Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

MODULE DIRECTORY

LEVEL 5

ACADEMIC DISCIPLINE OF DESIGN & PERFORMING INDUSTRIES

WALES INSTITUTE OF SCIENCE AND ART

2024-2025

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INTRODUCTION

This Module Directory includes all the modules for Level 5 within the Academic Discipline of Design and Performing Industries (WISA) in the academic year 2024-2025.

This directory accompanies the Programme of Study Handbook, which will provide you with details of which modules you will be studying for your programme this year in the 'Programme of Study' section. This directory may include modules that are running on other programmes of study within your Academic Discipline/Institute. If you require assistance in identifying the modules for your programme of study, please contact the Programme Manager (whose name and contact details are provided in the accompanying Programme of Study Handbook), or the relevant Institute Office.

The University has made every effort to make the information as full and as accurate as possible, but you should note that minor changes in the organisation of modules between the planning stage and the actual teaching are inevitable. We shall try to keep any such changes to a minimum, and you will receive plenty of advance warning in the event of any alteration. We would also be grateful if you would let us know about any changes that you think might be helpful if introduced into future handbooks.

MODULES

Module Code	ACHA5016
Title	Advanced Automotive Surfacing
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop competence and proficiency in the use of surfacing modelling software in the detailing of design solutions and the production of technical and realistic output formats for design consideration

LEARNING OUTCOMES

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

- Use advanced 3D surface modelling tools to create realistic design solutions within a structured modelling workflow and understanding of render workflow and render control.

- Apply an understanding of tolerance setting for data transfer to prototype modelling software; demonstrating knowledge of CNC and Rapid Prototyping data protocols.

INDICATIVE CONTENT

- Modelling Strategies

- Curve evaluation tools

- Surface Workflow & Continuity: Theory and Practice

- Rendering types and render management

- CNC/Rapid prototyping data transfer practice

- A Class surfacing

- Sub D modelling

- Animation Control

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Advanced Surface modelling and visualisation of a vehicle	2400 words equivalent	60%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Design for Prototyping	1600 words equivalent	40%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ACHA5016**	
Module Title	**Advanced Automotive Surfacing**	
Classification	**Reading List entry**	**Electronic***
Essential	https://knowledge.autodesk.com/support/alias-products/learn	☒
Essential	Alias Learning Tools (2006) *Learning Design with Alias Studio Tools*. John Wiley & Sons.	☐
Essential	www.autodesk.com	☒
Further	www.carbodydesign.com	☒
Further	https://danielsimon.com/	☒
Further	https://www.behance.net/search/projects?field=automotive%20design	☒
Further	Cardesignnews.com	☒
Essential	https://www.youtube.com/c/HandleBar3D/videos	☒

Module Code	**ACHA5017**
Title	**Advanced Digital Visualisation**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop advanced knowledge, understanding and skills in the use of 2D digital computer visualisation techniques for the development and communication of industrial design proposals.

LEARNING OUTCOMES

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

- Understand and apply advanced digital visualisation techniques using industry standard software platforms.
- Create high quality imagery to effectively represent and communicate design intentions at varying stages of the automotive and transport design process.

INDICATIVE CONTENT

- Adobe Photoshop & Illustrator
- Image Manipulation and Masks
- Layer Effects and Manipulation
- Creating Custom Brush Sets
- Autodesk Alias & Sub D Modelling.
- Using Geometry for Sketching
- Working With Canvases in 3D Environment
- Canvas Sketch Projection onto 3D Geometry

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Portfolio	Design Visualisation Portfolio equivalent to 4000 words.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ACHA5017**	
Module Title	**Advanced Digital Visualisation**	
Classification	**Reading List entry**	**Electronic***
Essential	https://knowledge.autodesk.com/support/alias-products/learn	☒
Essential	Faulkner A., Chavez C. (2019) *Adobe Photoshop Classroom in a Book*. Adobe.	☐
Further	http://www.carbodydesign.com/tutorials/2d/sketchbook-pro-tutorials	☒
Further	https://www.behance.net/search/projects?field=automotive%20design	☒
Essential	Robertson, S. (2014) *How to render: the fundamentals of light, shadow and reflectivity*	☐
Essential	Robertson, S. (2013) *How to draw: drawing and sketching objects and environments*	☐
Further	https://www.youtube.com/c/HandleBar3D/videos	☒

Module Code	ACHA5018
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ACHA5018**	
Module Title	**Changemakers: Building your Personal Brand for Sustainable Employment**	
Classification	**Reading List entry**	**Electronic***
Essential	Lock, D. (2018). *Project management*. Routledge	☒
Essential	Dweck, C. (2017) *Mindset: Changing The Way You think To Fulfil Your Potential*. Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) *Working in Teams: Moving From High Potential to High Performance*. SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐
Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development* (2nd Ed.). Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success*.	☒

	London, England : Kogan Page	
Further	Snow, S. (2018) *Dream Teams: Working Together Without Falling* Apart. Piatkus.	☒
Further	Williams, B. (2020) *Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity*, Privilege, and Bias. Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) *Managing Change, Creativity and Innovation*. SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	ACHA5019
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.
- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Online portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ACHA5019**	
Module Title	**Changemakers: Creativity and Value Creation**	
Classification	**Reading List entry**	**Electronic***
Essential	Hargreaves, J., and Page, L. (2013) *Reflective Practice*. (Key Themes in Health and Social Care Series). Polity Press.	☒
Essential	Nardi, P.M. (2017) *Critical Thinking : Tools for Evaluating Research*. University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A., *Leading Digital: Turning Technology Into Business Transformation. (Audiobook)* Recorded Books. 2017.	☒
Further	Schiuma, G. (2011) *Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics* Hershey, Pa.: Business Reference Service	☒
Further	Rescher, N. (2014). *A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality* (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Further	Turner, E. (2020) *Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people*. John Wiley & Sons.	☒

Module Code	ACHA5020
Title	Independent Professional Placement
Date	05/05/2021
Level	5
Credits	0
Pre-Requisites	None

AIM(S)

- To introduce the student to real experience of the commercial context of the creative industry in terms of business environments including: interpersonal skills, management organisation and administration, regulation and legislation, finances and marketing within applied creative practice.

LEARNING OUTCOMES

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

- Show detailed knowledge and advanced understanding of the relationship between a creative organisation and the commercial, socio-economic and environmental context in which it is found.

- Apply subject specific skills and cognitive skills in recognising and evaluating creative methods, planning, marketing, costing and monitoring projects, motivational approaches and team dynamics.

- Take personal responsibility for the development of key transferable skills in self-management, organisational skills, leadership and decision making, self-reflection and communication skills.

INDICATIVE CONTENT

- Business organisation and the commercial environment.

- The creative industries in the UK and global economy.

- Sustainable practices.

- Regulation and legislation.

- Business ethics and the designer's responsibility to society.

- Management and leadership.

- Financial management.

- Marketing.

- Project planning and management.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	-	-
Independent learning	-	-
Placement learning	600	100%
TOTAL	**600**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Placement Portfolio	6 elements, or equivalent	75%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Written Report	2000 words	25%

Note: this sandwich placement is not awarded a mark. It is either Pass or Fail

Assessment Summary

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

INDICATIVE READING LIST

Specific to the requirements of the placement provider and activities of the student as agreed with the Placement Coordinator.

Module Code	**ACHA5021**
Title	**Professional Practice 1**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the contextual and detailed design development skills in the generation of conceptual product, automotive and transportation solutions and strengthen both traditional and digital techniques appropriate for effective design development and professional communication.

LEARNING OUTCOMES

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

- Apply design development methods in the form of idea generation, concept development and realisation to given design opportunities;
- Evaluate design statements with objectivity and communicate the resulting proposals effectively through 2D and 3D media;
- Apply a sound knowledge and understanding of the product/vehicle's aesthetics, user interaction, architecture and enabling technology in a manner appropriate to their specific award pathway.

INDICATIVE CONTENT

- Design integration
- Design evaluation
- Design validation
- Design realisation

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Design Project	3200 words equivalent	80%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Design Project	800 words equivalent	20%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ACHA5021**	
Module Title	**Professional Practice 1**	
Classification	**Reading List entry**	**Electronic***
Essential	Dan Cuffaro, (2013) *The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day*	☐
Essential	Design Studio Press, Stuart Macey (2014) H POINT	☐
Further	https://www.behance.net/search/projects?field=automotive%20design	☒
Further	Danielsimon.com	☒
Further	Sydmead.com	☒
Further	Cardesignnews.com	☒
Further	Carbodydesign.com	☒

Cod y Modwl	**ACHA5021C**
Teitl	**Arfer Proffesiynol 1**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu'r sgiliau cyd-destunol a manwl ar gyfer datblygu dylunio wrth greu atebion cysyniadol ar gyfer cynnyrch, moduron a thrafnidiaeth, a chryfhau technegau traddodiadol a digidol sy'n briodol ar gyfer datblygu dylunio'n effeithiol a chyfathrebu proffesiynol.

DEILLIANNAU DYSGU

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

- Cymhwyso dulliau datblygu dylunio ar ffurf creu syniadau, datblygu a gwireddu cysyniadau ar gyfer cyfleoedd dylunio penodol;

- Gwerthuso datganiadau dylunio â gwrthrychedd a chyfleu'r cynigion sy'n deillio o hynny yn effeithiol drwy gyfryngau 2D a 3D;

- Cymhwyso gwybodaeth a dealltwriaeth gadarn o estheteg y cynnyrch/cerbyd, rhyngweithio â defnyddwyr, pensaernïaeth a thechnoleg alluogi mewn modd sy'n briodol i lwybr ei ddyfarniad penodol.

CYNNWYS DANGOSOL

- Integreiddio dylunio

- Gwerthuso dylunio

- Dilysu dylunio

- Gwireddu dylunio

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	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau	0	0%
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Prosiect Dylunio	Cyfwerth â 3200 o eiriau	80%

Elfen Asesu 2
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Prosiect Dylunio	Cyfwerth â 800 o eiriau	20%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ACHA5021C**	
Teitl y Modwl	**Arfer Proffesiynol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Dan Cuffaro, (2013) *The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day*	☐
Hanfodol	Design Studio Press, Stuart Macey (2014) H POINT	☐
Pellach	https://www.behance.net/search/projects?field=automotive%20design	☒
Pellach	Danielsimon.com	☒
Pellach	Sydmead.com	☒
Pellach	Cardesignnews.com	☒
Pellach	Carbodydesign.com	☒

Module Code	**ACHA5022**
Title	**Professional Practice 2**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To provide experience of working within a group environment, in liaison, where possible, with an industrial partner, in order to design a product, vehicle, system or service.

- To provide the students with an opportunity to experience group dynamics and develop communication and project management skills to a professional standard.

LEARNING OUTCOMES

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

- Identify problems, contribute solutions and communicate appropriate outcomes in a considered and professional manner;

- Work as a member of a multidisciplinary team in achieving a set of shared objectives as defined by the scope of the project.

INDICATIVE CONTENT

- Decision-making & Problem solving techniques

- Project planning & management

- Design communication

- Professional awareness

Study Time Allocation

The study time for the module is divided as follows:

Activity type	**Hours**	**Percentage**
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Design Project	4000 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ACHA5022**	
Module Title	**Professional Practice 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Dan Cuffaro, (2013) *The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day*	☐
Essential	Stuart Macey (2014), *H POINT.* Design Studio Press	☐
Further	https://www.behance.net/search/projects?field=automotive %20 design	☒
Further	Danielsimon.com	☒
Further	Sydmead.com	☒
Further	Cardesignnews.com	☒
Further	Carbodydesign.com	☒

Cod y Modwl	**ACHA5022C**
Teitl	**Arfer Proffesiynol 2**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Darparu profiad o weithio o fewn amgylchedd grŵp, mewn cysylltiad, pan fo'n bosibl, â phartner diwydiannol, er mwyn dylunio cynnyrch, cerbyd, system neu wasanaeth.

- Darparu cyfle i'r myfyrwyr brofi dynameg grŵp a datblygu sgiliau cyfathrebu a rheoli prosiectau hyd at safon broffesiynol.

DEILLIANNAU DYSGU

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

- Dynodi problemau, cyfrannu atebion a chyfleu canlyniadau priodol mewn modd ystyriol a phroffesiynol;

- Gweithio fel aelod o dîm amlddisgyblaethol wrth gyflawni set o amcanion a rennir yn unol â diffiniad cwmpas y prosiect.

CYNNWYS DANGOSOL

- Technegau gwneud penderfyniadau a datrys problemau

- Cynllunio a rheoli prosiectau

- Cyfleu dylunio

- Ymwybyddiaeth broffesiynol

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	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau	0	0%
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Prosiect Dylunio	Cyfwerth â 4000 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ACHA5022C**	
Teitl y Modwl	**Arfer Proffesiynol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Dan Cuffaro, (2013) *The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day*	☐
Hanfodol	Stuart Macey (2014), *H POINT.* Design Studio Press	☐
Pellach	https://www.behance.net/search/projects?field=automotive%20 design	☒
Pellach	Danielsimon.com	☒
Pellach	Sydmead.com	☒
Pellach	Cardesignnews.com	☒
Pellach	Carbodydesign.com	☒

Module Code	**ADAD5003**
Title	**Research in Context**
Date	**11/10/2023**
Level	**5**
Credits	**10**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To identify research areas, strengthen analytical skills and inform knowledge in order to communicate a sustained independent inquiry.

LEARNING OUTCOMES

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

- identify and examine the contextual formation of their particular objects of study, research areas and interfaces and demonstrate intellectual curiosity through an engagement with the materials of study, archives, texts and literatures;

- engage with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication.

INDICATIVE CONTENT

- Ethics.

- Sustainability.

- Modes of inquiry.

- Research methods.

- Visual inquiry.

- Empiricism.

- Audience.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning	0	0%
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Essay	2,500 Words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAD5003**	
Module Title	**Research in Context**	
Classification	**Reading List entry**	**Electronic***
Essential	Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five approaches.* London: Sage	☐
Essential	Pink, S. (2013) *Doing Visual Ethnography.* Los Angeles: Sage	☐
Essential	Silverman, D. (2011) *Qualitative Research: Issues Of Theory, Method And Practice.* London: Sage	☐
Further	Cooper, K. & White, R. E. (2012) *Qualitative Research In The Post-Modern Era: Contexts Of Qualitative Research.* Dordrecht: Springer	☐
Further	Schneider, J. & Stickdorn, M. (2011) *This Is Service Design Thinking: Basics, Tools, Cases.* Hoboken: Wiley	☐
Further	Davies, C & Parrinder, M. (2010) *Limited Language: Rewriting Design-Responding to a Feedback Culture.* Berlin: Berkhäuser.	☐
Further	Art Review Journal	☐
Further	Textile Design Research and Practice Journal	☐
Further	Craft Research Journal	☐
Further	The Journal of Writing in Creative Practice	☒

Cod y Modwl	**ADAD5003C**
Teitl	**Ymchwil mewn Cyd-destun**
Dyddiad	**11/10/2023**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**
Archwiliad DBS	**Efallai bydd yn ofynnol ☐ Ddim yn ofynnol ☒**

AMCAN(ION)

- Adnabod meysydd ymchwil, cryfhau sgiliau dadansoddol a bod yn sail i wybodaeth er mwyn cyfathrebu ymholiad annibynnol parhaus.

DEILLIANNAU DYSGU

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

- Adnabod ac archwilio trefniant cyd-destunol eu gwrthrychau astudio penodol, meysydd ymchwil a rhyngwynebau ac arddangos chwilfrydedd deallusol trwy ymgysylltu â deunyddiau astudio, archifau, testunau a llenyddiaeth;

- Ymgysylltu â mathau o ddadansoddi beirniadol, dadlau ac ymryson, wedi'u cyfleu trwy afael priodol ar gyfathrebu llafar, ysgrifenedig a mathau eraill o gyfathrebu.

CYNNWYS DANGOSOL

- Moeseg
- Cynaliadwyedd
- Dulliau ymholi
- Dulliau ymchwil
- Ymholiad gweledol
- Empiriaeth
- Cynulleidfa

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	24	24%
Dysgu'n annibynnol	76	76%
Dysgu trwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Cydran Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Traethawd	2,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAD5003C**	
Teitl y Modwl	**Ymchwil mewn Cyd-destun**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five approaches.* London: Sage	☐
Hanfodol	Pink, S. (2013) *Doing Visual Ethnography.* Los Angeles: Sage	☐
Hanfodol	Silverman, D. (2011) *Qualitative Research: Issues Of Theory, Method And Practice.* London: Sage	☐
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Pellach	Davies, C & Parrinder, M. (2010) *Limited Language: Rewriting Design-Responding to a Feedback Culture.* Berlin: Berkhäuser.	☐
Pellach	Art Review Journal	☐
Pellach	Textile Design Research and Practice Journal	☐
Pellach	Craft Research Journal	☐
Pellach	The Journal of Writing in Creative Practice	☒

Cod y Modwl	**ADAD5003C**
Teitl	**Ymchwil mewn Cyd-destun**
Dyddiad	**11/10/2023**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**
Archwiliad DBS	**Efallai bydd yn ofynnol ☐ Ddim yn ofynnol ☒**

AMCAN(ION)

- Adnabod meysydd ymchwil, cryfhau sgiliau dadansoddol a bod yn sail i wybodaeth er mwyn cyfathrebu ymholiad annibynnol parhaus.

DEILLIANNAU DYSGU

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

- Adnabod ac archwilio trefniant cyd-destunol eu gwrthrychau astudio penodol, meysydd ymchwil a rhyngwynebau ac arddangos chwilfrydedd deallusol trwy ymgysylltu â deunyddiau astudio, archifau, testunau a llenyddiaeth;

- Ymgysylltu â mathau o ddadansoddi beirniadol, dadlau ac ymryson, wedi'u cyfleu trwy afael priodol ar gyfathrebu llafar, ysgrifenedig a mathau eraill o gyfathrebu.

CYNNWYS DANGOSOL

- Moeseg
- Cynaliadwyedd
- Dulliau ymholi
- Dulliau ymchwil
- Ymholiad gweledol
- Empiriaeth
- Cynulleidfa

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	24	24%
Dysgu'n annibynnol	76	76%
Dysgu trwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Cydran Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Traethawd	2,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAD5003C**	
Teitl y Modwl	**Ymchwil mewn Cyd-destun**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five approaches.* London: Sage	☐
Hanfodol	Pink, S. (2013) *Doing Visual Ethnography.* Los Angeles: Sage	☐
Hanfodol	Silverman, D. (2011) *Qualitative Research: Issues Of Theory, Method And Practice.* London: Sage	☐
Pellach	Cooper, K. & White, R. E. (2012) *Qualitative Research In The Post-Modern Era: Contexts Of Qualitative Research.* Dordrecht: Springer	☐
Pellach	Schneider, J. & Stickdorn, M. (2011) *This Is Service Design Thinking: Basics, Tools, Cases.* Hoboken: Wiley	☐
Pellach	Davies, C & Parrinder, M. (2010) *Limited Language: Rewriting Design-Responding to a Feedback Culture.* Berlin: Berkhäuser.	☐
Pellach	Art Review Journal	☐
Pellach	Textile Design Research and Practice Journal	☐
Pellach	Craft Research Journal	☐
Pellach	The Journal of Writing in Creative Practice	☒

Module Code	**ADAD5004**
Title	**Research in Practice**
Date	**11/10/2023**
Level	**5**
Credits	**10**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To apply knowledge of various forms of research, critical and analytical skills to articulate, communicate and pitch a scoping review of researched ideas for a sustained independent inquiry.

LEARNING OUTCOMES

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

- select and combine various forms of research and apply critical and analytical skills to create a scoping review around their chosen subject area demonstrating their intellectual curiosity and sustained independent inquiry;

- critically investigate and analyse relevant knowledge of research practices, procedures and traditions, and express a synthesis of these through a command of written and other forms of communication.

INDICATIVE CONTENT

- Keyword use.

- Field research.

- Practice as Research.

- Ethnography.

- Thinking through writing.

- Digital research.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning	0	0%
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Scoping Review	2,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAD5004**	
Module Title	**Research in Practice**	
Classification	**Reading List entry**	**Electronic***
Essential	Dean, R. T, and Smith, H. (2009) *Practice-Led Research, Research-Led Practice In The Creative Arts* Edinburgh: Edinburgh University Press	☐
Essential	Leavy, P. (2008) *Method Meets Art: Arts-Based Research Practice.* London: Guilford	☐
Essential	Macleod, K. & Holdridge, L. (2009) *Thinking Through Art: Reflections On Art As Research.* London: Routledge	☐
Essential	Williams, R. (2014) *Keywords A Vocabulary of Culture and Society*. London: Fourth Estate	☐
Further	Collins, H. (2010) *Creative Research: The Theory and Practice of Research for the Creative Industries.* Lausanne: AVA Academia	☐
Further	Cooper, K. & R. E. White. (2012) *Qualitative Research in the Post-Modern Era: Contexts of Qualitative Research.* Dordrecht: Springer	☐
Further	Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five Approaches.* London: Sage	☐
Further	Pink, S. (2013) *Doing Visual Ethnography.* Los Angeles: Sage	☐
Further	Schneider, J. & Stickdorn, M. (2011) *This is Service Design Thinking: Basics, Tools, Cases* (Hoboken: Wiley)	☐
Further	Silverman, D. (2011) *Qualitative Research: Issues Of Theory, Method And Practice.* (London: Sage)	☐
Further	Wright, C. & A. Schneider. (2010) *Between Art and Anthropology: Contemporary Ethnographic Practice.* Oxford: Berg	☐

Further	Biggs, M. and Karlsson, H. (2010) *The Routledge Companion To Research In The Arts.* London: Routledge	☐
Further	Bolt, Dr. B. and Barrett, E. (2010) *Practice as Research: Approaches to Creative Arts Enquiry.* London: I. B. Tauris	☐
Further	Aesthetica Journal	☐
Further	Art Review Journal	☐
Further	Textile Design Research and Practice Journal	☐
Further	Craft Research Journal	☐
Further	The Journal of Writing in Creative Practice	☒

Cod y Modwl	**ADAD5004C**
Teitl	**Ymchwil ar Waith**
Dyddiad	**11/10/2023**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**
Archwiliad DBS	**Efallai bydd yn ofynnol ☐ Ddim yn ofynnol ☒**

AMCAN(ION)

- Cymhwyso gwybodaeth am wahanol fathau o ymchwil, sgiliau beirniadol a dadansoddol i fynegi, cyfathrebu a chyflwyno adolygiad cwmpasu o syniadau yr ymchwiliwyd iddynt ar gyfer ymholiad annibynnol parhaus.

DEILLIANNAU DYSGU

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

- dethol a chyfuno gwahanol fathau o ymchwil a chymhwyso sgiliau beirniadol a dadansoddol i greu adolygiad cwmpasu yn seiliedig ar eu dewis faes pwnc gan arddangos eu chwilfrydedd deallusol ac ymholiad annibynnol parhaus;

- ymchwilio'n feirniadol a dadansoddi gwybodaeth berthnasol o arferion, gweithdrefnau a thraddodiadau ymchwil, a chyfleu synthesis o'r rhain trwy afael da ar ddulliau cyfathrebu ysgrifenedig ac eraill.

CYNNWYS DANGOSOL

- Defnyddio geiriau allweddol.

- Ymchwil maes.

- Arfer fel Ymchwil.

- Ethnograffeg.

- Meddwl trwy ysgrifennu

- Ymchwil digidol.

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	24	24%
Dysgu'n annibynnol	76	76%
Dysgu trwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Cydran Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Adolygiad Cwmpasu	2,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAD5004C**	
Teitl y Modwl	**Ymchwil ar Waith**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Dean, R. T, and Smith, H. (2009) *Practice-Led Research, Research-Led Practice In The Creative Arts* Edinburgh: Edinburgh University Press	☐
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Hanfodol	Williams, R. (2014) *Keywords - A Vocabulary of Culture and Society*. London: Fourth Estate	☐
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Pellach	Schneider, J. & Stickdorn, M. (2011) *This is Service Design Thinking: Basics, Tools, Cases* (Hoboken: Wiley)	☐
Pellach	Silverman, D. (2011) *Qualitative Research: Issues Of Theory, Method And Practice.* (London: Sage)	☐
Pellach	Wright, C. & A. Schneider. (2010) *Between Art and Anthropology: Contemporary Ethnographic Practice.* Oxford: Berg	☐
Pellach	Biggs, M. and Karlsson, H. (2010) *The Routledge Companion To Research In The Arts.* London: Routledge	☐
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Pellach	Aesthetica Journal	☐
Pellach	Art Review Journal	☐
Pellach	Textile Design Research and Practice Journal	☐
Pellach	Craft Research Journal	☐
Pellach	The Journal of Writing in Creative Practice	☒

Cod y Modwl	**ADAD5004C**
Teitl	**Ymchwil ar Waith**
Dyddiad	**11/10/2023**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**
Archwiliad DBS	**Efallai bydd yn ofynnol ☐ Ddim yn ofynnol ☒**

AMCAN(ION)

- Cymhwyso gwybodaeth am wahanol fathau o ymchwil, sgiliau beirniadol a dadansoddol i fynegi, cyfathrebu a chyflwyno adolygiad cwmpasu o syniadau yr ymchwiliwyd iddynt ar gyfer ymholiad annibynnol parhaus.

DEILLIANNAU DYSGU

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

- dethol a chyfuno gwahanol fathau o ymchwil a chymhwyso sgiliau beirniadol a dadansoddol i greu adolygiad cwmpasu yn seiliedig ar eu dewis faes pwnc gan arddangos eu chwilfrydedd deallusol ac ymholiad annibynnol parhaus;

- ymchwilio'n feirniadol a dadansoddi gwybodaeth berthnasol o arferion, gweithdrefnau a thraddodiadau ymchwil, a chyfleu synthesis o'r rhain trwy afael da ar ddulliau cyfathrebu ysgrifenedig ac eraill.

CYNNWYS DANGOSOL

- Defnyddio geiriau allweddol.
- Ymchwil maes.
- Arfer fel Ymchwil.
- Ethnograffeg.
- Meddwl trwy ysgrifennu
- Ymchwil digidol.

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	24	24%
Dysgu'n annibynnol	76	76%
Dysgu trwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Cydran Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Adolygiad Cwmpasu	2,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAD5004C**	
Teitl y Modwl	**Ymchwil ar Waith**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Dean, R. T, and Smith, H. (2009) *Practice-Led Research, Research-Led Practice In The Creative Arts* Edinburgh: Edinburgh University Press	☐
Hanfodol	Leavy, P. (2008) *Method Meets Art: Arts-Based Research Practice.* London: Guilford	☐
Hanfodol	Macleod, K. & Holdridge, L. (2009) *Thinking Through Art: Reflections On Art As Research.* London: Routledge	☐
Hanfodol	Williams, R. (2014) *Keywords - A Vocabulary of Culture and Society*. London: Fourth Estate	☐
Pellach	Collins, H. (2010) *Creative Research: The Theory and Practice of Research for the Creative Industries.* Lausanne: AVA Academia	☐
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Pellach	Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five Approaches.* London: Sage	☐
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Pellach	Biggs, M. and Karlsson, H. (2010) *The Routledge Companion To Research In The Arts.* London: Routledge	☐
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Pellach	Aesthetica Journal	☐
Pellach	Art Review Journal	☐
Pellach	Textile Design Research and Practice Journal	☐
Pellach	Craft Research Journal	☐
Pellach	The Journal of Writing in Creative Practice	☒

Module Code	**ADDA5013**
Title	**Design Exploration**
Date	**14/05/2019**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop research, contextualization and design knowledge in the exploration of conceptual product solutions and develop communication skills to a professional standard;

- To provide the students with an opportunity to experience working within a group environment and develop project management skills;

LEARNING OUTCOMES

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

- Apply design development methods in the research, exploration, development and realisation to identified design opportunities;

- Evaluate design statements with objectivity and communicate the resulting proposals effectively and professionally through 2D and 3D mediums;

- Apply a sound knowledge and understanding of the product aesthetics & architecture, user interaction and enabling technologies in a manner appropriate to their specific award pathway.

- Work as a member of a multidisciplinary team in achieving a set of shared objectives;

INDICATIVE CONTENT

- Decision-making & problem solving techniques;

- Design research and capture;

- Design adaption and integration;

- Design evaluation and validation;

- Design reflection and realisation;

- Design communication;

- Project planning & management;

- Professional awareness;

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Design Portfolio	8 elements	80%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Design Portfolio	2 elements	20%

Assessment Summary

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

READING LIST

Module Code	**ADDA5013**	
Module Title	**Design Exploration**	
Classification	**Reading List entry**	**Electronic***
Essential	Collins H. (2018) Creative Research, Bloomsbury	☐
Essential	Lidwell, W., Holden, K. & Butler, (2010) Universal Principles of Design, Rockport	☐
Essential	Cuffaro D. (2013) The Industrial Design Reference & Specification Book, , Rockport	☒
Further	Ulrich, K; Eppinger (2015) Product Design and Development, , S McGraw-Hill	☐
Further	Norman D. (2016) Living with Complexity, MIT 2016	☐
Further	Norman D. (2013) The Design of Everyday Things, MIT	☐
Further	Chabris, C Simons, D (2011) The Invisible Gorilla: How Our Intuitions Deceive Us, Harper Collins	☐

Module Code	**ADDA5015**
Title	**Design For Manufacture**
Date	**14/05/2019**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop knowledge and understanding in the detailing of design solutions for production, with consideration given to materials, processes and manufacturability;

- To provide an understanding of the tools and techniques available to facilitate sustainable product design to consider the environmental impacts and promote sustainable practices;

LEARNING OUTCOMES

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

- Apply knowledge and understanding of design detailing for production with regard to materials and manufacturing properties and constraints;

- Apply knowledge, understanding and awareness of sustainable development when designing products with regard to environment, economic and social issues.

INDICATIVE CONTENT

- Product architecture and feature permutation

- Design detailing for manufacture and assembly;

- Emerging material and manufacturing trends

- Design for sustainability and the environment;

- Eco-design tools and strategies

- Life cycle thinking

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	3 elements	60%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Written paper	2000 words	40%

Assessment Summary

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

READING LIST

Module Code	ADDA5015	
Module Title	Design For Manufacture	
Classification	**Reading List entry**	**Electronic***
Essential	Lefteri, C. (2019) Making it: Manufacturing Techniques for Product Design. Laurence King 3rd Ed.	☐
Essential	Lefteri, C. (2014) Materials for Design, Laurence King.	☐
Essential	Walker S (2014) Designing Sustainability: Making radical changes in a material world: Routledge; 1st Ed.	☒
Essential	Tempelman E, Shercliff H (2014) Manufacturing and Design: Understanding the Principles of How Things Are Made: Butterworth-Heinemann	☒
Essential	Wujec T (2017) The Future of Making, Autodesk Melcher Media	☐
Further	Strong C. (2018) The Lean Product Lifecycle, Pearson Business.	☒
Further	Proctor R. (2015) Sustainable Design, , Laurence King	☐

Module Code	**ADDA5016**
Title	**Design Realisation – CAD**
Date	**14/05/2019**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To develop competence and proficiency in the use of 3D solid and surfacing modelling software in the detailing of realistic design solutions.
- To develop competence and proficiency in the use of 2D digital computer visualisation software in the communication of design solutions;

LEARNING OUTCOMES

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

- Use advanced 3D solid and surfacing modelling tools to create realistic design solutions within a structured modelling workflow;
- Understand and apply advanced 2D digital visualisation techniques to create high quality imagery to effectively represent and communicate design intentions;

INDICATIVE CONTENT

- Advanced 3D solid and surface modelling principles and workflows;
- Advanced 3D rendering;
- Advanced 2D digital visualisation techniques and workflows;

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	36	36%
Independent learning	64	64%
Placement learning	---	---
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Digital Modelling Portfolio	4 elements	100%

Assessment Summary

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

READING LIST

Module Code	**ADDA5016**	
Module Title	**Design Realisation – CAD**	
Classification	**Reading List entry**	**Electronic***
Essential	On-line software reference and tutorials.	☒
Essential	Autodesk Fusion 360 Basics Tutorial (2018) Tutorial Books	☐
Further	Willis J, Dogra S (2018) Autodesk Fusion 360: A Power Guide for Beginners and Intermediate Users. CreateSpace Independent Publishing Platform	☐
Further	Brydon, D. (2014) CAD and Rapid Prototyping for Product Designers. Laurence King	☐

Cod y Modwl	**ADDA5016C**
Teitl	**Gwireddu Dyluniad - CAD**
Dyddiad	**14/05/2019**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu cymhwysedd a hyfedredd yn y defnydd o feddalwedd modelu solidau ac arwynebau 3D wrth fanylu ar ddatrysiadau dylunio realistig.

- Datblygu cymhwysedd a hyfedredd yn y defnydd o feddalwedd delweddu cyfrifiadurol digidol 2D wrth gyfleu datrysiadau dylunio;

DEILLIANNAU DYSGU

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

- Defnyddio offer modelu solidau ac arwynebau 3D datblygedig i greu datrysiadau dylunio realistig o fewn llif gwaith modelu strwythuredig;

- Deall a defnyddio technegau delweddu digidol 2D datblygedig i greu delweddau o ansawdd uchel i gynrychioli a chyfleu bwriadau dylunio yn effeithiol;

CYNNWYS DANGOSOL

- Egwyddorion a llifoedd gwaith modelu solidau ac arwynebau 3D datblygedig;

- Rendro 3D datblygedig;

- Technegau a llifoedd gwaith delweddu digidol 2D datblygedig;

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	36	36%
Dysgu'n annibynnol	64	64%
Dysgu drwy leoliadau	---	---
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull Asesu	**Maint**	**Pwysiad**
Portffolio Modelu Digidol	4 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	**ADDA5016C**	
Teitl y Modwl	**Gwireddu Dyluniad - CAD**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Deunydd cyfeirio a thiwtorialau meddalwedd ar-lein.	☒
Hanfodol	Autodesk Fusion 360 Basics Tutorial (2018) Tutorial Books	☐
Pellach	Willis J, Dogra S (2018) Autodesk Fusion 360: A Power Guide for Beginners and Intermediate Users. CreateSpace Independent Publishing Platform	☐
Pellach	Brydon, D. (2014) CAD and Rapid Prototyping for Product Designers. Laurence King	☐

Module Code	**ADDA5017**
Title	**Design Simulation – Virtual**
Date	**14/05/2019**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To develop knowledge, understanding and skills in the use of digital simulation, predictive modelling and generative modelling software in the exploration and validation of design solutions;

LEARNING OUTCOMES

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

- Demonstrate competence in the application of analytical tools for investigating the simulation, evaluation, interpretation and validation of design proposals;

- Demonstrate competence in optimising the performance and manufacturability of design solutions;

INDICATIVE CONTENT

- Finite element analysis;

- Manufacturing integrity;

- Material flow analysis;

- Generative design;

- Animation;

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	36	36%
Independent learning	64	64%
Placement learning	---	---
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Digital Simulation Portfolio	4 elements	100%

Assessment Summary

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

READING LIST

Module Code	**ADDA5017**	
Module Title	**Design Simulation – Virtual**	
Classification	**Reading List entry**	**Electronic***
Essential	On-line software references and tutorials.	☒
Essential	Willis J, Dogra S (2018) Autodesk Fusion 360: A Power Guide for Beginners and Intermediate Users. CreateSpace Independent Publishing Platform	☐

Cod y Modwl	**ADDA5017C**
Teitl	**Efelychu Dyluniad - Rhithwir**
Dyddiad	**14/05/2019**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu gwybodaeth, dealltwriaeth a sgiliau yn y defnydd o feddalwedd efelychu digidol, modelu rhagfynegol a modelu cynhyrchiol wrth archwilio a dilysu datrysiadau dylunio;

DEILLIANNAU DYSGU

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

- Dangos cymhwysedd wrth ddefnyddio dulliau dadansoddol i archwilio'r gwaith o efelychu, gwerthuso, dehongli a dilysu cynigion dylunio;

- Dangos cymhwysedd wrth optimeiddio perfformiad datrysiadau dyluniadau a'r gallu i'w cynhyrchu;

CYNNWYS DANGOSOL

- Dadansoddi elfennau cyfyngedig;

- Integredd cynhyrchu;

- Dadansoddi llifoedd deunyddiau;

- Dylunio cynhyrchiol;

- Animeiddio;

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	36	36%
Dysgu'n annibynnol	64	64%
Dysgu drwy leoliadau	---	---
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Portffolio Efelychu Digidol	4 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	ADDA5017C	
Teitl y Modwl	Efelychu Dyluniad - Rhithwir	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Deunydd cyfeirio a thiwtorialau meddalwedd ar-lein.	☒
Hanfodol	Willis J, Dogra S (2018) Autodesk Fusion 360: A Power Guide for Beginners and Intermediate Users. CreateSpace Independent Publishing Platform	☐

Module Code	ADDA5022
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.
- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Online portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADDA5022**	
Module Title	Changemakers: Creativity and Value Creation	
Classification	**Reading List entry**	**Electronic***
Essential	Hargreaves, J., and Page, L. (2013) *Reflective Practice*. (Key Themes in Health and Social Care Series). Polity Press.	☒
Essential	Nardi, P.M. (2017) *Critical Thinking : Tools for Evaluating Research*. University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A., *Leading Digital: Turning Technology Into Business Transformation. (Audiobook)* Recorded Books. 2017.	☒
Further	Schiuma, G. (2011) *Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics* Hershey, Pa.: Business Reference Service.	☒

Further	Rescher, N. (2014). *A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality* (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Further	Turner, E. (2020) *Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people*. John Wiley & Sons.	☒

Module Code	ADDA5023
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADDA5023**	
Module Title	Changemakers: Building your Personal Brand for Sustainable Employment	
Classification	**Reading List entry**	**Electronic ***
Essential	Lock, D. (2018). *Project management. Routledge*	☒
Essential	Dweck, C. (2017) Mindset: Changing The Way You think To Fulfil Your Potential. Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) Working in Teams: Moving From High Potential to High Performance. SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.).* Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success.* London, England : Kogan Page	☒
Further	Snow, S. (2018) *Dream Teams: Working Together Without Falling Apart*. Piatkus.	☒
Further	*Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias.* Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) Managing Change, Creativity and Innovation. SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	**ADFM5031**
Title	**Sound Design for Screen**
Date	**14/09/2020**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop a portfolio of work that showcases the students' knowledge and application of sound design for screen.
- To develop students' practice within the Post Production stage.

LEARNING OUTCOMES

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

- Discuss the importance of sound design, notable works, and wider spread impact on the industry.
- Demonstrate an acute awareness for the intricacies of sound for screen.
- Construct in-depth high-quality media assets.

INDICATIVE CONTENT

- The role of sound within film
- Post Production workflow
- Automated Dialogue Replacement
- Foley
- Sound FX
- Music Score

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume/ word count or equivalent	Weighting

Coursework	Portfolio of underscore and sound design (three videos)	70%

Assessment Component 2

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Written analysis of two key works (2000 words)	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADFM5031**	
Module Title	**Sound Design for Screen**	
Classification	**Reading List entry**	**Electronic***
Essential	Amyes, T. (2000). Audio post-production in video and film. Oxford Focal Press.	☐
Essential	Wyatt, H. and Amyes, T. (2004). Audio post-production in television and film : an introduction to technology and techniques. Amsterdam; Oxford: Focal.	☐
Essential	Fisher, J.P. (2012). Soundtrack success : a digital storyteller's guide to audio-post production. Boston, Mass.: Course Technology.	☐
Essential	Avarese, J. (2017).Post sound design : the art and craft of audio postproduction for the moving image. New York, Ny, USA London, Uk: Bloomsbury Academic, An Imprint Of Bloomsbury Publishing Inc.	☐
Essential	Vanessa Theme Ament (2015). Foley grail. Place Of Publication Not Identified: Routledge.	☐
Essential	Purcell, J. (2015). Dialogue editing for motion pictures: a guide to the invisible art. Focal Press.	☐
Essential	Ric Viers (2008). The sound effects bible : how to create and record Hollywood style sound effects. Studio City, Ca: Michael Wiese Productions.	☐
Further	Sider, L., Sider, J. and Freeman, D. (2010). Soundscape : the School of Sound lectures, 1998-2001. London: School of Sound.	☐
Further	Lobrutto, V. (1998). Sound-on-Film : interviews with creators of film sound. Westport, Conn.: Praeger.	☐
Further	Altman, R. (1992). Sound theory, sound practice. New York: Routledge.	☐

Further	Sonnenschein, D. (2009). Sound design : the expressive power of music, voice, and sound effects in cinema. Studio City, Calif. Michael Wiese Productions [Ca.	☐

Module Code	**ADFM5032**
Title	**Studio Project**
Date	**14/09/2020**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- Students explore creating a set of original compositions consisting of fixed media (i.e. acousmatic) work and/or electroacoustic (i.e. instrumental) composition.
- This process is designed to enable students to become more familiar and proficient in contemporary studio-based composition tools, techniques and processes through the creation of the portfolio of original work.

LEARNING OUTCOMES

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

- Demonstrate a knowledge and understanding in the application of studio based compositional processes and techniques.
- Develop and express compositional ideas through the composition of original and contemporary music.
- Present new music for dissemination

INDICATIVE CONTENT

- Compositional Practice
- Performance Practice
- Scoring and writing for Instrument(s)
- Graphic Scores
- Sonic Art
- Recording Studio Techniques
- Recording Techniques
- Digital Signal Processing
- Acousmatic composition
- Software development

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Independent portfolio of compositions/ recordings as appropriate (min 20 minutes)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADFM5032**	
Module Title	**Studio Project**	
Classification	**Reading List Entry**	**Electronic***
Essential	A range of listening materials as appropriate.	☒

Cod y Modwl	**ADFM5032C**
Teitl	**Prosiect Stiwdio**
Dyddiad	**14/09/2020**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Mae myfyrwyr yn archwilio creu set o gyfansoddiadau gwreiddiol sy'n cynnwys gwaith cyfryngau sefydlog (h.y. acwsmatig) a/neu gyfansoddiad electroacwstig (h.y. offerynnol).
- Mae'r broses hon wedi'i llunio i alluogi myfyrwyr i ddod yn fwy cyfarwydd a medrus wrth ddefnyddio offer, technegau a phrosesau cyfansoddi cyfoes yn y stiwdio trwy greu portffolio o waith gwreiddiol.

DEILLIANNAU DYSGU

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

- Dangos gwybodaeth a dealltwriaeth wrth gymhwyso prosesau a thechnegau cyfansoddi yn y stiwdio.
- Datblygu a mynegi syniadau cyfansoddol trwy gyfansoddi cerddoriaeth wreiddiol a chyfoes.
- Cyflwyno cerddoriaeth newydd i'w lledaenu

CYNNWYS DANGOSOL

- Arfer cyfansoddol
- Arfer perfformio
- Sgorio ac ysgrifennu ar gyfer Offeryn(nau)
- Sgorau Graffig
- Celf Sonig
- Technegau Stiwdio Recordio
- Technegau Recordio
- Prosesu Signalau Digidol
- Cyfansoddi acwsmatig
- Datblygu meddalwedd

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	48	24%
Dysgu'n annibynnol	152	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint / Nifer y geiriau neu gyfwerth	Pwysiad
Gwaith cwrs	Portffolio annibynnol o gyfansoddiadau/recordiadau fel y bo'n briodol (o leiaf 20 munud)	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADFM5032C**	
Teitl y Modwl	**Prosiect Stiwdio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Amrywiaeth o ddeunyddiau gwrando fel y bo'n briodol.	☒

Module Code	**ADMA5000**
Title	**Changemakers: Creativity and Value Creation**
Date	**25/06/2020**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.

- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.

- Value creation in theory and practice.

- Creative and ethical leadership: skills and challenges.

- Driving innovation and change, the intra and entrepreneurial individual.

- Critical thinking, troubleshooting and problem solving, developing novel solutions.

- Information gathering for inspiration, vision creation and ideation.

- Developing the enterprising and data driven mindset.

- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.

- Time management practices for an entrepreneurial mindset.

- Being resourceful, in the context of making do with less.

- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Online portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADMA5000**	
Module Title	Changemakers: Creativity and Value Creation	
Classification	**Reading List entry**	**Electronic***
Essential	Hargreaves, J., and Page, L. (2013) *Reflective Practice*. (Key Themes in Health and Social Care Series). Polity Press.	☒
Essential	Nardi, P.M. (2017) *Critical Thinking : Tools for Evaluating Research*. University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A., *Leading Digital: Turning Technology Into Business Transformation. (Audiobook)* Recorded Books. 2017.	☒
Further	Schiuma, G. (2011) *Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics* Hershey, Pa.: Business Reference Service.	☒
Further	Rescher, N. (2014). *A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality* (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Further	Turner, E. (2020) *Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people*. John Wiley & Sons.	☒

Module Code	ADMA5001
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADMA5001**	
Module Title	Changemakers: Building your Personal Brand for Sustainable Employment	
Classification	**Reading List entry**	**Electronic***
Essential	Lock, D. (2018). *Project management. Routledge*	☒
Essential	Dweck, C. (2017) Mindset: Changing The Way You think To Fulfil Your Potential. Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) Working in Teams: Moving From High Potential to High Performance. SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐
Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.).* Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success.* London, England : Kogan Page	☒
Further	Snow, S. (2018) *Dream Teams: Working Together Without Falling Apart*. Piatkus.	☒
Further	*Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias.* Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) Managing Change, Creativity and Innovation. SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	**ADMA5003**
Title	**Adventure, Wildlife and Environmental Imaging**
Date	**09/07/2020**
Level	**5**
Credits	**20**
Pre-Requisites	

AIM(S)

- To develop the skills required to produce a photographic portfolio themed around adventure, wildlife, and the environment.

- To develop the skills required to produce a documentary film themed around adventure, wildlife and/or the environment.

LEARNING OUTCOMES

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

- Consider the appropriateness of different approaches, including problem-solving, to adventure, wildlife and environmental imaging;

- Demonstrate knowledge and critical understanding of the well-established and emerging principles of planning and executing an adventure, wildlife or environmental imaging project;

- Demonstrate through production work an ability to apply the underlying concepts and principles of creative imaging practice in an adventure, wildlife and environment context;

- Critically analyse the results of their work through exhibition.

INDICATIVE CONTENT

- Introduction of the range of technical and planning skills required to capture high quality material in a range of situations.

- Processing of photographs to deliver high quality images suitable for exhibition.

- Introduction of photographic skills such as operating equipment effectively, composition, exposure, and innovative image capture techniques.

- Researching relevant practitioners and work from the field and sharing of experiences through networks whilst developing skills.

- Research, plan, and execute a documentary film focusing on adventure, wildlife or environmental subject matter.

- The historical and theoretical context, and aesthetic value, of documentary films in the areas of adventure, wildlife and environment.

- Development of production skills in relation to the unique challenges of the student's chosen field.

- Through pre-production students will critically reflect on their choice of documentary mode and production methods.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Project Output	Equivalent of 3,000 words	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Project Output	5-minute film	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5003**	
Module Title	**Adventure, Wildlife and Environmental Imaging**	
Classification	**Reading List entry**	**Electronic***
Essential	Anderson, K. and Lucas, M. (2016) *Documentary Voice and Vision: A Creative Approach to Non-Fiction Media Production.* New York: Focal Press.	☐
Essential	Ang, T. (2017) *Digital Photography Masterclass.* London: Dorling Kingsley.	☐
Essential	Nichols, B. (2017) *Introduction to Documentary* (3rd ed.). Ohio: Indiana University Press.	☐
Essential	Macdonald, K. and Cousins, M. (2006) *Imagining Reality*. London: Faber & Faber.	☐
Further	Bailey, D. (2015) *Outdoor Action and Adventure Photography*. London: Routledge.	☐
Further	Bernard, S. C. (2016) *Documentary Storytelling*. New York: Focal Press.	☐

Further	Misrach, R. (2021) *Richard Misrach on Landscape and Meaning*. New York: Aperture.	☐
Further	Hoddinott, R. and Hall, B. (2013) *The Wildlife Photography Workshop*. Lewes: Ammonite Press.	☐
Further	Palmer, C. (2010) *Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom*. San Francisco: Sierra Club Books.	☐
Further	Rich, C. (2019) *Stories Behind the Images: Lessons from a Life in Adventure Photography.* Seattle: Mountaineers Books.	☐
Further	Stark, T. (2020) *The Insiders' Guide to Factual Filmmaking*. London: Routledge.	☐
Further	Westwood, M., Warren, P. and Goodall, J. (2015) *Conservation Filmmaking: How To Make Films That Make A Difference.* Haywards Heath: Wildeye.	☐
Further	Winston, B. (2013) *The Documentary Film Book*. London: BFI.	☐

Module Code	**ADMA5004**
Title	**Designing the Story**
Date	**14/09/2020**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIMS

- To examine the impact that design choices have on story.
- To clarify the ways in which design can augment storytelling.

LEARNING OUTCOMES

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

- Analyse and distinguish between design decisions in storytelling
- Employ a range of design elements in the interpretation of a story.

INDICATIVE CONTENT

- Semiotics
- Motifs
- Genre
- Art direction
- Costume and props

LEARNING AND TEACHING STRATEGY

Lectures will introduce the students to different aspects of production design and its influence on film storytelling. Case studies will be analysed to demonstrate design choices. Seminars and tutorials will use practical exercises to encourage the application of production design decisions.

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning	0	0
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	5 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5004**	
Module Title	**Designing the Story**	
Classification	**Reading List entry**	**Electronic***
Essential	Barnwell, J. (2017) Production Design for Screen. London: Bloomsbury	☐
Essential	Rizzo, M. (2014) The Art Direction Handbook for Film And Television (2nd Edition). Oxford: Focal Press.	☐
Further	Whitlock, C. (2010) Designs On Film: A Century of Hollywood Art Direction. New York: Harper Entertainment	☐
Further	Shorter, G. (2012) Designing For Screen: Production Design And Art Direction Explained.	
Further	Fischer, L. (2015) Art Direction & Production Design. London: I B Tauris	
Further	McIver, G. (2016). Art History for Filmmakers: The Art of Visual Storytelling. London: Bloomsbury	

Cod y Modwl	**ADMA5004C**
Teitl	**Dylunio'r Stori**
Dyddiad	**14/09/2020**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCANION

- Archwilio'r effaith y mae dewisiadau dylunio yn ei chael ar stori.
- Egluro'r ffyrdd y gall dylunio ychwanegu at ddweud stori.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu dangos y gallu i:

- Ddadansoddi a gwahaniaethu rhwng penderfyniadau dylunio wrth ddweud stori
- Defnyddio ystod o elfennau dylunio wrth ddehongli stori.

CYNNWYS DANGOSOL

- Semioteg
- Motiffau
- Genre
- Cyfarwyddo celf
- Gwisgoedd a phropiau

STRATEGAETH DYSGU AC ADDYSGU

Bydd y darlithoedd yn cyflwyno'r myfyrwyr i wahanol agweddau ar ddyluniad cynhyrchiad a'i ddylanwad ar ddweud stori drwy ffilm. Caiff astudiaethau achos eu dadansoddi i arddangos dewisiadau dylunio. Bydd seminarau a thiwtorialau'n defnyddio ymarferion ymarferol i annog cymhwyso penderfyniadau dyluniad cynhyrchiad.

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	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio	5 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADMA5004C**	
Teitl y Modwl	**Dylunio'r Stori**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Barnwell, J. (2017) Production Design for Screen. London: Bloomsbury	☐
Hanfodol	Rizzo, M. (2014) The Art Direction Handbook for Film And Television (2nd Edition). Oxford: Focal Press.	☐
Pellach	Whitlock, C. (2010) Designs On Film: A Century of Hollywood Art Direction. New York: Harper Entertainment	☐
Pellach	Shorter, G. (2012) Designing For Screen: Production Design And Art Direction Explained.	
Pellach	Fischer, L. (2015) Art Direction & Production Design. London: I B Tauris	
Pellach	McIver, G. (2016). Art History for Filmmakers: The Art of Visual Storytelling. London: Bloomsbury	

Module Code	**ADMA5005**
Title	**Learn to Love Solitude**
Date	**14/09/2020**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To challenge students to respond to set stimuli.
- To experiment with different narrative and aesthetic forms.

LEARNING OUTCOMES

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

- Respond and create a series of film ideas
- Experiment and defend the use of aesthetic and narrative decisions made during film practice.
- Deconstruct and reconstruct ideas into practice.

INDICATIVE CONTENT

- Tarkovsky
- Experimenting with form
- Research as practice
- Creative problem-solving

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5005**	
Module Title	**Learn to Love Solitude**	
Classification	**Reading List entry**	**Electronic***
Essential	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6th Edition). Oxford: Focal Press.	☐
Essential	Weston, J. (2014) Directing Actors: Creating Memorable Performances for Film And Television (2nd Edition). Los Angeles: Michael Wiese.	☐
Further	Bowen, C. and Thompson, R. (2017) Grammar of The Shot (4th Edition). Oxford: Focal Press.	☐
Further	Proferesa, N. (2017) Film Directing Fundamentals (4th Edition). Abingdon: Routledge.	☐
Further	Rabiger, M. (2014) Directing The Documentary (6th Edition). New York: Routledge.	☐
Further	Rooney, B. and Belli, M. L. (2016) Directors Tell the Story: Master The Craft Of Television And Film Directing (2nd Edition). New York: Routledge.	☐
Essential	Tarkovsky, A. (1986) Andrey Tarkovsky: Sculpting in time: reflection on the cinema. London: Bodley Head	☐

Module Code	ADMA5006
Title	Applied Storytelling Practice 2
Date	14/09/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To critically assess and further develop the processes involved in making a genre film.
- To creatively deploy a range of appropriate storytelling techniques in the making of a genre piece.

LEARNING OUTCOMES

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

- Analyse and deconstruct key codes and conventions of genre.
- To create and deliver a range of storytelling practices linked to relevant genre types.

INDICATIVE CONTENT

- Genre Analysis
- Breaking conventions
- Experimenting with form
- Cross-platforms thinking
- Testing storytelling practices
- Reflective thinking

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Coursework - Portfolio	10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADMA5006	
Module Title	Applied Storytelling Practice 2	
Classification	Reading List entry	Electronic*
Essential	Draven, D. (2013) Genre Filmmaking: A Visual Guide To Shots And Style. Oxford: Focal Press.	☐
Essential	Wales, L. M. (2017) The Complete Guide To Film And Digital Production: The People And The Process (3rd edition). New York: Focal Press.	☐
Further	Barnwell, J. (2017) Production Design For Screen. London: Bloomsbury	☐
Further	Rabiger, M. (2013) Directing: Film Techniques And Aesthetics (5th Edition) New York: Routledge	☐
Further	Brown, B (2016) Cinematography: Theory and Practice (3rd Edition). Abingdon: Routledge.	☐
Further	Tidmarsh, A. (2014) Genre: A Guide to Writing for Stage And Screen. London: Bloomsbury Methuen Drama	☐

Module Code	**ADMA5007**
Title	**Textual Practices 2**
Date	**14/09/2020**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To further develop the ability to interpret a range of textual sources that leads to sophisticated filmic practice.

LEARNING OUTCOMES

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

- Analyse and compare a range of textual sources targeting different audiences.
- Plan and design effective self-reflective strategies.

INDICATIVE CONTENT

- Modernism
- Existentialism
- Unreliable narrator
- The self-reflective practitioner
- Understanding demographics

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning	0	0
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	5 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5007**	
Module Title	**Textual Practices 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Proferesa, N. (2017) Film Directing Fundamentals (4th Edition). Abingdon: Routledge.	☐
Further	Draven, D. (2013) Genre Filmmaking: A Visual Guide to Shots And Style. Oxford: Focal Press.	☐
Further	Honthaner, E. L. (2013) The Complete Film Production Handbook (4th Edition). Oxford: Focal Press	☐
Further	Kenworthy, C (2016) Shoot Like Scorsese: The Visual Secrets of Shock, Elegance and Extreme Character. Studio City, CA: Michael Wiese.	☐
Essential	Selden, R (1989) Practising theory and reading literature: an introduction New York; London: Harvester Wheatsheaf	☐

Cod y Modwl	**ADMA5007C**
Teitl	**Arferion Testunol 2**
Dyddiad	**14/09/2020**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu ymhellach y gallu i ddehongli ystod o ffynonellau testunol sy'n arwain at arfer ffilmaidd soffistigedig.

DEILLIANNAU DYSGU

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

- Dadansoddi a chymharu ystod o ffynonellau testunol sy'n targedu gwahanol gynulleidfaoedd.
- Cynllunio a dylunio strategaethau hunan-adfyfyriol effeithiol.

CYNNWYS DANGOSOL

- Moderniaeth
- Dirfodaeth
- Adroddwr annibynadwy
- Yr ymarferydd hunan-adfyfyriol
- Deall demograffeg

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	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio	5 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADMA5007C**	
Teitl y Modwl	**Arferion Testunol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Proferesa, N. (2017) Film Directing Fundamentals (4th Edition). Abingdon: Routledge.	☐
Pellach	Draven, D. (2013) Genre Filmmaking: A Visual Guide to Shots And Style. Oxford: Focal Press.	☐
Pellach	Honthaner, E. L. (2013) The Complete Film Production Handbook (4th Edition). Oxford: Focal Press	☐
Pellach	Kenworthy, C (2016) Shoot Like Scorsese: The Visual Secrets of Shock, Elegance and Extreme Character. Studio City, CA: Michael Wiese.	☐
Pellach	Selden, R (1989) Practising theory and reading literature: an introduction New York; London: Harvester Wheatsheaf	☐

Module Code	ADMA5008
Title	Design Realisation
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To develop students' understanding and application of the various processes of design through the creation of a designed installation

LEARNING OUTCOMES

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

- Critically analyse a specific text and dramatic genre from a design perspective and understand 'visual communication'.
- Apply design methodologies in the exploration of a given design brief.
- Identify, refine and demonstrate a variety of technical and production processes in the realisation of appropriately complex design ideas.

INDICATIVE CONTENT

- At the outset of the module, students will be introduced to a range of textual or other dramatic stimuli that might be considered appropriate for scenographic exploration. This will, in turn, lead to the study of a particular dramatic genre, aesthetic movement and/or time period. For example, the crisis of identity reflected in Dadaism might be explored, offering students the opportunity to gain insight into how social upheaval led to cultural transformations, which resulted in a breakdown of dramatic forms such as Realism and Naturalism. Students will then be challenged to explore the way in which these ideas might be translated into a design installation incorporating lighting, sound, multi-media, VR/AR, scenic-space, costume and performance as deemed appropriate in order to reflect, explore and illuminate complex ideas.
- In addition to detailed textual analysis, students will explore, through discussion and experimentation the design and production skills necessary to demonstrate, through physical realisation, original dramatic responses to the work and ideas encountered in the module. Students will be expected to apply their knowledge in the creation of a group project to be presented at the end of the module. The project will enable students to synthesise theoretical and practical knowledge and skills acquired during the module.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADMA5008	
Module Title	Design Realisation	
Classification	Reading List entry	Electronic*
Essential	Hanington, B. (2017) *The Pocket Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. London: Rockport	☒
Essential	Hanington, B. M. (2019) *Universal Methods of Design, Expanded and Revised: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. London: Rockport	☒
Further	Blokdyk, G. (2021) *Form Follows Function - a Complete Guide* The Art of Service: 5STARCooks	☐
Further	Fami, S. (2020) *Virtual Reality with Cinema Technique and Storytelling* London: Grosvenor House	☐
Further	Hillmann, C. (2021) *UX for XR: User Experience Design and Strategies for Immersive Technologies (Design Thinking).* London: Apress	☒

Module Code	**ADMA5009**
Title	**Production for Screen**
Date	**16/05/2024**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To appraise a range of industry standard practices, processes and outcomes, through the development of visual enquiry, practical skills, research informed methodologies and industry relevant techniques.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of suitable processes for a given design problem.
- Critically investigate and analyse prop making and painting techniques suitable to their design needs.
- Understand and apply advanced knowledge of the visual and technical resources available to a designer for TV and/or Film.

INDICATIVE CONTENT

- Taking influence from a screenplay.
- Visualisation techniques for interior locations.
- Adapting the design for a studio space.
- Safe working studio practices.
- Rear projection and negative mattes.
- Setting up a workspace.
- Digital processes and techniques.
- Concept sketches and composition.
- The three types of perspective: linear, colour and atmospheric.
- Working with reference photos.
- Modelling, extrusion and casting.
- Surface treatments and effects.
- 3D modelling, printing and finishing.
- Day to night conversions and changing seasons.
- Scaling objects in three dimensions.
- Virtual backlots and stages.
- Permissions and liabilities.

- Green screening and set extensions.
- Studio lighting techniques.
- Virtual sets and interventions.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	36%
Independent learning	120	64%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Once the detailed content of the module has been decided in any given semester, a full bibliography will be presented to students at the outset of the module

Module Code	**ADMA5009**	
Module Title	**Production for Screen**	
Classification	**Reading List entry**	**Electronic***
Essential	Barnwell, J. (2020) *Production Design for Screen: Visual Storytelling in Film and Television* London: Bloomsbury Academic	☒
Essential	Shorter, G. (2012) *Designing for Screen: Production Design and Art Direction Explained* Marlborough: Crowood Press Ltd	☒
Further	Bryan, B. (2017) *Set Design and Prop Making in Theatre (Exploring Theatre) (1st ed)* London: Cavendish Square Publishing	☒
Further	Planet, L. (2017) *A Spotter's Guide to Film (and TV) Locations (1st ed)* London, UK: Lonely Planet	☒
Further	Gress, J. (2014) *[Digital] Visual Effects and Compositing (1st ed)* London: New Riders	☒
Further	Gillette, J. M. and Dionne, R. (2019) *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume and Makeup (FILM).* London: McGraw-Hill	☒
Further	Brejzek, T. (2018) *The Model as Performance: Staging Space in Theatre and Architecture (Performance and Design)* London: Methuen Drama	☒
Further	Hart, E. (2016) *The Prop Building Guidebook: For Theatre, Film, and TV* (*2nd ed)* London: Routledge	☒

Module Code	ADMA5010
Title	Production Project
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To test students' abilities to synthesise knowledge and understanding of dramatic genre and form with design and production skills within a specific context.

LEARNING OUTCOMES

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

- Deploy active and sustained contribution to the creative development and practical realisation of a project within a production team.

- Apply design, production and technical methodologies as appropriate to identify and solve project problems/roles.

- Critically analyse the quality of the collective endeavour and individual contributions to it.

INDICATIVE CONTENT

- The emphasis of this module will be upon the creation of a project that draws together a broad range of performance, design and production techniques in order to develop and express complex production ideas and images. For example, the module's project might centre upon the idea of the 'dramatic moment'. Numerous scripts contain sequences of action that are highly dramatic but extremely challenging to stage/screen. A synthesis of dramaturgy, design, performance and creative arts is needed to achieve in practice the 'dramatic moment'. Such a project would entail a high degree of creative collaboration, research, experimentation, critical analysis and problem solving on the part of students undertaking the module.
- The students' understanding of the study area will be demonstrated through the creation of an original dramatic response within a given set of practical and artistic parameters. The piece will be devised within a group or groups and will be supported by written/visual materials appropriate to the task. In all cases the module will adopt a flexible approach, in teaching, production and assessment, in order to be responsive to students' particular specialisms in design and production.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5010**	
Module Title	**Production Project**	
Classification	**Reading List entry**	**Electronic***
Essential	D'Arcy, G. (2018) *Critical Approaches to TV and Film Set Design* London: Routledge	☒
Essential	Hanington, B. M. (2019) *Universal Methods of Design, Expanded and Revised: 125 Ways to Research Complex Problems, Develop Innovative Ideas and Design Effective Solutions (Revised ed)* London: Rockport	☒
Further	Howarth, S. (2021) *Beyond the Moon: Over 35 Years of Freelance Modelmaking, Propmaking and Sculpting for Industry, Film and Television*. Independently published	☐
Further	Doyle, B. (2019) *Understanding Design in Film Production: Using Art, Light and Locations to Tell Your Story* London: Routledge	☒
Further	McClellan, P. (2020) *Production Design: Visual Design for Film and Television* London: Routledge	☒
Further	Porter, L. (2018) *Unmasking Theatre Design* London: Focal Press	☒

Module Code	ADMA5011
Title	Aerial Filmmaking
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To develop understanding of the legal, practical, and creative requirements of aerial filmmaking within a creative industries context.

LEARNING OUTCOMES

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

- Demonstrate practical knowledge and critical understanding of the well-established principles of aerial filmmaking through a film project.
- Use a range of established techniques to initiate and undertake critical analysis and planning of an aerial filmmaking project.

INDICATIVE CONTENT

- The regulatory issues surrounding aerial filmmaking and the requirements of a flight plan and operations manual.
- The creative aspects of filming with aerial vantage points and incorporating this material into film productions.
- Through practical and theoretical activities students will develop an operations manual for aerial film production.
- Preparation for CAA UK Safety Awareness Test for approved drone operation.
- Creating a short film, featuring a minimum of 90% aerial footage, and providing the supporting planning documentation, to demonstrate the planning and practical skills, and legal knowledge, necessary for this area of media production.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	To the equivalent of 2500 words	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Project output	3–4-minute film, to the equivalent of 2,500 words	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5011**	
Module Title	**Aerial Filmmaking**	
Classification	**Reading List entry**	**Electronic***
Essential	Halliday, B. (2017) *Drones The Mastery Collection: The Professional Drone Pilot's Manual and Drones: Mastering Flight Techniques Volume 4*. Charleston, N.C.: CreateSpace	☐
Essential	https://www.caa.co.uk/Consumers/Unmanned-aircraft-and-drones/	☒
Essential	Juniper, A. (2016) *The Drone Pilot's Handbook*. London: Ilex	☐
Further	Juniper, A. (2018) *The Complete Guide to Drones Extended 2nd Edition: choose, build, photograph, race.* London: Ilex	☐
Further	Kennedy, F. (2017) *Drone Photography & Video Masterclass*. Lewes: Ammonite Press.	☐
Further	Marloh, I. (2017) *The Drone Camera Handbook: A Complete Step-by-step Guide to Aerial Photography and Filmmaking*. London: Aurum Press	☐
Further	Sugden, J. (2020) *Drone Photography: Art and techniques*. Marlborough: Crowood Press	☐
Further	Tal, D. (2021) *Drone Technology in Architecture, Engineering and Construction*. Hoboken: Wiley	☐

Module Code	ADMA5013
Title	Factual Media Production
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To enable students to gain insight into researching factual media, considering the ethical issues in its production and reflecting critically on their own work in relation to decision making in contemporary professional practice.

- To enable students to gain insight into planning and executing an individual factual media project according to professional codes and practices.

LEARNING OUTCOMES

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

- Demonstrate the ability to conduct independent research into the creation of factual media;

- Employ relevant industry techniques and conceptual frameworks in the creation of factual media artefacts.

- Critically analyse the ethical and theoretical debates surrounding contemporary factual media practices;

INDICATIVE CONTENT

- The examination of the range of traditional and emerging practices within factual media; including case studies of contemporary practitioners, processes, forms, and distribution.

- The study of the contemporary ethical and theoretical debates surrounding the practice of presenting factual content.

- Explore the potential contexts and themes of the work including political, social, environmental and entertainment.

- Through the input of visiting practitioners from industry, the opportunity to engage with professional codes and practices, and gain an insight into producing work for industry.

- Guidance and practical support in the planning and execution of an individual portfolios.

- Consideration of each stage of the production process, from conception, research, planning, through to production, post-production and opportunities for dissemination.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	Process Workbook Equivalent to 2500 words	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Portfolio	Media Artefact Equivalent to 2500 words	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5013**	
Module Title	**Factual Media Production**	
Classification	**Reading List entry**	**Electronic***
Essential	Nichols, B. (2010) *Introduction to Documentary*. Bloomington: Indiana University Press.	☐
Essential	Sontag, S. (2019) *On Photography* 3rd Edition. London: Penguin Books.	☐
Essential	Zinnes, A. (2012) *The Documentary Film Maker's Handbook: The Ultimate Guide to Documentary Filmmaking*. London: Bloomsbury Continuum.	☐
Further	Berger, J. *Understanding A Photograph* (2013) London: Penguin Books	☐
Further	Borgre, M. (2019) *Documentary Photography Reconsidered: History, Theory and Practice.* Abingdon: Routledge.	☐
Further	Cousins, M. and MacDonald, K. (2006) *Imagining Reality: The Faber Book of Documentary* (2nd ed.). London: Faber and Faber.	☐
Further	Curran Bernard, S. (2010) *Documentary Storytelling: Creative Nonfiction on Screen*. Abingdon: Focal Press.	☐

Further	Eckhardt, N. (2012) *Documentary Filmmakers Handbook*. Jefferson, NC: McFarland Publishing.	☐
Further	Hughes, H. (2014) *Green Documentary: Environmental Documentary in the 21st Century*. Bristol: Intellect.	☐
Further	Lees, N. (2010) *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch (Professional Media Practice)*. London: Bloomsbury.	☐
Further	Ritchin, F. *Bending the Frame: Photojournalism, Documentary, and the Citizen* (2013) New York: Aperture.	☐
Further	Quinn, J. (2015) *Adventures in the Lives of Others: Ethical Dilemmas in Factual Filmmaking.* London: I.B. Tauris.	☐
Further	Winston, B. (2013) *The Documentary Film Book*. London: BFI Publishing.	☐

Module Code	**ADMA5014**
Title	**Location Recording**
Date	**23/02/2023**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- This module aims to develop student's recording skills and techniques in the field and to map a sonic landscape of the local heritage area (Gower)
- To engage collaboratively in the production of a digital artefacts.

LEARNING OUTCOMES

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

- Demonstrate a proficiency in the capture and application of recorded sound, in a wide range of scenarios outside of the studio environment.
- Developed critical listening skills and a cohesive, understanding of the sonic landscape as a whole entity.

INDICATIVE CONTENT

- On Location Recording.
- Experimental recording techniques
- Acoustic ecology.
- Audio Documentary
- Microphone techniques.
- Acouscenic listening
- Cultural identity through sound
- Ways of hearing
- Aesthetics of sound

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning	0	0
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Recording/Capture and Production of cultural sound map (1hr duration)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5014**	
Module Title	**Location Recording**	
Classification	**Reading List entry**	**Electronic***
Essential	Soundscape: Our Sonic Environment and the Tuning of the World Paperback – 18 Nov 1994, M Schaeffer	☐
Essential	Deep Listening: A Composer's Sound Practice Paperback – 8 Mar 2005 by Pauline Oliveros	☒
Essential	Spaces Speak, Are You Listening?: Experiencing Aural Architecture (The MIT Press) Paperback – 2 Oct 2009 by Barry Blesser	☒
Further	Article: Kang, J. orcid.org/0000-0001-8995-5636 and Aletta, F. (2015) Soundscape design integrating noise mapping techniques: a case study in Brighton, UK. Noise Mapping, 2 (1). pp. 1-12. https://doi.org/10.1515/noise-2015-0001	☐
Further	Nightingales in Berlin: Searching for the Perfect Sound Hardcover – 3 May 2019, by David Rothenberg (Author)	☐
Further	The Sound Studies Reader Paperback – 21 Jun 2012 by Jonathan Sterne (Editor)	☐
Further	Viers, R. *Location Sound Bible: How to Record Professional Dialogue for Film and T*	☐
Further	Bartlett, B and Bartlett, J., (1999) *Recording Music on Location: Capturing the Live Performance*, Routledge.	☐
Further	Bartlett, B and Bartlett, J., (1999) *On Location Recording Techniques*, Routledge.	☐
Further	Haigh, C., Dunkerley, J. and Rogers, M. Classical Recording: A Practical Guide in the Decca Tradition, Audio Engineering Society Presents.	☐

Module Code	ADMA5015
Title	The Sustainable Studio
Date	23/02/2023
Level	5
Credits	10
Pre-Requisites	None

AIM(S)

- To develop strategies to monitor and reduce individual carbon footprint in studio based environments.

LEARNING OUTCOMES

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

- Build a personal rechargeable power unit.
- Design solutions to convert their own kinetic energy generated through exercise and physical activity into an energy resource to power element of the modern day recording studio
- Critically reflect on personal carbon footprint inside the working studio and beyond.

INDICATIVE CONTENT

- Introduction to Microcontrollers.
- Efficiency ratings.
- Measurement and capture of real time data.
- Designing rechargeable systems.
- Generating power.
- Kinetic energy data.
- Studio Carbon footprint.
- Case studies.
- Sustainability.
- Cost reduction.

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning	0	0
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Practical studio based tasks (12 hours max)	70%

Assessment Component 2

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Critical reflection of the impact of individual's practice-based carbon footprint and Analysis of solutions. 750 words	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA5015**	
Module Title	**The Sustainable Studio**	
Classification	**Reading List entry**	**Electronic***
Essential	Arduino Cookbook Paperback – 2 Jan 2012 by Michael Margolis (Author)	☐
Essential	Off Grid And Mobile Solar Power For Everyone: Your Smart Solar Guide Kindle Edition by Pop MSE, Lacho (Author), Avram MSE, Dimi (Author)	☒
Essential	Energy Efficient High-performance Processors: Recent Approaches for Designing Green High-performance Computing (Computer Architecture and Design Methodologies) by Jawad Haj-Yahya, Avi Mendelson, et al.,4 Apr 2018.	☒

Essential	The Renewable Energy Handbook: https://books.google.co.uk/books?id=NwHCCQAAQBAJ&pg=PA9&dq=domestic+renewable+energy&hl=en&sa=X&ved=0ahUKEwiyp8Li5KXlAhVqSxUIHQuDAMIQ6AEINTAC#v=onepage&q=domestic%20renewable%20energy&f=false	☐
Essential	Carbon Strategies: How Leading Companies are Reducing their Climate Change Footprint Paperback – 15 Nov 2007. Andrew Hoffman University of Michigan Press (15 Nov. 2007)	☐
Essential	Materials for a Sustainable Future Hardcover – 18 Sep 2012 by Justin Salminen (Author), Trevor M. Letcher (Editor), Janet L. Scott (Editor), Laurie Peter (Editor), Royal Society of Chemistry (18 Sept. 2012)	☐
Further	There Is No Planet B: A Handbook for the Make or Break Years Paperback – 28 Feb 2019 by Mike Berners Cambridge University Press (28 Feb. 2019)	☐

Module Code	ADPA5002
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.

- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Online e-portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADPA5002**	
Module Title	**Changemakers: Creativity and Value Creation**	
Classification	**Reading List entry**	**Electronic***
Essential	Hargreaves, J., and Page, L. (2013) *Reflective Practice* (Key Themes in Health and Social Care Series) London: Polity Press	☒
Essential	Nardi, P.M. (2017) *Critical Thinking : Tools for Evaluating Research* University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A. (2017) *Leading Digital: Turning Technology into Business Transformation. (Audiobook)* Recorded Books	☒
Further	Schiuma, G. (2011) *Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics* Hershey, Pa: Business Reference Service	☒
Further	Rescher, N. (2014). *A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality* (Princeton Legacy Library). Princeton: Princeton University Press	☒
Further	Turner, E. (2020) *Be Less Zombie: How Great Companies Create Dynamic Innovation, Fearless Leadership and Passionate People* London: John Wiley & Sons	☒

Cod y Modwl	**ADPA5002C**
Teitl	**Ysgogwyr Newid: Creadigrwydd a Chreu Gwerth**
Dyddiad	**25/06/2020**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu cysyniadau ac arferion creadigrwydd a chreu gwerth i ddatblygu datrysiadau arloesol, uchelgeisiol a blaengar.

DEILLIANNAU DYSGU

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

- Arddangos gwybodaeth a dealltwriaeth feirniadol o arloesedd, creadigrwydd a meddylfryd mentrus, gan gydnabod y gwerthoedd a'r cyfraniad mae creadigrwydd yn ei wneud er lles pawb.
- Ffurfio, mynegi a chymhwyso meddwl creadigol o fewn cyd-destun seiliedig ar waith neu academaidd i ddatblygu datrysiadau newydd a/neu greu gwerth.

CYNNWYS DANGOSOL

- Creadigrwydd mewn theori ac ymarfer.
- Creu gwerth mewn theori ac ymarfer.
- Arweinyddiaeth greadigol a moesegol: sgiliau a heriau.
- Ysgogi arloesedd a newid, yr unigolyn intrapreneuraidd ac entrepreneuraidd.
- Meddwl yn feirniadol, cywiro diffygion a datrys problemau, datblygu datrysiadau newydd.
- Casglu gwybodaeth ar gyfer ysbrydoliaeth, creu gweledigaeth a syniadaeth.
- Datblygu'r meddylfryd mentrus a yrrir gan ddata.
- Technolegau cyfoes: realiti rhithwir ac estynedig a deallusrwydd artiffisial i wella creadigrwydd ac arloesedd.
- Ymarferion rheoli amser ar gyfer meddylfryd entrepreneuraidd.
- Bod yn ddyfeisgar, o ran llwyddo i wneud y tro â llai o adnoddau.
- Myfyrio a hunan-fyfyrio.

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	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio o ymarferion gosod ar-lein	2,000 o eiriau neu gyfwerth	50%

Elfen Asesu 2

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Aseiniad	2,000 o eiriau neu gyfwerth	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Bydd y rhestr yn cael ei llywio gan faes pwnc y myfyriwr.

Cod y Modwl	**ADPA5002C**	
Teitl y Modwl	**Ysgogwyr Newid: Creadigrwydd a Chreu Gwerth**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Hargreaves, J., and Page, L. (2013) *Reflective Practice*. (Key Themes in Health and Social Care Series). Polity Press.	☒
Hanfodol	Nardi, P.M. (2017) *Critical Thinking : Tools for Evaluating Research*. University of California Press	☒
Hanfodol	Westerman, G., Bonnet, D. and McAfee, A., *Leading Digital: Turning Technology Into Business Transformation. (Audiobook)* Recorded Books. 2017.	☒
Pellach	Schiuma, G. (2011) *Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics* Hershey, Pa.: Business Reference Service.	☒
Pellach	Rescher, N. (2014). *A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality* (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Pellach	Turner, E. (2020) *Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people*. John Wiley & Sons.	☒

Module Code	ADPA5003
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADPA5003**	
Module Title	Changemakers: Building your Personal Brand for Sustainable Employment	
Classification	**Reading List entry**	**Electronic ***
Essential	Lock, D. (2018). *Project management. Routledge*	☒
Essential	Dweck, C. (2017) Mindset: Changing The Way You think To Fulfil Your Potential. Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) Working in Teams: Moving From High Potential to High Performance. SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.).* Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success.* London, England : Kogan Page	☒
Further	Snow, S. (2018) *Dream Teams: Working Together Without Falling Apart*. Piatkus.	☒
Further	*Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias.* Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) Managing Change, Creativity and Innovation. SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Cod y Modwl	**ADPA5003C**
Teitl	**Ysgogwyr Newid: Adeiladu eich Brand Personol ar gyfer Cyflogaeth Gynaliadwy**
Dyddiad	**25/06/2020**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Meithrin y sgiliau a'r cymwyseddau angenrheidiol ar gyfer gyrfa gadarn a datblygiad proffesiynol ar gyfer y cyd-destun gwaith yn y dyfodol.

DEILLIANNAU DYSGU

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

- Gwerthuso sgiliau cyflogadwyedd personol a'u cysondeb â'r sgiliau sydd eu hangen ar gyfer arfer proffesiynol mewn amgylchedd go iawn neu ffug.

- Adeiladu brand personol a hyrwyddo hunaniaeth broffesiynol ar gyfer cyfle penodol.

CYNNWYS DANGOSOL

- Dadansoddi eich sector cyflogaeth er mwyn nodi problemau, bylchau yn y farchnad a sut y gallwch ychwanegu gwerth ar gyfer cyflogadwyedd cynaliadwy.

- Adeiladu eich brand a hyrwyddo hunaniaeth broffesiynol trwy ddadansoddi sgiliau personol a chynllunio datblygiad personol.

- Technolegau cyfoes: datblygu presenoldeb personol ar-lein (e.e. adeiladu gwefan sylfaenol/cyfryngau cymdeithasol/blogiau/flogiau ac ati).

- Chwilio technegau ar gyfer cyfleoedd cyflogaeth/hunangyflogaeth.

- Mabwysiadu dulliau rheoli prosiect (diffinio'r broblem; pennu'r nodau a'r amcanion, cerrig milltir a monitro, gwerthuso).

- Cydweithio, rhwydweithio, adeiladu cyfalaf cymdeithasol, cyd-drafod a dylanwadu.

- Ymwybyddiaeth, deallusrwydd emosiynol, llesiant a chydnerthedd.

- Moeseg, gwerthoedd, amrywiaeth, cynhwysiant, ymwybyddiaeth ryngddiwylliannol a stiwardiaeth gyfrifol: ystyriaethau, heriau a gweithredoedd.

- Mynegiant diwylliannol ac ieithyddol.

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	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio ar-lein	2,000 o eiriau neu gyfwerth	50%

Elfen Asesu 2
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	Maint	Pwysiad
Aseiniad	2,000 o eiriau neu gyfwerth	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Bydd y rhestr yn cael ei llywio gan faes pwnc y myfyriwr.

Cod y Modwl	**ADPA5003C**	
Teitl y Modwl	**Ysgogwyr Newid: Adeiladu eich Brand Personol ar gyfer Cyflogaeth Gynaliadwy**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Lock, D. (2018). *Project management. Routledge*	☒
Hanfodol	Dweck, C. (2017) Mindset: Changing The Way You think To Fulfil Your Potential. Robinson Publishers.	☒
Hanfodol	Griffith, B.A. (2014) Working in Teams: Moving From High Potential to High Performance. SAGE Publications Inc.	☒
Hanfodol	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Hanfodol	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Hanfodol	Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015 (Ar-lein). Ar gael ar http://www.legislation.gov.uk/cy/anaw/2015/2/contents/enacted/welsh	☒
Pellach	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.).* Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Pellach	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success.* London, England : Kogan Page	☒
Pellach	Snow, S. (2018) *Dream Teams: Working Together Without Falling Apart*. Piatkus.	☒
Pellach	*Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias.* Rockridge Press	☒
Pellach	Dawson, P. and Andriopoulos, C. (2017) Managing Change, Creativity and Innovation. SAGE Publications Ltd.	☒
Pellach	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	**ADPA5015**
Title	**Short Film Production**
Date	**10/08/2020**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to performance and production approaches particular to the screen and develop critical and analytical knowledge of the nature, function and practice of television and short film performance.

LEARNING OUTCOMES

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

- Utilise knowledge and understanding of established theory and practice in the creation of on-screen drama;
- Critically analyse various strategies and approaches to performance or filmmaking.
- Apply their knowledge and understanding in the realisation of a practical project.

INDICATIVE CONTENT

- Students will be introduced to the dramatic language and practical conventions of screen acting and production through a series of contextual lectures and seminars. These will examine the institutional and technical codes and practices of recorded media as they relate to dramatic performance.
- Acting students will focus on the role of the `actor' which will be examined alongside those of the other practitioners involved in these mediums. The specific demands that recorded media place upon the performer will be analysed with reference to performance skills and characterisation along with vocal and physical expression. Actor autonomy, non-sequential performance and performance-scale will be among a number of areas studied.
- Filmmaking students will focus on the role of the director and managing a short film production. Work will include ensuring cinematography and editing techniques are developed appropriate to the film.
- All students will collaborate in groups to develop and execute an original or adapted script which will then be filmed and edited by Filmmaking students, featuring the performance and insight of the Acting students.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5015**	
Module Title	**Short Film Production**	
Classification	**Reading List entry**	**Electronic***
Further	Batty, C. and Waldeback, Z. (2008) *Writing for the Screen*. Basingstoke: Palgrave	☐
Further	Bauer, I. and Bauer, V. (2016) *Screenwriting Fundamentals: The Art and Craft of Visual Writing*. Oxford: Routledge	☐
Further	Swain, J. H. (2017) *The Science and Art of Acting for the Camera.* Oxford: Routledge	☐
Further	Bennett, C. (2009) *Acting on Television: A Craft Book for Screen Actors*. London: Filament	☐
Further	Caine, M. (2000) *Acting in Film*. New York: Applause	☒
Further	Churcher, M. (2011) *Acting for Film: Truth 24 Times a Second.* London: Virgin	☒
Further	Dawkins, S. and Wynd, I. (2010) *Video Production: Putting Theory into Practice*. Basingstoke: Palgrave Macmillan	☐

Further	Field, S. (2007) *The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay* New York: Delta	☐
Further	Grove, E. (2008) *Raindance Writers' Lab: Write and Sell the Hot Screenplay (2nd ed)* Oxford: Focal Press	☐
Further	Howard, J. and Kallas, C. (2017) *Creative Screenwriting: Understanding Emotional Structure* Basingstoke: Palgrave	☐
Further	Life, R. (2019) *Becoming an Actor's Director: Directing Actors for Film and Television* Oxford: Routledge	☒
Further	Owens, J. (2017) *Video Production Handbook* Oxon: Focal Press	☐
Further	Thurlow, C. and Thurlow, M. (2013) *Making Short Films: The Complete Guide from Script to Screen* (3rd ed) London: Bloomsbury	☐
Further	Tucker, P. (2003) *Secrets of Screen Acting* London: Routledge	☒
Further	Wooster, R. and Conway, P. (2020) *Screen Acting Skills: A Practical Handbook for Students and Tutors* London: Methuen	☐
Further	Britten, B. (2014) *From Stage to Screen: A Theatre Actor's Guide to Working on Camera* London: Methuen	☐

Module Code	ADPA5017
Title	Ensemble Performance
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To work collaboratively with or without a musical director to produce a range of ensemble performances suitable for a given performance context.
- To analyse, internalise and deliver a secure performance embedding areas of practice including reading notation, learning aurally, ensemble etiquette and musical self-awareness.

LEARNING OUTCOMES

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

- Demonstrate the ability to analyse and interrogate musical materials and to deliver a secure musical performance.
- Demonstrate the ability to internalise and reconstruct musical materials within an ensemble context.
- Demonstrate skills of teamwork, negotiation, organisation and decision making.

INDICATIVE CONTENT

- Students will work collaboratively to prepare various ensemble pieces for performance.
- A series of workshop sessions will be undertaken in which music is prepared for performance with a musical director or with tutorial support where students will lead on areas of musical preparation.
- The ensemble performances may consist of multifaceted staged works, studio or concert performances and could incorporate duets, small groups and large scale pieces.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Ensemble Performance 1	Appropriate to the discipline	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Ensemble Performance 2	Appropriate to the discipline	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5017	
Module Title	Ensemble Performance	
Classification	Reading List entry	Electronic*
Essential	Cleland, K. (2010). *Developing Musicianship Through Aural Skills: A Holistic Approach to Sight Singing and Ear Training.* Abingdon: Routledge.	☐
Essential	Jackson, J. (2013). *Reading Music Made Easy*. London. Flame Tree Publishing.	☐
Essential	Stewart, D. (2006). Musicians guide to reading and writing music. UK: Backbeat.	☐
Further	Wyatt, K. & Schroeder, C. (1998). Harmony and theory: A comprehensive source for all musicians. Musicians Institute Press.	☐

Module Code	ADPA5018
Title	Performance Project 2
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To perform as part of an ensemble, in small groups and/or in solo pieces contributing to a large-scale performance project.
- To prepare for a performance and deliver to a public audience at a near professional level.

LEARNING OUTCOMES

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

- Engage creatively and critically with the creation and/or production of performance through a developed and sensitive understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods.
- Demonstrate an individual musical personality or 'voice', through advanced technical skills and deeper levels of interpretative insight.
- Demonstrate the ability to work in combination with others on joint projects or activities.

INDICATIVE CONTENT

- Students will take part in a large-scale project working alongside professional tutors.
- Taught practical sessions and rehearsals will facilitate the development of a performance to be presented publicly.
- Students will work collaboratively within a disciplined professional environment to achieve their individual and ensemble goals for the project.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Performance	Approximately 45 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5018	
Module Title	Performance Project 2	
Classification	Reading List entry	Electronic*
Essential	Fisher, J. & Kayes, G. (2018). *This is a Voice*. London: Wellcome Collection.	☐
Essential	Elliott, M. (2006). *Singing in Style. A Guide to Vocal Performance Practices.* Yale: Yale University Press.	☐
Essential	Kayes, G. (2004). *Singing and the Actor*. London: A & C Black.	☒
Further	Toft, R. (2013). *Bel Canto. A Performers Guide*. Oxford: Oxford University Press.	☐
Further	Sadie, S. & Macy, L. (eds). (2009). *Grove Book of Operas. Second edition.* Oxford: Oxford University Press.	☐
Further	Shih, P. (2003) *Gigging: A Practical Guide for Musicians*. New York: Allworth Press	☐
Further	Laster, J. (2001). *So You're the New Musical Director!*. Plymouth: Scarecrow Press.	☐

Module Code	ADPA5019
Title	Presenting Performance
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop a comprehensive understanding of the expectations for movement as a musician in the professional industry.
- To develop the student's understanding of their casting potential in readiness for auditioning in the industry.

LEARNING OUTCOMES

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

- Demonstrate knowledge of the key components of performance and the processes by which it is created.
- Demonstrate understanding of audition etiquette and an ability to apply it in practice.
- Exhibit creative and intelligent understanding of group and collective processes in performance.

INDICATIVE CONTENT

- Students will work in a combination of lectures, seminars and workshops addressing elements of performance beyond those perceived to be specifically musical skills, with a view to developing a holistic performer.
- Taught sessions will develop presentation, communication, movement and acting for musicians to develop understanding of the mechanics and terminology of working on the stage.
- Acting, movement and choreography classes will develop students' personality and communication on the stage, and in turn develop overall confidence.
- Students will undertake a mock audition designed to simulate the experience of an industry audition

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	60	30%
Independent learning	140	70%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Practical	Mock Audition	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Staged Performance	Extended project depending on context	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5019**	
Module Title	**Presenting Performance**	
Classification	**Reading List entry**	**Electronic***
Essential	Stone, D & Heen, S. (2016). *Thanks for the feedback, the science and art of receiving feedback well*. Penguin	☐
Essential	Barry, H. (2018). *Emotional Resilience. How to safeguard your mental health.* Orion Spring	☐
Essential	Kayes, G & Fisher, J. (2002). *Successful Singing Auditions*. London: Bloomsbury Publishing PLC.	☐
Further	Ostwald, D. (2005). *Acting for Singers: Creating Believable Singing Characters.* Oxford: Oxford University Press.	☐
Further	Stanislavski, C. (2013). *An Actor prepares. Reprint edition.* London: Bloomsbury Academic.	☐
Further	Rutherford, N. (2012). *Musical Theatre Auditions and Castings*. Methuen Drama.	☒

Module Code	ADPA5020
Title	Repertoire and Style 2
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To analyse and evaluate various musical repertoire.
- To apply both technical and theoretical knowledge in order to deliver informed performances working across a wide range of repertoire.

LEARNING OUTCOMES

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

- Critically evaluate and understand musical contexts and style, and the appropriate application of that knowledge in performance.
- Demonstrate a solid grasp of theory in different contexts.
- Produce musical performances that demonstrate advanced technical skill and knowledge of the repertoires and concepts associated with it.

INDICATIVE CONTENT

- Lectures, seminars and workshops will be provided in the various repertoires of the field of study along with sessions addressing the application of languages in performance.
- Workshop sessions will facilitate discussion and evaluation of musical performance.
- Masterclass opportunities with a range of specialist tutors will facilitate the development of performance practices that are stylistically appropriate to the repertoire.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Performance	Appropriate to the discipline	70%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Case Study	Equivalent to 1200 words	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5020	
Module Title	Repertoire and Style 2	
Classification	Reading List entry	Electronic*
Essential	Morris, R & Hutchison, L. (2016). *If in Doubt, Breathe Out! Breathing and Support for Singing Based on the Accent Method*. GB: Compton Publishing Ltd.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). *The Vocal Athlete (Second Edition)*. Plural Publishing Inc: Plymouth.	☐
Further	Colorni, E. (1995). *Singer's Italian: A manual of diction and phonetics.* New York: Schirmer.	☐
Further	Adams, D *A handbook of diction for singers: Italian, German, French. Second edition.* Oxford: Oxford University Press, 2008	☐
Further	Johnson, G. *A. French Song Companion.* Oxford: Oxford University Press, 2002	☐
Further	Pischorn, J. (2018). *German diction for English-speaking singers*. GB: Augarten Press.	
Further	Olin, E. (2012). *Singing in Russian: A Guide to Language and Performance.* Maryland: Scarecrow Press.	☐
Further	Cockburn, J., Johnson, G. & Stokes, R. (2006). *The Spanish Song Companion.* Maryland: Scarecrow Press.	☐

Module Code	**ADPA5021**
Title	**Vocal Arrangement**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To analyse and evaluate various musical arrangements.
- To apply theoretical knowledge in order to create notated, recorded or live arrangements working in a range of musical styles.

LEARNING OUTCOMES

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

- Critically evaluate and understand musical contexts and style and the associated relationship to an arrangement.
- Demonstrate a solid grasp of theory when arranging in different contexts.
- Produce a musical arrangement collaboratively and/or independently.

INDICATIVE CONTENT

- Lectures and seminars will provide opportunity to engage in the analysis and transcription of a range of different styles of music.
- Workshop sessions will facilitate discussion, evaluation and creation of musical materials, involving notated, recorded and practical tasks.
- Students will work toward the production of various musical arrangements under the supervision of a specialist tutor.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Musical Arrangement	Appropriate to the discipline	70%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Reflection	Equivalent to 1200 words	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5021	
Module Title	Vocal Arrangement	
Classification	Reading List entry	Electronic*
Essential	Pilhofer, M. and Day, H. (2007). *Music theory for dummies*. Loveland, CO, United States: Wiley, John & Sons.	☐
Essential	Taylor, E. (1991). *The AB guide to music theory, part II*. London: Associated Board of the Royal Schools of Music.	☐
Further	Aebersold, J. (1994). *Jazz Keyboard Harmony: a practical method for all musicians*. Jamey Aebersold Jazz: New Albany, IN	☐
Further	Jackson, J. (2013). *Reading Music Made Easy*. London: Flame Tree Publishing.	☐
Further	Cleland, K. (2010). *Developing Musicianship Through Aural Skills: A Holistic Approach to Sight Singing and Ear Training.* Abingdon: Routledge.	☐

Module Code	ADPA5022
Title	Vocal Technique 2
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the constituent elements of vocal technique including self-critical analysis and personal practice regime.
- To develop greater fluency in vocal technique in an extended and more varied repertoire.

LEARNING OUTCOMES

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

- Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness.
- Demonstrate the ability to convey personal expression and imagination in practice through employing appropriate technical and interpretative means.
- Demonstrate a critical understanding of technical analysis in personal and peer performances.

INDICATIVE CONTENT

- Students will receive individual tuition in vocal technique.
- Students will engage in taught classes considering the application of vocal technique in performance.
- Group sessions will encourage discussion on the principles of vocal technique.
- Masterclasses will develop critical understanding of the voice.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Technical Assessment	Approximately 7 minutes	70%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Presentation	Approximately 9 minutes	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5022	
Module Title	Vocal Technique 2	
Classification	Reading List entry	Electronic*
Essential	Davies, G. & Jahn, A. (2004). *Care of the Professional Voice: A guide to Voice Management for Singers, Actors and Professional Voice Users.* Second Edition. London: A&C Black Publishers Ltd.	☐
Essential	Herbert-Caesari, E. (2007) *Vocal Truths – Some of the things I teach.* London: Travis & Emery Bookshop Ltd.	☐
Essential	Morris, R & Hutchison, L. (2016). If in Doubt, Breathe Out! Breathing and Support for Singing Based on the Accent Method. GB: Compton Publishing Ltd.	☐
Further	Tetrazzini, L. (1923). *How to Sing* London: C. Arthur Pearson, Ltd.	☐
Further	Marafioti, P. (1927). *Caruso's Method of Voice Production: The Scientific Culture of the Voice.* London: D. Appleton and Company.	☐
Further	Herbert-Caesari, E. (1951). *Voice of the Mind.* London: Robert Hale Ltd.	☐
Further	Hemsley, T. (1998). *Singing and Imagination: A human approach to a great musical tradition.* Oxford: Oxford University.	☐
Further	Lehmann, L. (1914) *How to Sing* Revised edition. London: Macmillan & Co.	☐

Module Code	**ADPA5023**
Title	**Acting for Musical Theatre 2**
Date	**20/08/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To provide knowledge of the historical development and theories of acting, including scene analysis and character creation, and apply this knowledge to the acting of text, songs, and original company-devised work.

- To devise original piece of theatre inspired by various forms of research, equipping learners with skills in research, devising, structuring, rehearsing and performing.

LEARNING OUTCOMES

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

- Perform dramatic excerpts that fully identifies devices in the writing, synthesizes physical and vocal techniques, and demonstrates effective control of speaking with rhythm, meaning and power.

- Perform a musical theatre song with sound and effective understanding of the poetic structures of thought and poetic devices employed by the lyricist.

- Create, rehearse and perform an original ensemble-devised piece of theatre based on various forms of research by the ensemble.

- Critically analyse their performance.

INDICATIVE CONTENT

- The student will participate in exercises exploring the performance of dramatic texts.

- Explore the dramatic potential of psychological devices such as progressive and regressive ladders of ideas, list-making, rhetorical questioning and answering, and antitheses.

- The student will participate in exercises to develop an approach to applying these techniques to musical theatre songs.

- Through weekly performance class students will use a range of established techniques to undertake independent research and development of performance material.

- The student will participate in classes where various approaches to the creation of

- original devised work will be explored.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical	12 mins	80%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Reflective Essay	1000 words	20%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5023**	
Module Title	**Acting for Musical Theatre 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Alfreds, M. (2007) *Different Every Night*. London, Nick Hern Books.	☐
Essential	Mitchell, K. (2009) *The Director's Craft*. London, Routledge.	☒
Essential	Shurtleff, M. (1978) *Audition.* New York, Walker & Company.	☐
Further	Bruder, M. et al. (1986) *A Practical Handbook for the Actor.* New York, Vintage.	☐
Further	Donellan, D. (2005) *The Actor and the Target*, London, Nick Hern Books.	☐

Further	Merlin, B. (2007) *The Complete Stanislavsky Toolkit.* London, Nick Hern Books.	☐
Further	*New Theatre Quarterly,* Cambridge, Cambridge University Press.	☒

Cod y Modwl	**ADPA5023C**
Teitl	**Actio ar gyfer Theatr Gerddorol 2**
Dyddiad	**20/08/2021**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Darparu gwybodaeth am ddatblygiad hanesyddol a damcaniaethau actio, gan gynnwys dadansoddi golygfeydd a chreu cymeriad, a chymhwyso'r wybodaeth hon i actio testun, caneuon, a gwaith gwreiddiol a ddyfeisiwyd gan y cwmni

- Dyfeisio darn gwreiddiol o theatr wedi'i ysbrydoli gan wahanol fathau o ymchwil, gan roi sgiliau ymchwil, dyfeisio, strwythuro, ymarfer a pherfformio i ddysgwyr.

DEILLIANNAU DYSGU

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

- Perfformio rhannau dramatig sy'n amlygu dyfeisiau yn yr ysgrifennu, sy'n cyfuno technegau corfforol a lleisiol, ac sy'n dangos rheolaeth effeithiol o siarad gyda rhythm, ystyr a phŵer.

- Perfformio cân theatr gerdd gyda dealltwriaeth gadarn ac effeithiol o strwythurau barddonol y meddwl a'r dyfeisiau barddonol a ddefnyddir gan awdur y geiriau.

- Creu, ymarfer a pherfformio darn gwreiddiol o theatr a ddyfeisiwyd gan ensemble yn seiliedig ar wahanol fathau o ymchwil gan yr ensemble.

- Dadansoddi eu perfformiad yn feirniadol.

CYNNWYS DANGOSOL

- Bydd y myfyriwr yn cymryd rhan mewn ymarferion sy'n archwilio perfformiad testunau dramatig.

- Archwilio potensial dramatig dyfeisiau seicolegol megis syniadau sy'n cymryd cam ymlaen ac yn ôl, gwneud rhestrau, cwestiynu ac ateb rhethregol, a gwrthosodiadau.

- Bydd y myfyriwr yn cymryd rhan mewn ymarferion i ddatblygu dull o gymhwyso'r technegau hyn i ganeuon theatr gerdd.

- Drwy'r dosbarth perfformio wythnosol bydd myfyrwyr yn defnyddio ystod o dechnegau sefydledig i ymgymryd ag ymchwil annibynnol a datblygu deunydd perfformio.

- Bydd y myfyriwr yn cymryd rhan mewn dosbarthiadau lle bydd dulliau amrywiol o greu gwaith gwreiddiol a ddyfeisiwyd yn cael eu harchwilio.

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	72	36
Dysgu'n annibynnol	128	64
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	Maint	Pwysiad
Ymarferol	12 munud	80%

Elfen Asesu 2

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Traethawd adfyfyriol	1000 o eiriau	20%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPA5023C**	
Teitl y Modwl	**Actio ar gyfer Theatr Gerddorol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Alfreds, M. (2007) *Different Every Night*. London, Nick Hern Books.	☐
Hanfodol	Mitchell, K. (2009) *The Director's Craft*. London, Routledge.	☒
Hanfodol	Shurtleff, M. (1978) *Audition.* New York, Walker & Company.	☐
Pellach	Bruder, M. et al. (1986) *A Practical Handbook for the Actor.* New York, Vintage.	☐
Pellach	Donellan, D. (2005) *The Actor and the Target*, London, Nick Hern Books.	☐
Pellach	Merlin, B. (2007) *The Complete Stanislavsky Toolkit.* London, Nick Hern Books.	☐

Pellach	*New Theatre Quarterly,* Cambridge, Cambridge University Press.	☒

Module Code	**ADPA5024**
Title	**Design Process**
Date	**08/12/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**N/A**

AIM(S)

- To develop students' understanding and application of the principles of design within various theatre, TV and/or film roles through design proposals.

LEARNING OUTCOMES

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

- Deploy knowledge and understanding of the application of design within specialised roles such as set, costume, props, lighting, sound and AV
- Critically analyse the role of the designer/maker in the process of creating design ideas for stage or screen
- Apply design, production and technical practices as appropriate to each design area

INDICATIVE CONTENT

- Focussing on set, costume, props, lighting and sound the students will explore the specific processes by which initial concepts and ideas are developed into design work suitable for realisation by designers, makers or technicians.
- In the area of Set Design this will concentrate on the development of a scale model, storyboard and technical drawings. In Costume, this will concentrate on sketches, rendering, fabric selection and patterns and in Lighting, on an appropriate rig-plan, instrument schedule and LX plot.
- Practical skills necessary to process their ideas and, to this end, CAD and IT skills will be nurtured to provide students with the opportunity to pursue a collaborative design project incorporating each area of study.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5024	
Module Title	Design Process	
Classification	Reading List entry	Electronic*
Essential	Hanington, B. M. (2019) *Universal Methods of Design, Expanded and Revised: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. London: Rockport	☒
Essential	Porter, L. (2015) *Unmasking Theatre Design* London: Focal Press	☒
Further	Oliszewski, A. (2018) *Digital Media, Projection Design and Technology for Theatre* London: Routledge	☒
Further	Bode, L. (2017) *Making Believe: Screen Performance and Special Effects in Popular Cinema (Techniques of the Moving Image)* New Jersey: Rutgers	☒
Further	Muffatti, T. (2018) *Creative and Successful Set Designs: How to Make Imaginative Stage Sets with Limited Resources* Ocala, Florida: Atlantic Publishing	☒

Module Code	ADPA5025
Title	International Study Abroad
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To offer students the opportunity, as part of their undergraduate Programme of Study, to pursue an appropriate range of learning experiences through participation in a study period at a partner institution abroad.

LEARNING OUTCOMES

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

- Critically appraise aspects of the educational, social and cultural study period
- Apply relevant aspects of the study period to their own developing work as practitioners
- Critically reflect upon the study period and the nature of its role in their work

INDICATIVE CONTENT

- The module enables students to undertake a study period at a partner institution as an element of their home Programme of Study. The study period will be approved by the home institution and will offer students the opportunity to enrich their learning through the focus of a cultural programme enabling student engagement with another culture

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook Tasks as defined in Study Abroad Learning Agreement	Practical Project 10-15 minutes, and Process Workbook equivalent to 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5025	
Module Title	International Study Abroad	
Classification	Reading List entry	Electronic*
Essential	Full bibliographic guidance will be given to students when appropriate.	☐

Module Code	ADPA5026
Title	Performing Shakespeare
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce students to the performance history of a Shakespearean drama and develop the practical, critical and analytical skills required of an actor in the interpretation and performance of Shakespeare's works.

LEARNING OUTCOMES

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

- Deploy knowledge and understanding of the process of realising characterisation and performance in a practical project;
- Apply strategies to interpret Shakespeare's text, contextualising narrative, intention and character;
- Identify, refine and demonstrate the complex vocal, physical and interpretative techniques required of an actor performing Shakespeare's work.

INDICATIVE CONTENT

- Students will be introduced to the notion of Shakespeare as a working dramatist and to his influence on theatre.
- Students will explore the practical challenges associated with Shakespeare in performance.
- Students will be introduced to the techniques of analysing and editing a selected text focusing on story, intention, emotion and character through exercises that will work towards a practical project.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Evaluation Process Workbook	Individual Contribution to Practical Project 10 - 15 minutes (approx) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5026**	
Module Title	**Performing Shakespeare**	
Classification	**Reading List entry**	**Electronic***
Essential	Selected plays and extracts from the works of Shakespeare	☒
Further	Barton, J. (2009) *Playing Shakespeare* London: Methuen	☒
Further	Berry, C. (2011) *Text in Action*. London: Virgin	☒
Further	Davies, O. F. (2007) *Performing Shakespeare: Preparation, Rehearsal, Performance*. London: Nick Hern Books	☐
Further	Thompson, A. (2021) *The Cambridge Companion to Shakespeare and Race* Cambridge: CUP	☐
Further	Dobson, M. (2006) *Performing Shakespeare's Tragedies Today* Cambridge: CUP	☐
Further	McEvoy, S. (2012) *Shakespeare: The Basics*. London: Routledge	☐
Further	Rodenburg, P. (2005) *Speaking Shakespeare*. London: Methuen	☐
Further	Thomson, P. (1999) *Shakespeare's Professional Career*. Cambridge: CUP	☐
Further	Crystal, B. and D. (2004) *Shakespeare's Language: A Glossary.* London: Penguin	☒
Further	Gurr, A. (2009) *The Shakespearean Stage 1574 – 1642* (4th Ed) Cambridge: CUP	☐
Further	https://www.theguardian.com/stage/series/shakespeare-solos	☒
Further	https://www.rsc.org.uk/shakespeare-learning-zone/	☒
Further	https://www.globeplayer.tv/museoffire	☒

Module Code	**ADPA5028**
Title	**Script, Rehearsal and Performance**
Date	**08/12/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To extend and develop student's comprehension and application of techniques and methods for script rehearsal and performance.

LEARNING OUTCOMES

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

- Apply the underlying concepts and principles of script analysis in relation to creative characterisation, performance and other theatrical phenomena.
- Use a wide range of established acting and rehearsal techniques appropriate to selected dramatic materials;
- Critically analyse various strategies and approaches to scripted performance.

INDICATIVE CONTENT

- Students will build upon relevant strategies and previously acquired performance skills, extending them through practical exercises and then applying them in rehearsed projects.
- Students will be expected to demonstrate explicitly their consolidation, development and implementation of key skills in areas such as, for example, Voice and Movement, through both rehearsal and performance.
- The discussion of ideas surrounding stage craft and the staging of key moments of dramatic action will form a key component of each rehearsed project as the module reaches its conclusion.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Once the detailed content of the module has been decided in any given semester, a full bibliography will be presented to students at the outset of the module

Module Code	**ADPA5028**	
Module Title	**Script, Rehearsal and Performance**	
Classification	**Reading List entry**	**Electronic***
Essential	Merlin, B. (2014) *The Complete Stanislavski* London: Nick Hern Books	☐
Essential	Alfreds, M. (2007) *Different Every Night* London: Nick Hern Books	☒
Essential	Moseley, N. (2014) *Actioning and How to Do It*. London: Nick Hern Books	☐

Cod y Modwl	ADPA5028C
Teitl	Sgript, Ymarfer a Pherfformio
Dyddiad	08/12/2021
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Ymestyn a datblygu dealltwriaeth a defnydd myfyrwyr o dechnegau a dulliau ar gyfer ymarfer a pherfformio sgript.

DEILLIANNAU DYSGU

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

- Cymhwyso cysyniadau ac egwyddorion sylfaenol dadansoddi sgriptiau o ran cymeriadu creadigol, perfformio a ffenomena theatrig eraill.
- Defnyddio ystod eang o dechnegau actio ac ymarfer sefydledig sy'n briodol i ddeunyddiau dramatig dethol;
- Dadansoddi'n feirniadol strategaethau a dulliau amrywiol o gyflwyno perfformiad a sgriptiwyd.

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn adeiladu ar strategaethau perthnasol a sgiliau perfformio a gaffaelwyd yn flaenorol, gan eu hymestyn drwy ymarferion ymarferol ac yna eu cymhwyso mewn prosiectau wedi'u hymarfer.
- Bydd disgwyl i fyfyrwyr ddangos yn glir eu bod yn atgyfnerthu, yn datblygu ac yn gweithredu sgiliau allweddol mewn meysydd megis, er enghraifft, Llais a Symud, drwy ymarfer a pherfformio.
- Bydd trafod syniadau ynghylch crefft llwyfan a llwyfannu eiliadau dramatig allweddol yn elfen allweddol o bob prosiect fydd wedi'i ymarfer wrth i'r modwl gyrraedd ei derfyn.

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	80	40%
Dysgu'n annibynnol	120	60%
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	Maint	Pwysiad
Prosiect Ymarferol a Llyfr Proses	Cyfraniad unigol o ryw 10-15 munud i Brosiect Ymarferol, a Llyfr Proses cyfwerth â 1,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Pan fydd cynnwys manwl y modwl wedi'i benderfynu mewn unrhyw semester penodol, cyflwynir llyfryddiaeth lawn i'r myfyrwyr ar ddechrau'r modwl

Cod y Modwl	**ADPA5028C**	
Teitl y Modwl	**Sgript, Ymarfer a Pherfformio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Merlin, B. (2014) *The Complete Stanislavski* London: Nick Hern Books	☐
Hanfodol	Alfreds, M. (2007) *Different Every Night* London: Nick Hern Books	☒
Hanfodol	Moseley, N. (2014) *Actioning and How to Do It*. London: Nick Hern Books	☐

Module Code	ADPA5030
Title	Commercial Dance 2
Date	10/12/2021
Level	5
Credits	30
Pre-Requisites	None

AIM(S)

- To enable students to develop a range of styles and genres that make up professional and commercial dance at an intermediate level.
- To enable students to develop an understanding of the stylistic and technical qualities of commercial dance forms at an intermediate level.

LEARNING OUTCOMES

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

- Demonstrate through application an understanding of the technical demands of the dance forms studied on the module with a high level of autonomy.
- Demonstrate through the body the rhythmic variations, dynamics and musicality of a range of commercial dance forms with a high level of autonomy.

INDICATIVE CONTENT

- Practical classes will explore a range of commercial dance genres, including practical vocabulary and terminology.
- Physical skills will include: alignment, flexibility, coordination, accuracy; core strength; fluency, extension, isolations; action combined with dynamic, rhythmic and spatial patterning.
- Anatomical awareness and practical demands of a range of commercial dance genres.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	108	36%
Independent learning	192	64%
Placement learning	0	0
TOTAL	**300**	**100%**

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Classroom assessment - 10 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5030**	
Module Title	**Commercial Dance 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Baker, S. (2011) *Voguing and The House Ballroom Scene of New York 1989-92*: New York: Soul Jazz Records	☐
Essential	Junkes, D. (2018) *Express Yourself. Voguing as a Form of SocioCultural Protest* GRIN: Verlag	☐
Essential	iMonds, (2010) *Krumping: Pop Culture*: iMinds Pty Ltd	☒
Further	Pichaloff, T. (2018) *The Story Of Breakin': From the Streets to Electric Boogaloo:* \independently published.	☐

Module Code	ADPA5031
Title	Dance Laboratory
Date	10/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To provide an opportunity for students to explore, analyse, rehearse and perform a range of dance styles.
- To broaden students' understanding of the historic context of dance

LEARNING OUTCOMES

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

- Demonstrate their understanding of a wide range of dance styles / techniques
- Research and reflect on the work of a number of choreographers and practitioners
- Demonstrate an awareness of the history and development of dance

INDICATIVE CONTENT

- In the practical sessions students will be introduced to a number of dance styles
- The module is divided into four parts, with 4 - 5 weeks to study 4 periods of dance
- There will be practical sessions where students will experiment with the works in question
- Students apply their knowledge and understanding of methods of a period when preparing a workshop performance
- A series of lectures will provide an introduction to the history and development of the dance style, which will support the practical work undertaken.
- Students are expected to attend professional performances regularly to extend their understanding beyond the classroom

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical	Series of practical presentations of selected material	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5031**	
Module Title	**Dance Laboratory**	
Category	**Reading List Item**	**Electronic***
Essential	Smith-Autard, J. M. (2010) *Dance Composition : A Practical Guide to Creative Success in Dance Making* London: Performance Books	☐
Essential	Graham, S. and Hoggett, S. (2014) *The Frantic Assembly Book Of Devising Theatre* London:Routledge	☒
Further	Olsen, A. and McHose, C. (2014) *A Somatic Guide to Dancing and Dance Making* London: WUP	☒
Further	Preston-Dunlop, V. (198) *A Choreological Perspective on Choreography* London:Routledge	☐

Module Code	**ADPA5033**
Title	**Virtual Production Practice**
Date	**16/05/2024**
Level	**5**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To employ a working understanding of digital tools, workflow practices and virtual production appropriate to the creative industries.
- To modify digital practice in order to solve design, production and performance problems within the creative industries.

LEARNING OUTCOMES

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

- predict and utilise a range of digital solutions, processes and techniques that meet the requirements of the problem under investigation;
- apply an analytical and critical approach to generate creative digital solutions relevant to the specialist area of study.

INDICATIVE CONTENT

- Form, function and modularity.
- Formal aspects e.g., rhythm, proportion, pace, scale, line, value and texture.
- Perspective & grids.
- Relating digital tools to practical outcomes.
- Choosing the most appropriate workflow.
- Proprietary tools versus freeware.
- Affordance, accessibility and golden ratio
- Contemporary global issues, e.g., responsible stewardship, diversity, inclusion, ethics, culture and intercultural awareness.
- ‘Wicked problems’: the challenge of difficult or impossible problems where the affecting variables are not known or quantifiable.
- Design thinking to investigate, define, propose and evaluate problem solutions.
- Recognising and overcoming cognitive bias.
- Decision making frameworks and techniques.
- Virtual production technologies.

- Visualisation processes and techniques.
- The module explores the wide-ranging properties and applications of computer-aided design processes in film and theatre design and production.
- Having mastered key aspects such as, for example, editing, drafting and technical drawings, students will consider some of the varied filmic and theatrical applications of digital techniques and their creative and professional potential.
- Students will then identify a specific role and research the ways digital techniques inform current working practice.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes approx, and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5033**	
Module Title	**Virtual Production Practice**	
Classification	**Reading List entry**	**Electronic***
Essential	J.Tustain (2018) The Complete Guide to VR & 360 Photography: Make, Enjoy, and Share & Play Virtual Reality : Octopus publishing company	☐
Further	J.Ng (2021) *The Post.Screen Through Virtual Reality, Holograms and Light Projections : Bristol University Press*	☒
Further	Williams, E.R., Love, C. and Love, M. (2021) *Virtual Reality Cinema: Narrative Tips and Techniques (1st Ed.)* London: Routledge	☒
	Further guidance will be given to students on an individual basis once each student's particular area of study has been established	

Module Code	**ADPA5034**
Title	**Creative Industry**
Date	**16/05/2024**
Level	**5**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To build the skills and competencies necessary for a career in the creative industries in order to identify contemporary performance industry opportunities and employment expectations.

LEARNING OUTCOMES

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

- demonstrate knowledge and a practical understanding of the creative output and freelance employment opportunities of producing companies in a chosen geographical area;
- deploy a range of vocational skills and techniques in a practical, workshop environment;
- evaluate personal employability skills and their congruence with the skills required from the entrepreneurial creative practitioners of tomorrow.

INDICATIVE CONTENT

- Practical exploration of industry-relevant skills and experiences.
- Prepare for professional auditions and interviews.
- Analyse and build a personal brand.
- SWOT analysis, SMART analysis and PDP processes.
- Extending the quality of performative skills.
- Time-management skills and independent project planning.
- Monologues and audition techniques.
- Advance vocal work.
- Stage combat.
- Puppetry.
- Actor musicianship.
- Digital design components and portfolio development.
- Practice for auditioning and interviewing for the creative industries.

- Extend specialist practice.
- Personal engagement with employment opportunities and entrepreneurial practice.
- Identifying audition material and portfolio artefacts.
- Presenting material for professional scrutiny.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process workbook	Individual Contribution to Practical Project 10-15 minutes approx. and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA5034**	
Module Title	**Creative Industry**	
Classification	**Reading List entry**	**Electronic ***
Essential	Hartley J. (2021) Advanced Introduction to Creative Industries (Elgar Advanced Introductions series) Edward Elgar Publishing Ltd	☒
Essential	Ramalingum B. (2023) *Upshift: Turning Pressure into Performance and Crisis into Creativity* William Collins	☒
Essential	*Kolb B.M. (2020) Entrepreneurship for the Creative and Cultural Industries (Discovering the Creative Industries)* Routledge; 2nd edition	☒

Further	Fenniwald, K, (2021) *Creative Direction: The Strange And Endlessly Fascinating World Of The Creative Industry: Creative Tips And Tricks.* Independently Published.	☐
Further	Graham, J. and Gandini, A. (2017) *Collaborative Production in the Creative Industries.* University of Westminster Pres.	☐
Further	Further guidance will be given to students on an individual basis once each student's particular area of study has been established.	☐

Module Code	ADPB5007
Title	Dance Training 2
Date	20/08/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To enable students to develop their skills and techniques in ballet, tap, jazz and commercial dance

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of Jazz technique
- Demonstrate knowledge and critical understanding of Ballet technique
- Demonstrate knowledge and critical understanding of Tap technique
- Demonstrate knowledge and critical understanding of Commercial dance

INDICATIVE CONTENT

- Students will participate in practical Jazz, Ballet, Tap and Commercial dance classes.
- Jazz dance work will cover the following vocabulary and exercises: Jazz Pliés in all positions, Jazz Tendus, Complex Jazz arms, Advanced Isolations, Kicks, Hitch Kicks, Fan Kicks, Multiple Jazz Pirouettes, step ball change, spring turns, spring ball changes, split leaps.
- Ballet barre work and centre work will cover the following vocabulary and exercises: Pliés, Tendus, Glissés, Rond de Jambe à terre, Frappés, Fondu, Adage, Grand Battements; Centre work – single pirouettes, Petit Allegro and travelling sequences.
- Tap classes will cover the following vocabulary and exercises: Single Beats – Tap, Brush, Hop, heel beats, toe beats; Compound Beats – shuffles, pick-ups, cramp rolls, basic single time step, double time step, paradiddles.
- Commercial classes will cover varying styles of Commercial dance including Hip-Hop, Jazz, Contemporary and Street genres.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical exams	Tap Assessment 15min Ballet Assessment 15min Jazz Assessment 15min Comm. Dance Assessment 15 min	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPB5007**	
Module Title	**Dance Training 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Giordano, G. (1992) *Jazz Dance Class: Beginning Thru Advanced.* Trenton: Princeton Books.	☐
Essential	Hatchett, F. (2000) *Frank Hatchett's Jazz Dance*. Leeds, Human Kinetics.	☒
Essential	Perces, M. (1993) *The Dance Technique of Lester Hortonance.* New York, Horizons.	☐
Further	Franklin, E. (2003) *Conditioning for Dance*. Leeds, Human Kinetics.	☒
Further	Franklin, E. (2003) *Dance Imagery for Technique and Performance*. Leeds, Human Kinetics.	☒

Cod y Modwl	**ADPB5007C**
Teitl	**Hyfforddiant Dawns 2**
Dyddiad:	**20/08/2021**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Galluogi myfyrwyr i ddatblygu eu sgiliau a thechnegau bale

DEILLIANNAU DYSGU

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

- Arddangos gwybodaeth a dealltwriaeth feirniadol o dechneg Jazz
- Arddangos gwybodaeth a dealltwriaeth feirniadol o dechneg Jazz
- Arddangos gwybodaeth a dealltwriaeth feirniadol o dechneg Tap
- Arddangos gwybodaeth a dealltwriaeth feirniadol o ddawns Fasnachol

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn cymryd rhan mewn dosbarthiadau dawns Jazz, Bale, Tap a Masnachol ymarferol.
- Bydd gwaith dawns Jazz yn cwmpasu'r eirfa a'r ymarferion canlynol: Pliés Jazz mewn pob safle, Tendus Jazz, breichiau Jazz Cymhleth, Ynysu Uwch, Ciciau, Ciciau Hitch, Ciciau Ffan, Pirwetau Jazz Lluosog, 'step ball change', troadau sbring, newidiadau 'spring ball', llamau split.
- Bydd y gwaith barre a chanol ystafell yn cwmpasu'r eirfa a'r ymarferion canlynol: Pliés, Tendus, Glissés, Rond de Jambe á terre, Frappés, Fondue, Adage, Grand Battements; gwaith canol ystafell – pirwetau unigol, Petit Allegro a dilyniannau teithio.
- Bydd y dosbarthiadau Tap yn cwmpasu'r eirfa a'r ymarferion canlynol: Curiadau unigol – Tap, Brwsh, Hop, curiad sawdl, curiad blaen troed; Curiadau Cyfansawdd - shiffladau, pick-ups, cramp rolls, cam amser sengl sylfaenol, cam amser dwbl, rhugliadau (paradiddles).
- Bydd dosbarthiadau masnachol yn cwmpasu gwahanol arddulliau dawns Masnachol gan gynnwys genres Hip-Hop, Jazz, Cyfoes a Stryd.

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	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Arholiadau ymarferol	Asesiad Tap 15 mun Asesiad Bale 15 mun Asesiad Jazz 15 mun Asesiad Dawns Masnachol 15 mun	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPB5007C**	
Teitl y Modwl	**Hyfforddiant Dawns 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Giordano, G. (1992) *Jazz Dance Class: Beginning Thru Advanced.* Trenton: Princeton Books.	☐
Hanfodol	Hatchett, F. (2000) *Frank Hatchett's Jazz Dance*. Leeds, Human Kinetics.	☒
Hanfodol	Perces, M. (1993) *The Dance Technique of Lester Hortonance.* Efrog Newydd, Horizons.	☐
Pellach	Franklin, E. (2003) *Conditioning for Dance*. Leeds, Human Kinetics.	☒
Pellach	Franklin, E. (2003) *Dance Imagery for Technique and Performance*. Leeds, Human Kinetics.	☒

Module Code	ADPB5008
Title	Singing 2
Date	20/08/2021
Level	5
Credits	30
Pre-Requisites	None

AIM(S)

- Further develop the student's range of repertoire and understanding of style.
- To further develop the student's vocal technique, and the application of skills to specific styles.

LEARNING OUTCOMES

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

- Critically investigate, rehearse and perform an appropriate choice of solo and group songs leading to a presentation/performance that displays an applied knowledge of well-established principles and techniques, the application of underlying concepts and the appropriate stylistic interpretation.
- Present a confident and ambitious performance, demonstrating effective communication skills with the accompanist and the audience.
- Demonstrate that they have the ability and the desire to develop and broaden the style of the pieces performed.
- Apply the Estill Model to identify and solve vocal problems.

INDICATIVE CONTENT

- Students will cover the Estill Model
- Students will be introduced to a number of styles and genres
- The students will analyse a wide range of technical skills, and the process of preparing and introducing a performance e.g. their strengths and their technical weaknesses, their accuracy in terms of style, their interpretation (and pronunciation for singers).
- There will be regular opportunities to reflect critically on their achievements, and they will be expected to keep a journal of their development.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	108	36%
Independent learning	192	64%
Placement learning	0%	0%
TOTAL	**300**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Performance	12 – 15 minutes To include a short presentation on each song	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPB5008**	
Module Title	**Singing 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Forrest, L. A., Gates, R. & Obert, K. (2013) *The Owner's Manual to the Voice*. New York, Oxford University Press.	☐
Essential	Kayes, G. (2004) *Singing and the Actor*. London, A & C Black.	☒
Further	Bell, J. and Chicurel, S. R. (2008) *Music Theory for Musical Theatre.* Maryland, Scarecrow Press.	☒
Further	Dayme, M. B. (2006) *The Performer's Voice: Realizing your Vocal Potential*. London, W. W. Norton.	☒
Further	Hammond, M. (2009) *Thank You – That's All We Need for Today.* London, Faber.	☐
Further	Harvard, P. (2013) *Acting Through Song*. London, Nick Hern Books.	☒

Cod y Modwl	**ADPB5008C**
Teitl	**Canu 2**
Dyddiad:	**20/08/2021**
Lefel	**5**
Credydau	**30**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu ymhellach ystod y myfyriwr o repertoire a dealltwriaeth o arddull.
- Datblygu ymhellach techneg lleisiol y myfyriwr, a chymhwysiad sgiliau i arddulliau penodol.

DEILLIANNAU DYSGU

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

- Ymchwilio'n feirniadol, ymarfer a pherfformio dewis priodol o ganeuon i unawdwyr a grwpiau gan arwain at gyflwyniad/perfformiad sy'n dangos gwybodaeth gymhwysol o egwyddorion a thechnegau sefydledig, cymhwyso cysyniadau sylfaenol a dehongliad arddulliadol priodol.
- Cyflwyno perfformiad hyderus ac uchelgeisiol, gan ddangos sgiliau cyfathrebu effeithiol gyda'r cyfeilydd a'r gynulleidfa.
- Dangos bod ganddynt y gallu a'r awydd i ddatblygu ac ehangu arddull y darnau a berfformir.
- Cymhwyso Model Estill i adnabod a datrys problemau lleisiol.

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn cwmpasu'r Model Estill
- Caiff myfyrwyr eu cyflwyno i nifer o arddulliau a genres
- Bydd y myfyrwyr yn dadansoddi ystod eang o sgiliau technegol, a'r broses o baratoi a chyflwyno perfformiad e.e. eu cryfderau a'u gwendidau technegol, eu cywirdeb o ran arddull, eu dehongliad (a'u hynganu yn achos cantorion).
- Bydd cyfleoedd rheolaidd i adfyfyrio'n feirniadol ar eu cyrhaeddiadau, a bydd disgwyl iddynt cadw dyddlyfr o'u datblygiad.

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	108	36%
Dysgu'n annibynnol	192	64%
Dysgu drwy leoliadau	0%	0%
CYFANSWM	**300**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Perfformiad Ymarferol	12 – 15 munud I gynnwys cyflwyniad byr ar bob cân	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPB5008C**	
Teitl y Modwl	**Canu 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Forrest, L. A., Gates, R. & Obert, K. (2013) *The Owner's Manual to the Voice*. Efrog Newydd, Oxford University Press.	☐
Hanfodol	Kayes, G. (2004) *Singing and the Actor*. Llundain, A & C Black.	☒
Pellach	Bell, J. and Chicurel, S. R. (2008) *Music Theory for Musical Theatre.* Maryland, Scarecrow Press.	☒
Pellach	Dayme, M. B. (2006) *The Performer's Voice: Realizing your Vocal Potential*. Llundain, W. W. Norton.	☒
Pellach	Hammond, M. (2009) *Thank You – That's All We Need for Today.* Llundain, Faber.	☐
Pellach	Harvard, P. (2013) *Acting Through Song*. Llundain, Nick Hern Books.	☒

Module Code	**ADPB5009**
Title	**Acting 2**
Date	**20/08/2020**
Level	**5**
Credits	**20**
Prerequisites	**None**

AIM(S)

- Develop and strengthen student's ability to understand and discuss their acting process further in the context of screen or theatre rehearsals
- Immerse the students in screen acting methods for film and television and to develop them into confident performers ready to work under the pressures and working conditions of the media.

LEARNING OUTCOMES

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

- Demonstrate a mature understanding of the impact and purpose of rehearsals, with the ability to analyse the drama's context in a confident and thorough way.
- Show knowledge of a range of acting exercises and techniques for the students' continuous development
- Show an understanding of the importance of character development and continuation within a performance.
- Understand and evaluate the importance of being focussed and ready for screen or theatre rehearsals.
- Show total appreciation of the role of technical teams, the creative and production departments and how their contribution as actors works collaboratively with all personnel who are part of the production.

INDICATIVE CONTENT

- The students will be introduced to the acting techniques of Stanislavski, Meisner, Michael Chekhov, and others, and will have the opportunity to master the terminology for all processes in order to promote their skills and ability to communicate with the director and other actors.
- Through practical rehearsals, students will deepen their understanding of how to analyse and understand the character's psychology and steer character development through the story, both emotionally and physically.
- Working as part of a cast, students will learn to collaborate and co-create, developing their physical and sensory understanding to a higher level.
- Students will receive camera acting training, working with a screen director, sound operator and lighting camera operator.
- During the filming process, students will receive training on working with members of the technical crew as well as perform to camera and understand filming with one camera and multiple cameras, operating sound, continuation, wardrobe, make-up, the design department and the editing process. The student will receive regular feedback during the process and an opportunity to have tutorial sessions.
- The module culminates in a stage drama and an edited version of the filmed work will be shown.

Study Time Allocation

The study time for the module is shared as follows:

Activity type	Hours	Percentage
Timetabled learning	72	36%
Independent learning	128	64%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1:

☐ **Written exam** ☐ **Course Work** ☒ **Practical**

Assessment Methods	Volume	Weighting
Practical	Acting in a television drama. 10 minutes	50%

Assessment Component 2:

☐ **Written exam** ☐ **Course Work** ☒ **Practical**

Assessment Methods	Volume	Weighting
Practical	Acting in a stage play. 1 hours	50%

Assessment Summary

Activity type	Percentage
Written exam	
Course Work	0%
Practical	100%
TOTAL	**100%**

INDICATIVE READING LIST

Module code	**ADPB5009**	
Module Title	**Acting 2**	
Classification	**Reading List entry**	**Electronic***
Essential	Alfreds, M: *Different Every Night*. Nick Hern Book 2007	☒
Essential	Meisner, S. & Longwell, D. (1987) *Sanford Meisner on Acting*. London, Penguin Vintage.	☒
Essential	Bennetti, R. (2006) *Action! Professional Acting for Film and Television*. London, Pearson	☐
Essential	Conway, P. & Wooster, R. (2020) *Screen Acting Skills, A Practical Handbook*. London, Methuen.	
Further	Caine, M. (1997) *An Actor's Take on Moviemaking*. London, Applause.	☐
Further	Stanislavksi, C. (2013) *Building a Character.* London, Theatre Arts Books.	☒
Further	Rushe, S. (2019) *The Michael Chekhov Acting Technique: A Practitioner's Guide*. London, Bloomsbury Methuen.	☐
Further	Britten, B. (2014) *From Stage to Screen - A Theatre Actor's Guide to Working on Camera*. London, Bloomsbury Methuen.	☐

Cod y Modwl	**ADPB5009C**
Teitl	**Actio 2**
Dyddiad	**20/08/2021**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu a chryfhau gallu'r myfyrwyr i ddeall a thrafod eu proses actio ymhellach yng nghyd-destun ymarferion sgrîn neu theatr
- Trochi'r myfyriwr yn nulliau actio sgrîn ar gyfer ffilm a theledu a datblygu'n berfformiwr hyderus, yn barod i weithio o dan bwysau ac amodau gwaith byd y cyfryngau.

DEILLIANNAU DYSGU

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

- Dangos dealltwriaeth aeddfed o effaith a phwrpas ymarferion, gyda'r gallu i ddadansoddi cyd-destun y ddrama mewn ffordd hyderus a thrylwyr.
- Dangos gwybodaeth o ystod o ymarferion a thechnegau actio at ddibenion datblygiad parhaus y myfyrwyr
- Dangos dealltwriaeth o bwysigrwydd datblygiad cymeriadau a pharhad mewn perfformiad.
- Deall a gwerthuso pwysigrwydd bod â ffocws a bod yn barod am ymarferion sgrîn neu theatr.
- Dangos gwerthfawrogiad llwyr o rôl y tîm technegol, yr adran greadigol a chynhyrchu a sut y mae eu cyfraniad fel actorion yn gweithio ar y cyd â'r holl bersonél sy'n rhan o'r cynhyrchiad.

CYNNWYS DANGOSOL

- Caiff y myfyrwyr eu cyflwyno i dechnegau actio Stanislavski, Meisner, Michael Chekhov, ymhlith eraill, ac yn cael y cyfle i feistroli terminoleg pob proses er mwyn hybu eu sgiliau a'u gallu i gyfathrebu gyda'r cyfarwyddwyr ac actorion eraill.
- Trwy ymarferion ymarferol, bydd y myfyrwyr yn dyfnhau eu dealltwriaeth o sut i ddadansoddi a deall seicoleg y cymeriad a llywio datblygiad y cymeriad trwy'r stori, yn emosiynol ac yn gorfforol.
- Trwy weithio'n rhan o gast bydd y myfyriwr yn dysgu am gydweithio a chyd-greu, gan ddatblygu eu dealltwriaeth gorfforol a synhwyraidd i lefel uwch.
- Bydd y myfyriwr yn derbyn hyfforddiant actio ar gyfer camera, gan weithio gyda chyfarwyddwr sgrîn, gweithredwr sain a gweithredwr camera goleuo.
- Yn ystod y broses ffilmio bydd y myfyriwr yn cael hyfforddiant er mwyn gweithio'n aelodau o'r criw technegol yn ogystal â pherfformio i gamera a deall ffilmio gydag un camera a nifer o gamerâu, gweithredu sain, parhad, wardrob, colur, yr adran ddylunio a'r broses olygu. Bydd y myfyriwr yn cael adborth yn rheolaidd yn ystod y broses a chyfle i gael sesiynau tiwtorial.
- Daw'r modwl i'w anterth mewn drama lwyfan a chaiff fersiwn wedi'i olygu o'r gwaith a ffilmir ei ddangos.

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	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Ymarferol	Actio mewn drama deledu. 10 munudau	50%

Elfen Asesu 2

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Ymarferol	Actio mewn drama lwyfan. 1 awr	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPB5009C**	
Teitl y Modwl	**Actio 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Alfreds, M: *Different Every Night*. Nick Hern Book 2007	☒
Hanfodol	Meisner, S. & Longwell, D. (1987) *Sanford Meisner on Acting*. London, Penguin Vintage.	☒
Hanfodol	Bennetti, R. (2006) *Action! Professional Acting for Film and Television*. London, Pearson	☐
Hanfodol	Conway, P. & Wooster, R. (2020) *Screen Acting Skills, A Practical Handbook*. London, Methuen.	
Pellach	Caine, M. (1997) *An Actor's Take on Moviemaking*. London, Applause.	☐
Pellach	Stanislavksi, C. (2013) *Building a Character.* London, Theatre Arts Books.	☒
Pellach	Rushe, S. (2019) *The Michael Chekhov Acting Technique: A Practitioner's Guide*. London, Bloomsbury Methuen.	☐
Pellach	Britten, B. (2014) *From Stage to Screen - A Theatre Actor's Guide to Working on Camera*. London, Bloomsbury Methuen	☐

Module Code	**ADPB5010**
Title	**Collaborative Project**
Date	**20/08/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- Develop the student's understanding of the creation of new work
- To research, develop and produce a new piece of theatre

LEARNING OUTCOMES

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

- Work collaboratively to research, rehearse and perform a contemporary piece of theatre
- Critically evaluate their own contribution to the production process.
- Demonstrate knowledge and understanding of the various artistic processes and choices involved in the producing process.
- Balance self-direction and collaborative work. Adapt and design working methods for each new situation. Self-management, collaborative working skills, problem solving, listening, critical analysis and valuing own and others' ideas and beliefs

INDICATIVE CONTENT

- Students will explore the various practises and formulas of how theatre is made by various practitioners and companies and develop a range of practical skills, from scriptwriting and composing to devising and directing.
- The projects will explore the importance of diversity and inclusion within theatre. With a number of guest lectures and workshops from a wide range of practitioners who create and work in different ways.
- There will be a series of devising workshops to develop ideas with a playwright/theatremaker with a balance between creating through performance and reacting to various stimuli and focusing on text and structure with practical exercises, writing tasks and feedback.
- The student will become familiar with the key principles of dramatic writing and devising by exploring themes and reacting to them, using research for inspiration and character development.
- Students will be introduced to how professional R&D procedures work. Understanding their own creative strengths and implying those strengths to the process
- The tutor will work with the student's creative skills to develop a piece of work. The tutor will encourage, discuss and allow the student to recognising their individual

strengths and interests to tailor towards a performance where these strengths are showcased.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Performance of new piece and supporting material.	Equivalent of 3000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPB5010**	
Module Title	**Collaborative Project**	
Classification	**Reading List entry**	**Electronic***
Essential	Guidance will be given to students on an individual basis once each student's particular area of study has been established. It is anticipated that the bibliography from a cross section of modules will be used.	☐

Cod y Modwl	**ADPB5010C**
Teitl	**Prosiect Cydweithredol**
Dyddiad:	**20/08/2021**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu dealltwriaeth y myfyrwyr o sut i greu gwaith newydd
- Ymchwilio, datblygu a chynhyrchu darn newydd o theatr

DEILLIANNAU DYSGU

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

- Gweithio'n gydweithredol i ymchwilio, ymarfer a pherfformio darn cyfoes o theatr
- Gwerthuso'n feirniadol eu cyfraniad nhw at y broses gynhyrchu.
- Dangos gwybodaeth a dealltwriaeth o'r gwahanol brosesau artistig a'r dewisiadau sy'n rhan o'r broses gynhyrchu.
  Cydbwyso hunan-gyfeiriad a gwaith cydweithredol. Addasu a dylunio dulliau gwaith ar gyfer pob sefyllfa newydd. Hunan-reolaeth, sgiliau gwaith cydweithredol, datrys problemau, gwrando, dadansoddi beirniadol a gwerthfawrogi eu syniadau a'u credoau eu hunain ac eraill

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn archwilio i'r wahanol arferion a fformiwlâu a ddefnyddir i wneud theatr gan wahanol ymarferwyr a chwmnïau ac yn datblygu ystod o sgiliau ymarferol, o ysgrifennu sgriptiau a chyfansoddi I ddyfeisio a chyfarwyddo.
- Bydd y prosiectau'n archwilio pwysigrwydd amrywiaeth a chynhwysiant mewn theatr. Gyda nifer o ddarlithwyr gwadd a gweithdai gan ystod eang o ymarferwyr sy'n creu a gweithio mewn gwahanol ffyrdd.
- Bydd cyfres o weithdai dyfeisio i ddatblygu syniadau gyda dramodydd/gwneuthurwr theatr gyda chydbwysedd rhwng creu trwy berfformiad ac ymateb i wahanol ysgogiadau a ffocysu ar destun a strwythur gydag ymarferion ymarferol, tasgau ysgrifennu ac adborth.
- Bydd y myfyriwr yn ymgyfarwyddo ag egwyddorion allweddol ysgrifennu dramatig a dyfeisio trwy archwilio themâu ac ymateb iddynt, defnyddio ymchwil ar gyfer ysbrydoliaeth a datblygu cymeriad.
- Caiff myfyrwyr eu cyflwyno i sut y mae gweithdrefnau R&D proffesiynol yn gweithio. Deall eu cryfderau creadigol eu hunain a chymhwyso'r cryfderau hynny i'r broses
- Bydd y tiwtor yn gweithio gyda sgiliau creadigol y myfyriwr i ddatblygu darn o waith Bydd y tiwtor yn annog, trafod a chaniatáu i'r myfyriwr adnabod eu cryfderau a

diddordebau unigol i deilwra tuag at berfformiad lle caiff y cryfderau hyn eu harddangos.

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	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Perfformio darn newydd a deunydd ategol	Cyfwerth â 3000 o eiriau	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	**ADPB5010C**	
Teitl y Modwl	**Prosiect Cydweithredol**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Rhoddir arweiniad i fyfyrwyr yn unigol unwaith y bydd maes astudio penodol pob myfyriwr wedi'i sefydlu. Rhagwelir y bydd llyfryddiaeth o drawstoriad o fodylau'n cael ei ddefnyddio.	☐

Module Code	**ADPB5012**
Title	**Audition Technique**
Date	**20/08/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- Develop the student's understanding of their casting potential in readiness for auditioning in the industry.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of the principles of auditioning for a role

- Demonstrate knowledge and critical understanding of the pathways to source the most relevant works to demonstrate the student's strengths as a performer.

- Demonstrate knowledge and critical understanding and application of audition etiquette

INDICATIVE CONTENT

- Through research skills lectures, students will be shown how to seek the most suitable monologues and songs for them. Students will work with the tutor on scene and character analysis.

- Role-play with students playing actor, employer, casting director, agent in order to reflect on communication skills, suitable clothing and make up, building rapport during the audition, taking direction and handling feedback.

- Students will have practical sessions to develop the necessary skills for taking part in a mock dance audition, encompassing pace, technique and process of a dance audition.

- The dance classes will give the students opportunity to learn about audition etiquette and how to apply relevant stylistic qualities, and the ability to pick up and retain choreography.

- The students will learn how to create a current actor's CV ready for the mock auditions.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	36	36%
Independent learning	64	64%
Placement learning	0	0
TOTAL	**100**	**100**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Mock Auditions to industry panel	45 minutes or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPB5012**	
Module Title	**Audition Technique**	
Classification	**Reading List entry**	**Electronic***
Essential	Stone, D. & Heen, S. (2016) *Thanks For The Feedback: The Science and Art of Receiving Feedback Well*. London, Penguin.	☒
Essential	Barry, H. (2018) *Emotional Resilience: How to Safeguard your Mental Health.* London, Orion.	☐
Further	Rutherford, N. (2012) *Musical Theatre Auditions and Castings*. London, Methuen Drama.	☐
Further	Powell, H. (2014) *The Audition Bible: Secrets Every Actor Needs*. Burbank, Tavin Press.	☒
Further	Cayouette, L. & Dreyfuss, R. (2012) *Know Small Parts: An Actor's Guide to Turning Minutes into Moments*. LA, Nola Press.	☐
Further	Fischer, J. (2017) *The Actor's Life: A Survivor's Guide*. Dallas, BenBella Books	☒

Cod y Modwl	**ADPB5012C**
Teitl	**Techneg Clyweld**
Dyddiad	**20/08/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu dealltwriaeth y myfyrwyr o'u potensial castio yn barod am glyweliadau yn y diwydiant.

DEILLIANNAU DYSGU

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

- Dangos gwybodaeth a dealltwriaeth feirniadol o egwyddorion clyweld ar gyfer rôl

- Arddangos gwybodaeth a dealltwriaeth feirniadol o'r llwybrau i ddarganfod y darnau o waith mwyaf perthnasol i ddangos cryfderau myfyriwr fel perfformiwr.

- Dangos gwybodaeth a dealltwriaeth feirniadol a chymhwyso moesau clyweld

CYNNWYS DANGOSOL

- Trwy ddarlithoedd sgiliau ymchwil, dangosir myfyrwyr sut i chwilio am y monologau a chaneuon mwyaf addas iddyn nhw. Bydd myfyrwyr yn gweithio gyda'r tiwtor ar ddadansoddi golygfeydd a chymeriadau.

- Chwarae rhan gyda myfyrwyr yn chwarae actor, cyflogwr, cyfarwyddwr castio, asiant er mwyn adfyfyrio ar sgiliau cyfathrebu, dillad a cholur addas, meithrin perthynas yn ystod y clyweliad, derbyn cyfarwyddyd ac ymdrin ag adborth.

- Bydd myfyrwyr yn cael sesiynau ymarferol i ddatblygu'r sgiliau angenrheidiol ar gyfer cymryd rhan mewn clyweliad dawns ffug, yn cynnwys cyflymdra, techneg a phroses clyweliad dawns.

- Bydd y dosbarthiadau dawns yn rhoi cyfle i fyfyrwyr ddysgu am foeseg clyweld a sut i gymhwyso nodweddion arddulliadol perthnasol, a'r gallu i ddysgu a chofio coreograffi.

- Bydd y myfyrwyr yn dysgu sut i greu CV actor cyfredol yn barod am y clyweliadau ffug.

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	36	36%
Dysgu'n annibynnol	64	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☐ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	Maint	Pwysiad
Clyweliadau ffug	45 munud neu gyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPB5012C**	
Teitl y Modwl	**Techneg Clyweld**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Stone, D. & Heen, S. (2016) *Thanks For The Feedback: The Science and Art of Receiving Feedback Well*. Llundain, Penguin.	☒
Hanfodol	Barry, H. (2018) *Emotional Resilience: How to Safeguard your Mental Health.* Llundain, Orion.	☐
Pellach	Rutherford, N. (2012) *Musical Theatre Auditions and Castings*. Llundain, Methuen Drama.	☐
Pellach	Powell, H. (2014) *The Audition Bible: Secrets Every Actor Needs*. Burbank, Tavin Press.	☒
Pellach	Cayouette, L. & Dreyfuss, R. (2012) *Know Small Parts: An Actor's Guide to Turning Minutes into Moments*. LA, Nola Press.	☐
Pellach	Fischer, J. (2017) *The Actor's Life: A Survivor's Guide*. Dallas, BenBella Books	☒

Module Code	**ADPB5014**
Title	**Specialised Performance Practice**
Date	**08/12/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To enable students to pursue a critical and practical investigation into an agreed aspect of performance.

LEARNING OUTCOMES

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

- Investigate the agreed subject, in a way which integrates theory and practice in an appropriately specialised manner, and which draws upon knowledge and skills acquired in other areas of the programme.

- Apply a range of devising/creative and/or performance skills and techniques in collaboration with peers and/or a director to an appropriate standard.

- Demonstrate knowledge and a critical understanding of performance principles and theories through research, critical reflection and application through practice

INDICATIVE CONTENT

- Specialised Performance Practice offers students the opportunity to investigate their performance practice, within a specialised creative and performative framework.
- While a module of this nature must remain flexible in order to facilitate the students' developing practice, skill base and theoretical knowledge. It does so from within a framework, which encourages students to organise and develop work of a high quality that is presented in a format so that practical, performance and collaborative skills can be assessed.
- Students will explore ideas and approaches through lectures, independent study tasks and tutor-led practical workshops.
- Consideration will then be given to a range of practitioners and practices from which to draw. Students will explore the nature, structure, techniques and content through analysis of their own performances and tutor-led practical workshops.
- Students will create both written and practical responses to the taught sessions and practical workshops that will culminate in an assessed performative outcome.
- Students will develop their collaborative practice to reflect this integral part of the arts industry.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPB5014**	
Module Title	**Specialised Performance Practice**	
Classification	**Reading List entry**	**Electronic***
Essential	Once the practice area has been agreed, a detailed bibliography, including specific texts, articles and selected critical studies, will be developed by the students concerned, in consultation with their tutor.	☐

Module Code	**ADPB5016**
Title	**Drama and Theatre in Education**
Date	**08/12/2021**
Level	**Level 5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to Drama-in-Education and Theatre-in-Education as forms of applied drama, and to develop their performance skills and knowledge in a practical workshop or performance setting.

LEARNING OUTCOMES

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

- Demonstrate and illustrate a well-developed awareness of the role and value of drama and/ or theatre practice in educational settings.
- Apply performance skills and knowledge of Drama-in-Education and Theatre-in-Education to preparing, managing and delivering a workshop or performance in an appropriate setting.
- Engage in creative, reflective and critical exploration of the agreed project brief.
- Prepare, rehearse and resource your workshop and / or performance thoroughly and professionally for delivery in a school or simulated setting.

INDICATIVE CONTENT

- Theories and practical applications of Dorothy Heathcote's Mantle of the Expert within experiential and child-centred learning.
- Mantle of the Expert (Heathcote), Improvisation, Facilitator in Role, Devising, Character development, Practitioners such as Heathcote, Neelands, O'Toole, Davis, Story Drama, Process drama
- Theory and practical applications of the work of Neelands, O'Toole, Bolton and Winston in DIE.
- History of TIE and its place in contemporary British and Welsh contexts.
- Theories of multiple intelligences and creativity in education. (Gardner, Robinson)
- Child Protection and Safeguarding.
- Workshop facilitation skills.
- Might include/ case study/ analysis/ use and develop improvisation and devising techniques/ character development/ physical development/ appropriate communication skills
- Notions of creativity in education, 'flow' and multiple intelligences

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	80	40%
Independent learning	120	60%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPB5016**	
Module Title	**Drama and Theatre in Education**	
Classification	**Reading List entry**	**Electronic***
Essential	Bolton, G. and Heathcote, D. (1995) *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education.* Portsmouth: Heinemann	☐
Essential	Schonmann, S. (Ed) (2011) *Key Concepts in Theatre/Drama Education.* Rotterdam: Sense	☒
Essential	Robinson, K. (2016) *Creative Schools: The Grassroots Revolution That's Transforming Education.* London: Penguin	☐
Further	Wooster, R. (2007) *Contemporary Theatre in Education.* Bristol: Intellect	☒
Further	Jackson, T. (1993) *Learning through Theatre: New Perspectives on Theatre in Education.* London: Routledge	☐
Further	Neelands, J. (1984) *Making Sense of Drama.* Oxford: Heinemann	☐
Further	Winston, J. (2009) *Beginning Drama 4-11.* London: David Fulton Publishers	☒
Further	O'Toole, J. (1992) *The Process of Drama: Negotiating Art and Meaning.* London: Routledge	☐
Further	Journal: Research in Drama Education (RiDE). Abingdon: Routledge, Taylor and Francis	☒

Further	http://www.belgrade.co.uk/about-us/history/ http://www.mantleoftheexpert.com https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en	☒