowledge and evaluation of marketing theory, techniques and practices in the complex environment of media, broadcast, digital, outdoor, experiential, live and interactive marketing inherent in music and creative campaigns.
- To be able to develop a complex marketing strategy, budget and project plan for a creative music campaign across all forms of media and retail.

LEARNING OUTCOMES

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

- critically evaluate and analyse complex and dynamic marketing theories, strategies and practices within the specialised context of music and entertainment;
- develop and present innovative and mixed media marketing strategies and tactics for commercial music campaigns across all forms of media.

INDICATIVE CONTENT

- Analysis of marketing theories and practices: market segmentation, targeting, positioning, sales, consumer behaviour, the psychology of marketing, the impact of culture and the perception of value.
- Evaluation of marketing tools, techniques and practices across the dynamic media, platform and new technology landscape in a global business framework.
- A critical analysis of the differences between marketing in the physical and digital worlds and the dynamic interplay in marketing campaigns between both worlds.
- Multiple current case studies of music and mixed media entertainment marketing campaigns, how they are devised, executed, monitored and react to change.
- Development of integrated marketing strategies which harness a range of communication and presentation tools to a high standard in the processes of researching, collating, presenting and executing marketing campaigns.

LEARNING AND TEACHING STRATEGY

The first phase of the module will be delivered through a series of lectures on the theory, history, nature and components of marketing. Guest lectures will focus on current and recent music marketing campaigns and how they were devised, executed and monitored and how they responded to dynamic change.

This is followed by an opportunity to work in groups to formulate and execute a professional commercial marketing strategy for an independent music artist of their choosing.

The module will conclude with a series of presentations, group reflections and feedback on strategies, tactics, deliverables and challenges faced. Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their group strategies with peer to peer feedback and personal tutoring.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 75% Report (4,000 words)

Assemble a marketing report comprising of the strategy, budget, timeline, project plan and asset deliverables for the release of an original artist's album, single, national and international promotion and UK / European live promotional tour.

Assessment Component 2 – 25% Presentation (10 minutes)

Present the marketing strategy, budget, timeline and market analysis for an original artist's album release campaign across all media.

Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	75
Practical	25
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
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	No
If yes please provide brief details (no more than 100 words): The module provides students with the practical and analytical skills in marketing management. The focus on digital marketing means that resources can be used in both more economical and environmentally more sustainable ways. In addition, students are also exposed to the ethical aspects of marketing and are challenged to question conventions and explore related areas of interest. Students are encouraged to approach marketing in an integrated, resource sustainable manner within a global environment as opposed to just operating in a local context.	

MODULE CODE: BMTY7004
TITLE: New Technology in Music and Creative Entertainment
DATED: 07/12/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W375

AIMS

- To develop the ability to analyse and evaluate strategic priorities to deliver business at speed in an environment where digital technology is reshaping traditional revenue and business models.
- To develop a deep knowledge of a range of current and recent digital music and entertainment products, services, platforms and providers through case study analysis, guest lectures and personal research.

LEARNING OUTCOMES

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

- critically evaluate and respond to a range of business models, theories and strategies applied by contemporary music and entertainment in relation to commercial practice in the digital world, and to be able to assess their disruptive impact on incumbent commercial operations, consumer behaviour and the consumption of music and entertainment.
- analyse and evaluate different uses of new technology, applications, platforms and services with reference to music and entertainment practice.

INDICATIVE CONTENT

- Analysis of creative enterprise and practice in new technology for music and entertainment in a global context.
- Evaluation and analysis of the disruptive and regenerative impact of new technology on incumbent and independent business.
- A detailed case study review and analysis of companies and new technologies operating in the music and entertainment sectors, both major labels and independents.
- The impact of new technology on intellectual property, the administration of rights, the nature of piracy and the monitoring and collection of income from digital commerce.
- Strategies for growth of new technology operations.

LEARNING AND TEACHING STRATEGY

The module will explore through lectures and case studies the impact of new technology on creative entertainment, from creation to consumption, analyzing how new technology is disrupting and reinventing modern business practice in a global context.

Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their group strategies with peer to peer feedback and personal tutoring.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 50%

Essay (2,500 words)

Critically evaluate how new technology has turned the music industry from a product to a service sector.

Assessment Component 2 – 50%

Individual Presentation (15 min)

Present a new technology product or service designed to enhance and commercialise audience engagement with commercial music.

Activity type	Percentage
Written exam	0
Coursework	50
Practical	50
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
	No
If yes please provide brief details (no more than 100 words): The module provides students with the practical and analytical skills necessary to harness new technologies for the music industry. It prepares students to use innovative and systematic thinking to explore the potential of new technologies for the creative sector and to analyse the impact these changes have on organisations and resources.	

MODULE CODE: BMTY7005
TITLE: Live Music and Event Management
DATED: 07/12/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W375

AIMS

- To develop an in depth critical evaluation of the diverse project management skills, techniques and tools required to successfully plan and execute live music, entertainment, creative cultural and corporate events.
- To evaluate and determine the decision-making processes, strategies and deployments of live music event marketing, tours, showcases and festivals.
- To critically explore and analyse live event budgeting, health and safety, planning, execution and delivery both for domestic events and international touring.
- To analyse the impact of new digital technology on the planning, marketing and execution of live events.
- The reinforcement of conceptual understanding of events through the group planning, delivery and execution of a live music event and the reflective analysis of processes, dynamic change, marketing strategy, floor management and post event reporting.

LEARNING OUTCOMES

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

- critically evaluate and respond to a range of business models, theories and strategies applied by contemporary music and entertainment practitioners in relation to commercial practice;
- develop and present detailed, innovative and sustainable professional strategies and best practice for the exploitation of music and media intellectual property and skills.

INDICATIVE CONTENT

- The analysis and evaluation of different types of live events including international touring and the procedures and planning required to successfully deliver them.
- A detailed study of event financing, budgeting and project management.
- The impact of new technology on the planning, marketing and experiential delivery of activities and information before, during and after live events.

- The group activity of planning, marketing, executing and reflecting on the outcomes of a live music event held at Tileyard Studios.
- Practical and Legal requirements inherent in the successful planning and execution of live events and festivals.

LEARNING AND TEACHING STRATEGY

The module will provide a comprehensive analysis of the types of live music and cultural events focusing on showcases, individual concerts, tours, festivals and branded / corporate events. Through lectures, case studies and practical group exercises the module will detail all aspects of event planning, financing, budgeting, marketing and execution. Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their group strategies with peer to peer feedback and personal tutoring.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 60% Portfolio (5 elements)

Assemble a portfolio of letters, formal documentation and license applications for a 2 day music festival on a UK countryside plot with a total capacity of 3,000 people. The portfolio should include a minimum of 8-10 different materials with explanations.

Assessment Component 1 – 40% Portfolio (3 elements)

Assemble a portfolio marketing floor management of group live event staged at Tileyard studios.

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No

If yes please provide brief details (no more than 100 words):

The module provides students with the practical and analytical skills necessary to organise a live music event. It prepares students to use innovative and systematic thinking to plan the sustainable delivery of music events. This includes both environmental impact and resource sustainability.

MODULE CODE: BMTY7006
TITLE: Creative Business Project
DATED: 07/12/2016

LEVEL: 7
CREDITS: 60

JACS CODE: W375

AIMS

- To develop in the student an understanding of the application of research methodologies, and an ability to frame a business development proposal and investor presentation for the creative industries.
- To develop the students' practical and professional abilities in applying and reviewing business and management research with both academic rigour and practical application.

LEARNING OUTCOMES

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

- prepare a research/independent study project that is both appropriate and feasible in terms of intended activities, outcomes and resources and thus establishes its importance to both academic and professional communities;
- plan, manage and execute an in depth research, inquiry or investigation with a business and/or management focus by applying the principles of research design to the formulation of a research question including, where appropriate, formal hypotheses that can be tested and the selection of appropriate research methods for answering these questions;
- articulate, present, propose and critically defend a business case in the form of an investor presentation, underpinned by and linked to relevant academic theories and models, resulting in a specific project proposal and plan(s) to the immediate pre-launch stage of the project.

INDICATIVE CONTENT

- The complexities and practical issues of business and management research: Independent learning and development; stakeholder interests and ethical considerations; the investigative process; philosophical considerations; the use of theory; the importance of on-going clear communication.
- The importance of clear aims and objectives: project management, use of project management skills to budget, time management building and management of relationships; critical reflection.
- Exploration of the literature, development of a literature review with critical reviewing of published literature, conceptual and theoretical understanding, identification of research problems and questions.

- Choice of a research method, data collection and sampling, data analysis and interpreting results, reliability and validity of data, evidence based approach; dissemination of findings in a way that is consistent with professional business and management practice. Development of valid conclusions and recommendations. Reflection on the research process and outcomes and the learning experience.
- Introduction of students to the essential principles, practices and processes related to the rigorous selection, design, implementation, analysis, evaluation and completion of a major piece of academic and/or business and management - discipline related research.
- An understanding of the theoretical and practical aspects of research design and evaluation including ethical issues and literature/evidence searches and development of the necessary skills to undertake a sustained and individual programme of research.
- Support of the students' abilities in critical analysis, evaluation, the making of informed judgments and the communication of these in (a) academic and (b) professional business and management contexts.
- Development of the students' practical and professional abilities in applying and reviewing business and management research in both academic and simulation-live situations.
- Development of the skills to communicate proposed solutions and the rationale behind them to an audience of potential investors, peers, business professionals, and academic mentors.

PREREQUISITES

Before the commencement of Part II, all students will submit a brief two page project outline (no more than 1,000 words) which outlines their project idea. This is entirely formative and bears no credits. It serves the purpose of allocating supervisors and of identifying entirely unrealistic projects early. Students with unviable projects then have the opportunity to adjust their plans until the start of Part II.

TEACHING AND LEARNING STRATEGY

In order to facilitate the development of the Creative Business Project, students need to attend a series of Research Methodology workshops and as a result produce a successful research or independent study proposal, which will lead to a larger business development proposal.

Research Methodology Workshops

The workshops are intended to prepare students for the requirements of independent research and to enhance their professional competencies necessary for this purpose. The workshops consist of 20 hours group taught contact time which is frontloaded. The workshops are block-taught before students start on their major project. This format and timing of delivery ensures that students:

- develop a clear focus for their research, inquiry or investigation;
- identify the context, boundaries and stakeholder interests;
- consider research perspectives and ethical concerns and procedures;
- are informed about data collection and analysis;
- are in a position to successfully complete their business development proposal.

After students have attended the workshops, they are asked to produce a substantial piece of independent work (12,000 words) which has been instigated, developed and produced as a consequence of their own research initiative. This process is being supported by individual tutorials by an appointed supervisor. Students are given a project handbook and required to attend all specified supervisory sessions. Normally students would be able to expect about 10 hours individual tutorials.

The second part of this module is an investor presentation where students are required to present their project in a concise, convincing and coherent format to a panel of 'potential investors' (academic staff and business investors or practitioners).

Allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	30	5
Independent learning	570	95
Placement learning	0	0
TOTAL	600	100%

ASSESSMENT

Assessment Component 1 (80%) Report (12,000 words or equivalent)

Students are required to present a sustained Business Proposal on an agreed subject supported by appropriate evidence based on coherent research which evidences analysis, synthesis, evaluation, critical reflection, and the formation of judgments and conclusions based on the Business Project Proposal undertaken. Conclusions may be based on the learning related to the research/Business Project Proposal undertaken and the relationship to the proposal, the related employability skills and future employment contexts.

Total word count 12,000 words

Assessment Component 2 (20%) Presentation – 20 min (10 min presentation, 10 min Q&A)

Students are required to present their project as an investor presentation. This means they have to find convincing arguments for the business case, the methods used and the application of underpinning theories.

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
	No

If yes please provide brief details (no more than 100 words):	
The module provides students with practical and analytical skills in academic research, which can then be translated into business research. It also focuses on issues related to academic research preparing students for the wider arena of management research in a global environment. Students are also exposed to the ethical aspects of academic research and are challenged to question conventions and explore related areas of interest. Students are encouraged to be professionals in a global environment as opposed to just operating in a local context.	

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 meistroli 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 oruchwyliaeth 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: 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 cwmparu 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.	☐

MODULE CODE: HPCB7008
TITLE: Directing 1
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W400

AIM(S)

- To introduce the student to text analysis and directing actors with a range of directing approaches.
- To afford the student regular practical experience of directing studies that will increase their knowledge of working with actors and stage craft

LEARNING OUTCOMES

- Demonstrate a specialised understanding of a Stanislavski rehearsal process.
- Recognise and utilise various approaches to theatre practice to inspire a diverse approach to a rehearsal process
- Deploy to a high level an understanding of the processes of creating character through text analysis, rehearsal and realisation in performance.
- Demonstrate an enhanced understanding of the challenge of creating truthful and meaningful work by means of acting techniques that help audiences identify with the characters of the world of the play.

INDICATIVE CONTENT

- The students will gain practical experience of directing actors and devising stage craft studies such as a *still*, *silence*, a *song play*, and *unexpected event to enable a gradual learning of their craft*.
- The student will develop their understanding of classic acting techniques and explore a range of directing approaches which can be applied to their directing studies.
- The directing studies will provide the student with experience of working with actors and the task of communicating impressions and ideas derived of the writer's text that translate to a coherent and truthful performance .
- The student will learn through collaborating with others and will deepen their skill in creating the best rehearsal conditions.
- The student will develop their evaluation of creative work by attending professional productions.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	40%
Independent learning	110	60%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	To direct a 'series of 4-5 short pieces of five minutes each in length	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written	To analyse a short play of no more than 30 minutes in length 2000 words	30%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	To give a presentation on the history and approaches of two acting methodologies of choice, comparing and contrasting their potential and uses in rehearsals. 15 minutes	20%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	30%
Practical	70%
TOTAL	100%

READING LIST

Module Code	HPCB7008	
Module Title	Directing 1	
Classification	Reading List entry	Electronic*
Essential	Innes, Christopher – The Cambridge introduction to Directing Theatre. Cambridge University Press 2013	☐
Essential	Alfreds, M. : Different every night: Freeing the actor: Nick Hern Books, 2011	☐
Essential	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Further	Brook . P. : The Empty Space: Penguin Classics, 2008	☐
Further	Silerberg. L. : The Sanford Meisner Approach: Workbook one. Smith and Krauss, 1994	☐
Further	Merlin, B. : The Complete Stanislavski Tool Kit: Nick Hern Books, rev. ed., 2014	☐
Further	Benedetti, J. : Stanislavski: An introduction: Methuen Drama 4 th rev. ed., 2008	☐

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 posibiladau 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	☐

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>	