



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

MODULE DIRECTORY

LEVEL 4

DESIGN & PERFORMING INDUSTRIES

WALES INSTITUTE OF SCIENCE & ART

2021-2022

CONTENTS PAGE

Page No

INTRODUCTION.....	1
MODULES	2

INTRODUCTION

This Module Directory includes all the modules for Level 4 within Design & Performing Industries in the academic year 2021-2022.

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	ACHA4013
Title	3D CAD & Visualisation
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce the student to the fundamental techniques and industrial design practice of computer aided three-dimensional modelling and two-dimensional concept visualisation using industry standard software..

LEARNING OUTCOMES

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

- Understand ergonomic & anthropometric principles and their relationship to the vehicle design process.
- Execute design projects using an appropriate blend of creative and systematic methods to determine the volume & form of vehicles.

INDICATIVE CONTENT

- 3D CAD – Sub D Modelling (solid modelling) Autodesk Alias (surface modelling).
- 2D CAD – Adobe Photoshop & Illustrator / Autodesk Sketchbook Pro.

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
Coursework Portfolio	Two elements 1500 words equivalent	50%

Assessment Component 2**(Tick one)**
☐ **Written exam**
☒ **Coursework**
☐ **Practical**

Mode of assessment	Volume	Weighting
Coursework Portfolio	Two elements 1500 words equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ACHA4013	
Module Title	3D CAD & Visualisation	
Classification	Reading List entry	Electronic*
Essential	https://knowledge.autodesk.com/support/alias-products/learn	☒
Essential	Adobe Creative Team. (2020) <i>Adobe Photoshop Classroom in a Book</i> . Adobe.	☐
Essential	Alias Learning Tools (2006) <i>Learning Design with Alias Studio Tools</i> . John Wiley & Sons.	☐
Further	Design Studio Press, Scott Robertson (2013) <i>How to draw: Drawing and Sketching Objects and Environments</i>	☐
Further	Macey, S (2014) <i>H POINT</i> Design Studio Press,	☐

Module Code	ACHA4014
Title	Automotive Design Techniques 1
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce the student to the vehicle design process and develop core drawing, modelling and design skills for effective design development and communication.

LEARNING OUTCOMES

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

- Effectively develop and represent vehicle designs using a range of freehand sketching techniques.
- Safely navigate workshops and use hand tools and machines to create models.

INDICATIVE CONTENT

- Sketching,
- Observational Drawing,
- Orthographic views,
- Perspective,
- Graphical Communication
- Visual Presentation Techniques.
- Basic handcraft skills,
- Safe use of machines,
- Health and Safety,
- Material Identification,
- Material Selection,
- Treatments and Finishes,
- Working with a Variety of Materials
- Introduction to Automotive Clay Modelling

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	Two elements, 1500-word equivalent	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Two elements, 1500-word equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ACHA4014	
Module Title	Automotive Design Techniques 1	
Classification	Reading List entry	Electronic*
Essential	Edsall, L. (2008) <i>Masters of Car Design</i> , White Star	☐
Essential	Taylor, T, Berghoff, K & Hallett, L. (2006) <i>How to Draw Cars Like a Pro</i> . Motorbooks International	☐
Essential	Trudeau, N. (1995) <i>Professional Modelmaking</i> . Phaidon Press	☐
Further	Belker, H. (2004) <i>Introduction to Car Design and Drawing</i> (DVD). The Gnomon Workshop	☐
Further	Eissen, K, Steur, R. (2011) <i>Sketching: The Basics</i> . Bis Publishers	☐
Further	Robertson, S. (2004) <i>Basic Perspective Form Drawing</i> (DVD). The Gnomon Workshop	☐
Further	Robertson, S. (2004) <i>How to Draw Cars</i> (DVD). The Gnomon Workshop	☐
Further	http://www.carbodydesign.com	☒

Module Code	ACHA4015
Title	Automotive Design Techniques 2
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To establish the fundamental practical design and research skills required in conceiving and implementing design projects in the field of vehicle design.

LEARNING OUTCOMES

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

- Execute design projects respecting the relation between brand and product and to develop a design through inspirational research.
- Demonstrate appropriate skills and knowledge to successfully execute and present a solution to a given design brief.

INDICATIVE CONTENT

- The Automotive design process
- Executing a design project.
- Research and analysis.
- Identifying Automotive Brand Ethos and DNA.
- Getting inspiration.
- Generating design ideas.
- Tonal and Colour Theory.
- Synthesising and evaluating initial ideas.
- Developing final proposal.
- 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
Portfolio	Two elements, 1500-word equivalent	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Two elements, 1500-word equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ACHA4015	
Module Title	Automotive Design Techniques 2	
Classification	Reading List entry	Electronic*
Essential	Belker, H. (2006) <i>Car Design & Presentation</i> (DVD). The Gnomon Workshop	☒
Essential	Edsall, L. (2008) <i>Masters of Car Design</i> . White Star	☐
Essential	Lewin, T. (2003) <i>How to Design Cars Like a Pro</i> . Motorbooks	☐
Further	Belker, H. (2004) <i>Introduction to Car Design and Drawing</i> (DVD). The Gnomon Workshop	☒
Further	Eissen, K,Steur, R. (2011) <i>Sketching: The Basics</i> . Bis Publishers	☐
Further	Robertson, S. (2004) <i>How to Draw Cars</i> (DVD) The Gnomon Workshop	☒
Further	http://www.cardesignnews.com/	☒
Further	http://www.carbodydesign.com/	☒

Module Code	ACHA4016
Title	Contemporary Challenges: Making a Difference
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop student's awareness and appreciation of contemporary challenges relevant to the discipline facing individuals, organisations, communities and society, from a local, national and global perspective.
- To develop creative problem-solvers through the application of knowledge to real-world problems.

LEARNING OUTCOMES

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

- Identify and evaluate historical and contemporary issues and their impact on today's global society.
- Apply appropriate collaborative working practices to manage conflict and support effective decision making.
- Implement Design Thinking techniques to investigate problems in order to generate and evaluate solutions.

INDICATIVE CONTENT

- Visions of the Future including digital transformation 4.0.
- How history, legislation and policy shape the world we live.
- 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.
- Recognising individual differences and the role of emotional intelligence in the management of conflict.
- The role of diplomacy, persuasion and negotiation in effective collaboration.
- The significance of interdisciplinary thinking in finding effective solutions to problems.
- The role of ethics in identifying solutions.
- Collective decision-making.
- The power of raising 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		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
E-Portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Group Presentation with supporting material	Each individual in the group to contribute 2 minutes to the presentation and each individual to contribute 1000 words to the supporting materials (max 6 in a group)	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ACHA4016	
Module Title	Contemporary Challenges: Making a Difference	
Classification	Reading List entry	Electronic*
Essential	Siebel, T.M. (2019) <i>Digital transformation: survive and thrive in an era of mass extinction</i> . New York: RosettaBooks.	☐
Essential	Stickdorn, M. & Schneider, J. (2011) <i>This is service design thinking: basics, tools, cases</i> . The Netherlands: BIS Publishers	☐

Essential	Echavarria, M., 2015. <i>Enabling Collaboration</i> . New York: LID Editorial.	☐
Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Fisher, R., Ury, W.L. and Patton, B. (2011) <i>Getting to yes: Negotiating agreement without giving in</i> . 3 rd edn. New York: Penguin.	☐
Further	Harari, Y. N. (2018) <i>21 Lessons for the 21st Century</i> . London: Jonathan Cape	☐

*Additional specialist books will be listed in module handbooks provided by tutors for Specific Programmes

Module Code	ACHA4017
Title	Learning in the Digital Era
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the student's skills for independent study and life-long learning, which will form the foundations for successful completion of their degree programme and support future employment opportunities.

LEARNING OUTCOMES

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

- Demonstrate the foundational skills required to be a resilient and healthy independent learner.
- Practise the principles of learning agility
- Use suitable technology to support and enhance their learning experience within the discipline area

INDICATIVE CONTENT

- Time management, reading, writing, referencing and plagiarism, searching for and evaluating sources of information, working online.
- Critical thinking: issues concerning knowledge, belief, and doubt.
- Critical writing: synthesis, paraphrasing and creating an informed argument, avoiding plagiarism.
- Reflection and self-reflection.
- Identity and sense of place; including values, culture and intercultural awareness, heritage, diversity and inclusion and, multilingualism.
- Skills for a range of assessment modes, including blogs, vlogs, video, presentations, performances, posters, exams and written coursework.
- Skills and attitudes which underpin resilience, health, wellbeing and learning agility; the role of spirit, mind, emotions and body.
- Physical literacy: Consideration of the role of physical activity to the support of physical, mental health, well-being and resilience.
- Digital literacy: using appropriate technology; staying safe online, cyber security, digital identity.
- Team working

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
E-portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Video and Supporting Materials	Individual 3 minute video which incorporates supporting materials	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ACHA4017	
Module Title	Learning in the Digital Era	
Classification	Reading List entry	Electronic*
Essential	Cottrell, S (2019) <i>The Study Skills Handbook</i> . 5th edn. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) <i>Cite Them Right: the essential referencing guide</i> . 11th edn. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒
Further	Hopkins, D. and Reid, T., 2018. <i>The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University</i> . London: Sage	☐

Further	Osmond, A., 2016. <i>Academic Writing and Grammar for Students</i> 2 nd edn. London: SAGE.	☒
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Additional specialist books will be listed in module handbooks provided by tutors for Specific Programmes

Module Code	ADAD4018
Title	Ways of Thinking
Date	20/05/2019
Level	4
Credits	10
Pre-Requisites	

AIM(S)

- To provide students with an introduction to the historical and contemporary contexts of cultural artefact and image production and to key ideas, artists, designers, ideologies, movements, philosophies and philosophers surrounding such production.

LEARNING OUTCOMES

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

- identify and discuss a diversity of approaches to understanding elements of cultural endeavour and apply a range of critical theories to their analysis;
- articulate and communicate their ideas by making reference to academic sources and employing appropriate citation and referencing conventions.

INDICATIVE CONTENT

- 19th and 20th century theorists and practitioners.
- 21st century theorists and practitioners.
- Visual aesthetics.
- Ideologies.
- Visual Cultures.
- Research practices.
- Writing practices.
- Writing conventions.

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		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam

☒ Coursework

☐ Practical

Mode of assessment	Volume	Weighting
Portfolio of Writing	3 tasks of 500 words submitted in a single document (total 1500 words).	100%

Assessment Summary

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

READING LIST

Module Code	ADAD4018	
Module Title	Ways of Thinking	
Classification	Reading List Entry	Electronic*
Essential	Barthes, R. (1997) <i>Death of the Author in Image, Music, Text</i> . London: Fontana Press.	☐
Essential	Benjamin, W. (1935) <i>The work of Art in the Age of Mechanical Reproduction</i> . In: <i>Illuminations</i> , edited by Hannah Arendt, translated by Harry Zohn, from the 1935 essay. New York: Schocken Books.	☐
Essential	Berger, J. (1972) <i>Ways of Seeing</i> . London: Penguin	☐
Essential	Debord, G. (1967) <i>Society of the Spectacle</i> . London: Rebel Books	☐
Essential	Fontcuberta, J. (2014) <i>Pandora's Camera</i> . London: Mack Books	☐
Further	Barry, P (2017) <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i> , Sections on Postmodernism.	☐
Further	Sharples, I. (1998) <i>How We Write: Writing as Creative Design</i> . London: Routledge.	☐
Further	Tonfini, G. (2000), <i>Writing as a Visual Art</i> . Abridged by James Richardson. Exeter: The Scarecrow Press.	☐
Further	Williams, R (2014) <i>Keywords A Vocabulary of Culture and Society</i> . London: Fourth Estate.	☐
Further	Szeman & Kaposy. (2010) <i>Cultural Theory: An Anthology</i> . Oxford: Wiley-Blackwell	☐
Further	The Journal of Writing in Creative Practice	☒
Further	Photography & Culture Journal	☐
Further	Visual Communication Journal	☐

Cod y Modwl	ADAD4018C
Teitl	Ffyrdd o Feddwl
Dyddiad	20/05/2019
Lefel	4
Credydau	10
Rhagofynion	Dim

AMCAN(ION)

- Rhoi cyflwyniad i fyfyrwyr i gyd-destunau hanesyddol a chyfoes cynhyrchu arteffact a delwedd diwylliannol a syniadau, artistiaid, dylunwyr, ideolegau, mudiadau, athroniaethau ac athronyddion allweddol sy'n gysylltiedig â'r cyfryw gynhyrchiad.

DEILLIANNAU DYSGU

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

- adnabod a thrafod amrywiaeth o ymagweddau at ddeall elfennau o ymgais diwylliannol a chymhwyso ystod o ddamcaniaethau beirniadol i'w dadansoddiad;
- mynegi a chyfleu eu syniadau drwy gyfeirio at ffynonellau academiaidd a defnyddio confensiynau dyfynnu a chyfeiriodi priodol.

CYNNWYS DANGOSOL

- Damcaniaethwyr ac ymarferwyr y 19^{eg} ganrif a'r 20^{fed} ganrif.
- Damcaniaethwyr ac ymarferwyr yr 21^{ain} ganrif.
- Estheteg weledol.
- Ideolegau.
- Diwylliannau Gweledol.
- Arferion Ymchwil.
- Arferion ysgrifennu.
- Confensiynau ysgrifennu.

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

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio o Waith Ysgrifenedig	3 thasg 500 gair a gyflwynir mewn un ddogfen (cyfanswm o 1500 o eiriau).	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	ADAD4018C	
Teitl y Modwl	Ffyrdd o Feddwl	
Dosbarthiad	Eitemau'r Rhestr Ddarllen	Electronig
Hanfodol	Barthes, R. (1997) <i>Death of the Author yn Image, Music, Text</i> . Llundain: Fontana Press.	☐
Hanfodol	Benjamin, W. (1935) <i>The work of Art in the Age of Mechanical Reproduction</i> . Yn: <i>Illuminations</i> , wedi'i olygu gan Hannah Arendt, cyfieithwyd gan Harry Zohn, o draethawd 1935. Efrog Newydd: Schocken Books.	☐
Hanfodol	Berger, J. (1972) <i>Ways of Seeing</i> . Llundain: Penguin	☐
Hanfodol	Debord, G. (1967) <i>Society of the Spectacle</i> . Llundain: Rebel Books	☐
Hanfodol	Fontcuberta, J. (2014) <i>Pandora's Camera</i> . Llundain: Mack Books	☐
Pellach	Barry, P (2017) <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i> , Adrannau ar Ôl-foderniaeth.	☐
Pellach	Sharples, I. (1998) <i>How We Write: Writing as Creative Design</i> . Llundain: Routledge.	☐
Pellach	Tonfini, G. (2000), <i>Writing as a Visual Art</i> . Wedi'i gwtogi gan James Richardson. Caerwysg: The Scarecrow Press.	☐
Pellach	Williams, R (2014) <i>Keywords A Vocabulary of Culture and Society</i> . Llundain: Fourth Estate	☐
Pellach	Szeman & Kaposy. (2010) <i>Cultural Theory: An Anthology</i> . Rhydychen: Wiley-Blackwell	☐
Pellach	<i>The Journal of Writing in Creative Practice</i>	☒
Pellach	<i>Photography and Culture Journal</i>	☐
Pellach	<i>Visual Communication Journal</i>	☐

Module Code	ADAD4019
Title	Ways of Perceiving
Date	20/05/2019
Level	4
Credits	10
Pre-Requisites	

AIM(S)

- To challenge students to apply their knowledge and research of key ideas, artists, designers, ideologies, philosophies and philosophers to an exploration which identifies and communicates relationships between material objects, artefacts and practices.

LEARNING OUTCOMES

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

- recognise and employ a range of critical theories to the analysis of a cultural product or practice;
- communicate a response to different approaches to understanding elements of cultural endeavour which makes reference to academic sources and employs appropriate citation and referencing conventions.

INDICATIVE CONTENT

- 21st century theorists and practitioners.
- Curation.
- Spatial compositions.
- Deconstruction.
- Research practices.
- Writing practices.
- Writing conventions.

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		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam

☒ Coursework

☐ Practical

Mode of assessment	Volume	Weighting
Individually curated written piece	1500 words	100%

Assessment Summary

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

READING LIST

Module Code	ADAD4019	
Module Title	Ways of Perceiving	
Classification	Reading List Entry	Electronic*
Essential	Bennett, Jill. (2012) <i>Practical Aesthetics, Events, Affects and Art after 9/11</i> . New York: I.B Tauris & Co Ltd	☐
Essential	Fontcuberta, Joan. (2014) <i>Pandora's Camera</i> . London: Mack Books	☐
Essential	Obrist, H. U. (2015) <i>Ways of Curating</i> . London: Penguin	☐
Essential	Reilly, M (2018) <i>Curatorial Activism: Towards an ethics of curating</i> . London: Thames and Hudson	☐
Further	Lefebvre, Henri. (2009) <i>The Production of Space</i> . Oxford: Blackwell Publishing	☐
Further	Ranciere, J. (2009) <i>The Politics of Aesthetics</i> . London: Continuum	☐
Further	Szeman, Imre, and Timothy Kaposy. (2010) <i>Cultural Theory: An Anthology</i> . Oxford: Wiley-Blackwell	☐
Further	Berger J (1972) <i>Ways of Seeing</i> . London: Penguin	☐
Further	Williams, R (2014) <i>Keywords A Vocabulary of Culture and Society</i> . London: Fourth Estate	☐
Further	The Journal of Writing in Creative Practice	☒
Further	Photography & Culture Journal	☐
Further	Visual Communication Journal	☐

Cod y Modwl	ADAD4019C
Teitl	Ffyrdd o Ganfod
Dyddiad	20/05/2019
Lefel	4
Credydau	10
Rhagofynion	Dim

AMCAN(ION)

- I herio myfyrwyr i gymhwyso eu gwybodaeth a'u hymchwil o syniadau, artistiaid, dylunwyr, ideolegau, athroniaethau ac athronyddion allweddol i archwiliad sy'n adnabod a chyfleu perthnasoedd rhwng gwrthrychau, arteffactau ac arferion materol.

DEILLIANNAU DYSGU

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

- adnabod a defnyddio ystod o ddamcaniaethau beirniadol i ddadansoddi cynnyrch neu arfer diwylliannol;
- cyfleu ymateb i wahanol ymagweddau at ddeall elfennau o ymdrech diwylliannol sy'n cyfeirio at ffynonellau academaidd a defnyddio confensiynau dyfynnu a chyfeiriodi priodol.

CYNNWYS DANGOSOL

- Damcaniaethwyr ac ymarferwyr yr 21^{ain} ganrif.
- Curadu.
- Cyfansoddiadau gofodol.
- Dadelfennu.
- Arferion Ymchwil.
- Arferion ysgrifennu.
- Confensiynau ysgrifennu.

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 (Ticiwch un)

☐ Arholiad
ysgrifenedig
 ☒ Gwaith cwrs
 ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Darn ysgrifenedig wedi'i guradu'n unigol	1500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	ADAD4019C	
Teitl y Modwl	Ffyrdd o Ganfod	
Dosbarthiad	Eitemau'r Rhestr Ddarllen	Electronig *
Hanfodol	Bennett, Jill. (2012) <i>Practical Aesthetics, Events, Affects and Art after 9/11</i> . New York: I.B Tauris & Co Ltd	☐
Hanfodol	Fontcuberta, Joan. (2014) <i>Pandora's Camera</i> . Llundain: Mack Books	☐
Hanfodol	Obrist, H. U. (2015) <i>Ways of Curating</i> . Llundain: Penguin	☐
Hanfodol	Reilly, M (2018) <i>Curatorial Activism: Towards an ethics of curating</i> . Llundain: Thames and Hudson	☐
Pellach	Lefebvre, Henri. (2009) <i>The Production of Space</i> . Rhydychen: Blackwell Publishing	☐
Pellach	Ranciere, J. (2009) <i>The Politics of Aesthetics</i> . Llundain: Continuum	☐
Pellach	Szeman, Imre, a Timothy Kaposy. (2010) <i>Cultural Theory: An Anthology</i> . Rhydychen: Wiley-Blackwell	☐
Pellach	Berger, J. (1972) <i>Ways of Seeing</i> . Llundain: Penguin	☐
Pellach	Williams, R (2014) <i>Keywords A Vocabulary of Culture and Society</i> . Llundain: Fourth Estate	☐
Pellach	<i>The Journal of Writing in Creative Practice</i>	☒
Pellach	<i>Photography & Culture Journal</i>	☐
Pellach	<i>Visual Communication Journal</i>	☐

MODULE CODE: ADDA4002
TITLE: Design & Make 1
DATED: 26/04/2018
08/03/2018
LEVEL: 4
CREDITS: 20

JACS CODE: W200

AIM(S)

- To introduce students to creative design craft processes to encourage and develop visual and intellectual explorations and responses to a range of media and disciplines.
- To enable the student to develop observational and practical skills, cultivate perceptual inquisitiveness and build a sustained sense of visual language in making.

LEARNING OUTCOMES

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

- Demonstrate the ability to research, record and evaluate visual, spatial and perceptual information and evidence the generation of ideas independently and / or collaboratively in response to a set brief or activity.
- Demonstrate the ability to select and apply a range of materials, techniques and processes and to reflect upon their effectiveness and environmental impact.

INDICATIVE CONTENT

- Apply drawing as research
- Drawing with materials and mixed media
- Design and making methods
- Concept development
- Design development
- Research and analysis of contextual application
- Selection of appropriate materials and techniques
- Presentation skills.
- Evaluation of environmental impact

LEARNING AND TEACHING STRATEGY

This module introduces students to the fundamentals of drawing, visual communication and design methods. Through structured tasks, students will learn different ways of visually communicating their research, ideas and design developments. Within these exercises students will be introduced to a range of materials and techniques appropriate to design crafts and will be encouraged to work both two dimensionally and three dimensionally.

Through a series of workshop demonstrations, lectures and seminar groups as well as individual tutorials, the students gain knowledge and confidence in a range of approaches to designing and making. Students will be encouraged to reflect upon and evaluate the impact of their activities.

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
Coursework Portfolio	4 elements (3000-word equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA4002	
Module Title	Design & Make 1	
Classification	Reading List entry	Electronic*
Essential	Heatherwick, T. (2005) <i>Making</i> . Thames and Hudson.	☐
Essential	Cane, K (2012) <i>Making and Drawing</i> . A&C Black.	☐
Essential	CYPI Press (2012) <i>Contemporary Jewellery: Innovative Materials (Art and design)</i> CYPI Press.	☐
Further	Dupon, O (2015) <i>Encore! The new Artisans</i> . Thames and Hudson.	☐
Further	Albers, J (2013) <i>Interaction of Colour</i> . Yale Press	☐
Further	Charny Daniel (2011) <i>Power of Making: The Case for Making and Skills</i> . V&A Publishing	☐

MODULE CODE: ADDA4005
TITLE: Design & Make 2
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W200

AIM(S)

- To broaden students' research capabilities and develop visual language and conceptual thinking in response to a set brief.
- To develop problem solving skills through the process of comprehension, investigation, exploration and practical interaction with materials, techniques and processes.

LEARNING OUTCOMES

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

- Demonstrate the development of ideas through to constructed outcomes evidencing ability to select and use appropriate materials and processes.
- Demonstrate critical awareness of the context and impact of their work at all levels and evidence developed conceptual awareness and reflective skills in practice.

INDICATIVE CONTENT

- Contextualised concept development
- Drawing and recording strategies
- Development and translation of ideas from 2D to 3D (analogue and digital)
- Design development and realisation
- Presentation formats
- Social, economic and environmental impact

LEARNING AND TEACHING STRATEGY

This module builds on the Design & Make 1 module and challenges the student's ability to design and make through a set brief that requires conceptual awareness and critical thinking. With emphasis on an individual response the student starts to take responsibility for the selection of appropriate methods of visual communication and design methods.

Lectures, seminar groups, tutorials and workshop demonstrations give a range of teaching and learning opportunities, with the majority of the contact time dedicated to practical tasks.

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
Coursework Portfolio	4 elements (3000-word equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA4005	
Module Title	Design & Make 2	
Classification	Reading List entry	Electronic*
Essential	Marslen, M & Southern, J (2011) <i>Drawing Projects</i> . Black Dog.	☐
Essential	Presenti, A (2010) <i>Rachel Whiteread: Drawings</i> . Prestel	☐
Essential	Greenhalgh, P (2002) <i>The Persistence of Craft</i> . A&C Black	☐
Further	Kehlmann, R (2002) <i>The Inner Light: Sculpture by Stanislav Libensky and Jaroslava Brichtova</i> . University of Washington	☐
Further	Creswell Bell, A (2017) <i>Clay: Contemporary Ceramic Artists</i> . Thames and Hudson.	☐
Further	Chamber Mills, R & Tigerman, B (2016) <i>Beyond Bling</i> . Prestel Publishing.	☐

MODULE CODE: ADDA4006
TITLE: Introduction to Casting
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W200

AIM(S)

- To engage in the practical and conceptual enquiry into casting processes and gain knowledge and skills in mould-making and casting for the creation of 3D objects through set projects.

LEARNING OUTCOMES

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

- Demonstrate skills and knowledge of mould-making and casting in a range of materials.
- Evidence research, ideas and critical thinking through practical application and experimentation.

INDICATIVE CONTENT

- Basic mould making for glass, ceramics and other materials
- Working with wax and lost wax casting techniques
- Slip casting ceramics and introduction to glazing
- Introduction to and demonstration of digital processes that can be combined with casting techniques.
- Evaluation of environmental impact

LEARNING AND TEACHING STRATEGY

This module introduces the students to mould making and casting as a fundamental technique for the creation of 3D objects within the field of design crafts. It introduces students to the potential of working with multiples and the replication of form. The majority of the teaching contact time will be spent in practical workshop sessions, with making and material experimentation at the core of this module. Students are encouraged to critically think through practical applications, commercial viability and environmental impacts and will be challenged to question the notion of batch / multiple production within their work.

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
Coursework Portfolio	4 elements (3000-word equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA4006	
Module Title	Introduction to Casting	
Classification	Reading List entry	Electronic*
Essential	Thwaites, A (2011) <i>Mould Making for Glass</i> . A&C Black	☐
Essential	Wardell, S (2007) <i>Slipcasting</i> . University of Pennsylvania Press	☐
Essential	Colclough, J (1999) <i>Mouldmaking (Ceramics)</i> A&C Blacks.	☐
Further	Brooks, N (2013) <i>Mouldmaking and Casting</i> . Crowood.	☒
Further	Shapiro, E (2017) <i>Creative Wax Carving</i> . Lark.	☐
Further	Tanner, A. (2010) <i>Batch; Craft, Design and Product: The Work of the Designer Maker</i> . A&C Black	☐

Module Code	ADDA4009
Title	Design Thinking
Date	14/05/2019
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce the student to the product design research and development process through investigative, intellectual and practical application;

LEARNING OUTCOMES

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

- Select appropriate research methods and implement them within the context of a design project;
- Independently manage and execute design projects using an appropriate blend of creative and innovative thinking;

INDICATIVE CONTENT

- Research methods for product design;
- Idea generation and problem solving techniques;
- Creative toolkits for innovative, analytical and systematic thinking;
- Ergonomics and anthropometrics simulation exercises;
- Product teardown;

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	4 elements	100%

Assessment Summary

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

READING LIST

Module Code	ADDA4009	
Module Title	Design Thinking	
Classification	Reading List entry	Electronic*
Essential	Milton A., Rodgers P. Research Methods for Product Design. Laurence King	☐
Essential	Martin, B. Hannington B. (2012) Universal Methods of Design. Rockport	
Essential	Morris R. (2009) The Fundamentals of Product Design. AVA	☐
Essential	Fiell C & P. (2019) 100 Ideas That Changed Design. Laurence King	☐
Further	Curedale R. (2013) Design Research Methods. Design Community College Inc.	☐
Further	Curedale R. (2019) Design Thinking Process & Methods. Design Community College Inc.	☐
Further	Ingeledew J (2018) How to have Great Ideas Lawrence King	☐

Module Code	ADDA4012
Title	Technical Design
Date	14/05/2019
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop a basic understanding and knowledge of materials and manufacturing processes and the ability to apply this knowledge within design practice;
- To develop competence and proficiency in digital design assisting technologies within the product development process;

LEARNING OUTCOMES

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

- Demonstrate a basic knowledge and understanding of material properties and manufacturing processes and their selection, application, advantages and limitations;
- Demonstrate familiarity, confidence and understanding in using digital replication and reproduction technologies;

INDICATIVE CONTENT

- Product design specification;
- Material selection principles and practice (CES software);
- Manufacturing processes;
- Digital prototyping data protocols and application – 3D printing/CNC;
- Digital data capture – Photogrammetry/3D scanning;

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
Written Assignment	1500 words equivalent	50%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Portfolio	2 elements	50%

Assessment Summary

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

READING LIST

Module Code	ADDA4012	
Module Title	Technical Design	
Classification	Reading List entry	Electronic*
Essential	Cuffaro D. (2013) The Industrial Design Reference & Specification Book, , Rockport	☒
Essential	Lefteri, C. (2019) Making it: Manufacturing Techniques for Product Design. Laurence King 3 rd Ed.	☐
Essential	Lefteri, C. (2014) Materials for Design,. Laurence King.	☐
Essential	Brydon, D. (2014) CAD and Rapid Prototyping for Product Designers. Laurence King	☐

Module Code	ADDA4015
Title	Contemporary Challenges: Making a Difference
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop student's awareness and appreciation of contemporary challenges relevant to the discipline facing individuals, organisations, communities and society, from a local, national and global perspective.
- To develop creative problem-solvers through the application of knowledge to real-world problems.

LEARNING OUTCOMES

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

- Identify and evaluate historical and contemporary issues and their impact on today's global society.
- Apply appropriate collaborative working practices to manage conflict and support effective decision making.
- Implement Design Thinking techniques to investigate problems in order to generate and evaluate solutions.

INDICATIVE CONTENT

- Visions of the Future including digital transformation 4.0.
- How history, legislation and policy shape the world we live.
- 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.
- Recognising individual differences and the role of emotional intelligence in the management of conflict.
- The role of diplomacy, persuasion and negotiation in effective collaboration.
- The significance of interdisciplinary thinking in finding effective solutions to problems.
- The role of ethics in identifying solutions.

- Collective decision-making.
- The power of raising 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		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
E-Portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Group Presentation with supporting material	Each individual in the group to contribute 2 minutes to the presentation and each individual to contribute 1000 words to the supporting materials (max 6 in a group)	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADDA4015	
Module Title	Contemporary Challenges: Making a Difference	
Classification	Reading List entry	Electronic *

Essential	Siebel, T.M. (2019) <i>Digital transformation: survive and thrive in an era of mass extinction</i> . New York: RosettaBooks.	☐
Essential	Stickdorn, M. & Schneider, J. (2011) <i>This is service design thinking: basics, tools, cases</i> . The Netherlands: BIS Publishers	☐
Essential	Echavarria, M., 2015. <i>Enabling Collaboration</i> . New York: LID Editorial.	☐
Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Fisher, R., Ury, W.L. and Patton, B. (2011) <i>Getting to yes: Negotiating agreement without giving in</i> . 3 rd edn. New York: Penguin.	☐
Further	Harari, Y. N. (2018) <i>21 Lessons for the 21st Century</i> . London: Jonathan Cape	☐

Module Code	ADDA4016
Title	Visual and Material Culture
Date	05/05/2021
Level	4
Credits	10 credits
Pre-Requisites	None

AIM(S)

- To introduce the notion of primary research and exploration through an openness to visual and material culture, encouraging personal enquiry and the development of fundamental visual skills.

LEARNING OUTCOMES

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

- Demonstrate skills in observation, investigation, enquiry, visualisation and/or making with an open and inquisitive mind.
- Generate ideas from primary sources for development and expansion through discussion and participation, that confirm the student's ability to showing understand quality standards, attention to detail and the importance of originality and innovation.

INDICATIVE CONTENT

- Discovering observational skills
- Exploration of fundamental visual skills
- Analysis of visual and perceptual information
- Introduction to visual and material culture through a personal research journal
- Practical skills in a range of disciplines
- How to gather primary research
- Drawing with varieties of media
- Drawing through digital software
- Image making in printed textile

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		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA4016	
Module Title	Visual and Material Culture	
Classification	Reading List entry	Electronic*
Essential	Cane, K (2012) <i>Making and Drawing</i> , A&C Black Visual Arts	☐
Essential	Seligman, I (2019) <i>Pushing Paper: Contemporary Drawing from 1970 to now (British Museum)</i> , Thames and Hudson Ltd	☐
Essential	McLellan, T (2019) <i>Things come apart: A Teardown Manual for Modern Living</i> , Thames and Hudson Ltd	☐
Further	Goode, S (2017) <i>Making Books: a Guide to Creating Handcrafted Books</i> , Pavillion Books	☐
Further	Lucas T, (2020) <i>Colour Thread and Free Motion Quilting</i> , C&T Publishing; Illustrated edition	☐
Further	Drummond, C (2018) <i>Drawing and Seeing: Create Your Own Sketchbook</i> , Kyle Books	☐
Further	Paul, F (2019) <i>Beatriz Milhazes: Collages</i> , COBOGO; Illustrated Edition	☐
Further	Berger, J (2008) <i>Ways of Seeing</i> , Penguin	☐
Further	Ingeldew, J (2011) <i>The a-z of Visual Ideas: How to Solve any Creative Brief</i> , Lawrence King Publishing	☐

Module Code	ADDA4017
Title	Image Making 1 – Drawing for Design
Date	05/05/2021
Level	4
Credits	10 credits
Pre-Requisites	None

AIM(S)

- To recognise and respond to a specific visual and material culture, broadening the awareness of context and suitability of media, making and reflective decision-making.

LEARNING OUTCOMES

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

- Evaluate the appropriateness of the differing approaches to specific and primary visual concepts.
- Broaden the application of a visual narrative and understanding of the skills for pattern, textiles and surface needed to realise design ideas.

INDICATIVE CONTENT

- Drawing for context
- Developing observational skills
- Advanced exploration of processes and skills in making
- Bringing drawing styles together, exploring a visual narrative
- Implementation of research in relation to context
- Advanced research journal practice, looking wider and further
- Broadening the choice and use of media in drawing
- Experimental drawing development
- Drawing through digital software
- Image making in printed textile
- Learning how to recognise the potential of initial ideas through further exploration
- Developing an awareness of media and how it can be applied to design
- Critique as evaluation of working processes and reflective decision making

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		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA4017	
Module Title	Image Making 1 – Drawing for Design	
Classification	Reading List entry	Electronic*
Essential	Patternity (2015) <i>A New Way of Seeing: The Inspirational Power of Pattern</i> , Conran	☐
Essential	Seligman, I (2019) <i>Pushing Paper: Contemporary Drawing from 1970 to now (British Museum)</i> , Thames and Hudson Ltd	☐
Essential	Phaidon Editors, (2021) <i>Vitamin D3: Today's Best in Contemporary Drawing</i> , Phaidon Press	☐
Further	Willbanks, A. Oxford, N. & Miller, D. (2014) <i>Textiles for Residential & Commercial Interiors</i> , Fairchild Books	☐
Further	Briggs-Goode, A. (2013) <i>Printed Textile Design</i> , Laurence King Publishing	☐
Further	Cole, D. (2015) <i>The Pattern Sourcebook: A Century of Surface Design</i> , Lawrence King Publishing	☐
Further	Kay-Williams, S. (2013) <i>The Story of Colour in Textiles</i> , A&C Black Visual Arts	☐

Module Code	ADDA4018
Title	Major Studies A1 – Ideas into Practice
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce the design process through research journal skills; through the development of ideas; through reference to context; to designing and making, in order to explore a personal direction.

LEARNING OUTCOMES

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

- Develop ideas through to outcomes that confirm the student's ability to generate ideas in response to set briefs and/or as self-initiated activity.
- Demonstrate the ability to translate a range of media, new material processes and approaches into applied ideas, making connections between intention, process, outcome and context.

INDICATIVE CONTENT

- Drawing and its application.
- Research and analysis of contextual application.
- Concept development.
- Applied process activities that respond to the requirements of a brief.
- Technologies in Surface Pattern Design practice.
- Printed textiles
- Preparation of artwork for print
- Fibre identification
- Dyes, chemicals and equipment
- Application of colour onto cloth and substrates
- Photoshop and digital apps
- Preparation of artwork for digital application, scan, crop, save
- Manipulation of pattern through digital applications
- Digital drawing, painting, montage and collage

- Applied surface decoration techniques
- Stitch for decoration
- Stitch for construction
- Pattern making for context
- Making in hard materials
- Presentation skills appropriate to context; visual and verbal

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
Portfolio	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA4018	
Module Title	Major Studies A1 – Ideas into Practice	
Classification	Reading List entry	Electronic*
Essential	Irwin, K (2015) <i>Surface Design for Fabric: Studio Access Card</i> , Fairchild Books	☐
Essential	Wearme Fashion. (2021) <i>Sustainable Fashion: Responsible Consumption, Design, Fabrics and Materials</i> , Promopress	☐
Essential	Blackman, C (2019) <i>Fashion Central Saint Martins</i> , Thames and Hudson Ltd	☐
Further	Cane, K (2012) <i>Making and Drawing</i> , A&C Black Visual Arts	☐

Further	Wolff, C (1996) <i>The Art of Manipulating Fabric</i> , Chilton Book Company	☐
Further	Fernandez, A. (2010) <i>Fashion Print Design</i> , A&C Black Publishing	☐
Further	Udale, J. (2014) <i>Exploring Printed Textiles</i> , Fairchild Books	☐
Further	Kay-Williams, S. (2013) <i>The Story of Colour in Textiles</i> , A&C Black Visual Arts	☐
Further	Tallon, K. (2011) <i>Digital Fashion Print: With Photoshop & Illustrator</i> , Batsford Ltd	☐
Further	Sekules, K (2020) <i>Mend: A refashioning manual and manifesto</i> , Penguin books	☐

Module Code	ADDA4019
Title	Major Studies A2 – Designing for Context
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To extend and develop creative practice and material processes, investigating wider design thinking, mapping a clear route between idea and application to a pathway context.

LEARNING OUTCOMES

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

- Develop ideas through to outcomes that confirm the ability to select and use appropriate materials, processes and environments that address context.
- Evidence through practical applications how both convergent and divergent thinking are employed within the complete design process showing understanding of quality standards, attention to detail and the importance of originality and innovation.

INDICATIVE CONTENT

- Design development and translation of drawing and visuals
- Development of narrative, concept and context
- Creating, finding and developing motif
- Composition, scale, & placement of pattern using hand and digital techniques
- Understanding pattern: repeat, scale & placement within context
- Drafting designs at scale and in repeat
- Enhanced technologies and practices in Surface Pattern Design
- Printed textile process for effect and impact
- Advanced colouration of substrates and awareness of dye, print and process
- Screen printing in repeat and enlarged scale
- Advanced photoshop skills and design development
- Digital colourways and palette making
- Creating repeat designs in photoshop
- Using photoshop for digital visualisations in context

- Making and production methods appropriate to context
- Preparing designs to specification for the creative industries
- Presentation and 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		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA4019	
Module Title	Major Studies A2 – Designing for Context	
Classification	Reading List entry	Electronic*
Essential	Jackson, P (2018) <i>How to Make Repeat Patterns: A Guide for Designers, Architects and Artists</i> , Lawrence King Publishing	☐
Essential	Yelavich, S. (2014) <i>Design as Future-Making</i> , Bloomsbury Academic	☐
Essential	Clarke, S. (2014) <i>Print: Fashion, Interiors, Art</i> , Laurence King Publishing	☐
Further	Udale, J. (2014) <i>Exploring Printed Textiles</i> , Fairchild Books	☐
Further	Willbanks, A. Oxford, N. & Miller, D. (2014) <i>Textiles for Residential & Commercial Interiors</i> , Fairchild Books	☐
Further	Kay-Williams, S. (2013) <i>The Story of Colour in Textiles</i> , A&C Black Visual Arts	☐

Further	Koepke, P (2016) <i>Patterns: Inside the Design Library</i> , Phaidon Press Ltd	☐
Further	Shillito A, M. (2013) <i>Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers</i> , A&C Black Visual Arts	☐

Module Code	ADFM4024
Title	Performance Practice
Date	07/10/2019
Level	4
Credits	20
Pre-Requisites	

AIM(S)

- To introduce key analytical and critical concepts of performance in a contemporary context.
- Encourage the development of communication skills and promote critical thinking.
- Equip students with the subject-specific terminologies, knowledge and skills necessary for carrying out analysis in theatre and performance.

LEARNING OUTCOMES

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

- identify and discuss the main ideas and critical points in the development of performance during the 20th Century;
- define and describe critically the key discourses and theories – including roles and opportunities- in contemporary performance;
- communicate an analytical response to theories of live performance in context.

INDICATIVE CONTENT

- Schechner's as/is performance and Goffman's social performance.
- Differences between traditional, applied and physical theatre.
- Peter Brook's concept of deadly, holy, rough and immediate theatre.
- Basic principles of Theatre of Cruelty and proponents of laboratory theatre: Artaud, Brecht, Becke.
- Theories on physical aspects of performance: i.e. Grotowski, Meyerhold, Bausch
- Introduction to participatory theatre & political theatre: i.e. Boal, Moreno.
- Ethical issues in performing arts.
- Summarising, identifying main claims.
- Referencing, paraphrasing and note-taking.

- Identifying key terminology.
- Contrasting between authors.
- Providing critical feedback.
- Presenting on a topic related to performance.
- Communication and presentation skills.

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
Coursework	2000 words	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	10 minutes	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADFM4024	
Module Title	Performance Practice	
Classification	Reading List entry	Electronic*
Essential	Watson, I. <i>Negotiating Cultures; Eugenio Barba and the Intercultural Debate</i> . Manchester: Manchester University Press, 2002.	☐
Essential	Brayshaw, T. & Witts, N. <i>The Twentieth Century Performance Reader (3rd Edition)</i> . London: Routledge, 2013.	☐
Further	Heddon, D. & Milling, J. <i>Devising Performance: A Critical History</i> . Basingstoke: Palgrave Macmillan, 2006	☐
Further	Williams, R. <i>Drama from Ibsen to Brecht</i> , London: Hogarth Press, 1987.	☐
Further	Pearson, M. In Comes I; Performance, Memory and Landscape. Exeter: University of Exeter Press, 2006	☐
Further	Studies in theatre and performance, Standing Conference of University Drama Departments, ejournal, Published Exeter: Intellect	☒
Further	Storey, J. <i>Cultural Theory and Popular Culture: An Introduction 6th Edition</i> . Basingstoke: Palgrave Macmillan, 2011.	☐
Further	Pearson M. <i>Site-Specific Performance</i> . Basingstoke: Palgrave Macmillan, 2010.	☐
Further	Schechner, R. <i>Performance Studies: An Introduction (3rd Edition)</i> . Abingdon: Routledge, 2013.	☐
Further	Kelleher, J. <i>Theatre & Politics</i> Basingstoke: Palgrave Macmillan, 2009.	☐
Further	Aston, E. & Savona, G. <i>Theatre as Sign System; A Semiotics of Text and Performance</i> . London: Routledge, 1991.	☐

Module Code	ADMA4000
Title	Learning in the Digital Era
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop student's skills for independent study and life-long learning, which will form the foundations for successful completion of their degree programme and support future employment opportunities.

LEARNING OUTCOMES

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

- Demonstrate the foundational skills required to be a resilient and healthy independent learner.
- Practise the principles of learning agility
- Use suitable technology to support and enhance their learning experience within the discipline area

INDICATIVE CONTENT

- Time management, reading, writing, referencing and plagiarism, searching for and evaluating sources of information, working online.
- Critical thinking: issues concerning knowledge, belief, and doubt.
- Critical writing: synthesis, paraphrasing and creating an informed argument, avoiding plagiarism.
- Reflection and self-reflection.
- Identity and sense of place; including values, culture and intercultural awareness, heritage, diversity and inclusion and, multilingualism.
- Skills for a range of assessment modes, including blogs, vlogs, video, presentations, performances, posters, exams and written coursework.
- Skills and attitudes which underpin resilience, health, wellbeing and learning agility; the role of spirit, mind, emotions and body.
- Physical literacy: Consideration of the role of physical activity to the support of physical, mental health, well-being and resilience.
- Digital literacy: using appropriate technology; staying safe online, cyber security, digital identity.
- Team working.

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
E-portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Video and Supporting Materials	Individual 3-minute video, which incorporates supporting materials	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADMA4000	
Module Title	Learning in the Digital Era	
Classification	Reading List entry	Electronic*
Essential	Cottrell, S (2019) <i>The Study Skills Handbook</i> . 5th Ed. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) <i>Cite Them Right: the essential referencing guide</i> . 11th Ed. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒
Further	Hopkins, D. and Reid, T., 2018. <i>The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University</i> . London: Sage	☐
Further	Osmond, A., 2016. <i>Academic Writing and Grammar for Students</i> 2 nd Ed. London: SAGE.	☐

Module Code	ADMA4001
Title	Contemporary Challenges: Making a Difference
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop student's awareness and appreciation of contemporary challenges relevant to the discipline facing individuals, organisations, communities and society, from a local, national and global perspective.
- To develop creative problem-solvers through the application of knowledge to real-world problems.

LEARNING OUTCOMES

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

- Identify and evaluate historical and contemporary issues and their impact on today's global society.
- Apply appropriate collaborative working practices to manage conflict and support effective decision making.
- Implement Design Thinking techniques to investigate problems in order to generate and evaluate solutions.

INDICATIVE CONTENT

- Visions of the Future including digital transformation 4.0.
- How history, legislation and policy shape the world we live.
- 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.
- Recognising individual differences and the role of emotional intelligence in the management of conflict.
- The role of diplomacy, persuasion and negotiation in effective collaboration.
- The significance of interdisciplinary thinking in finding effective solutions to problems.
- The role of ethics in identifying solutions.
- Collective decision-making.
- The power of raising 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		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
E-Portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Group Presentation with supporting material	Each individual in the group to contribute 2 minutes to the presentation and each individual to contribute 1000 words to the supporting materials (max 6 in a group)	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADMA4001	
Module Title	Contemporary Challenges: Making a Difference	
Classification	Reading List entry	Electronic*
Essential	Siebel, T.M. (2019) <i>Digital transformation: survive and thrive in an era of mass extinction</i> . New York: Rosetta Books.	☐
Essential	Stickdorn, M. & Schneider, J. (2011) <i>This is service design thinking: basics, tools, cases</i> . The Netherlands: BIS Publishers	☐
Essential	Echavarria, M., 2015. <i>Enabling Collaboration</i> . New York: LID Editorial.	☐
Essential	Well-being of Future Generations (Wales) Act 2015 (online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Fisher, R., Ury, W.L. and Patton, B. (2011) <i>Getting to yes: Negotiating agreement without giving in</i> . 3 rd Ed. New York: Penguin.	☐
Further	Harari, Y. N. (2018) <i>21 Lessons for the 21st Century</i> . London: Jonathan Cape	☐

Module Code	ADPA4001
Title	Learning in the Digital Era
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop student's skills for independent study and life-long learning, which will form the foundations for successful completion of their degree programme and support future employment opportunities.

LEARNING OUTCOMES

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

- Demonstrate the foundational skills required to be a resilient and healthy independent learner.
- Practise the principles of learning agility
- Use suitable technology to support and enhance their learning experience within the discipline area

INDICATIVE CONTENT

- Time management, reading, writing, referencing and plagiarism, searching for and evaluating sources of information, working online.
- Critical thinking: issues concerning knowledge, belief, and doubt.
- Critical writing: synthesis, paraphrasing and creating an informed argument, avoiding plagiarism.
- Reflection and self-reflection.
- Identity and sense of place; including values, culture and intercultural awareness, heritage, diversity and inclusion and, multilingualism.
- Skills for a range of assessment modes, including blogs, vlogs, video, presentations, performances, posters, exams and written coursework.
- Skills and attitudes which underpin resilience, health, wellbeing and learning agility; the role of spirit, mind, emotions and body.
- Physical literacy: Consideration of the role of physical activity to the support of physical, mental health, well-being and resilience.
- Digital literacy: using appropriate technology; staying safe online, cyber security, digital identity.
- Team working.

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
E-portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Video and Supporting Materials	Individual 3 minute video which incorporates supporting materials	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADPA4001	
Module Title	Learning in the Digital Era	
Classification	Reading List entry	Electronic*
Essential	Cottrell, S (2019) <i>The Study Skills Handbook</i> . 5th edn. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) <i>Cite Them Right: the essential referencing guide</i> . 11th edn. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒
Further	Hopkins, D. and Reid, T., 2018. <i>The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University</i> . London: Sage	☐

Further	Osmond, A., 2016. <i>Academic Writing and Grammar for Students</i> 2 nd edn. London: SAGE.	☐
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Cod y Modwl	ADPA4001C
Teitl	Dysgu yn yr Oes Ddigidol
Dyddiad	25/06/2020
Lefel	4
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Datblygu sgiliau'r myfyrwyr ar gyfer astudio annibynnol a dysgu gydol oes, a fydd yn ffurfio'r sylfeini ar gyfer cwblhau eu rhaglen radd yn llwyddiannus a chefnogi cyfleoedd cyflogaeth yn y dyfodol.

DEILLIANNAU DYSGU

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

- Arddangos y sgiliau sylfaenol sydd eu hangen i fod yn ddysgwr annibynnol cydnerth ac iach.
- Ymarfer egwyddorion ystwythder dysgu
- Defnyddio technoleg addas i gefnogi a gwella eu profiad dysgu yn y maes disgyblaeth

CYNNWYS DANGOSOL

- Rheoli amser, darllen, ysgrifennu, cyfeirnod a llên-ladrad, chwilio am ffynonellau gwybodaeth a'u gwerthuso, gweithio ar-lein.
- Meddwl yn feirniadol: materion yn ymwneud â gwybodaeth, cred, ac amheuaeth.
- Ysgrifennu beirniadol: synthesis, aralleirio a chreu dadl wybodus, gan osgoi llên-ladrad.
- Myfyrio a hunanfyfyrio.
- Hunaniaeth ac ymdeimlad o le; yn cynnwys gwerthoedd, diwylliant ac ymwybyddiaeth ryngddiwylliannol, treftadaeth, amrywiaeth a chynhwysiant, ac amlieithrwydd.
- Sgiliau ar gyfer amrywiaeth o ddulliau asesu, yn cynnwys blogiau, flogiau, fideo, cyflwyniadau, perfformiadau, poster, arholiadau a gwaith cwrs ysgrifenedig.
- Sgiliau ac agweddau sy'n sail i gydnerthedd, iechyd, llesiant ac ystwythder dysgu; rôl ysbryd, meddwl, emosiynau a'r corff.
- Llythrennedd corfforol: Ystyriaethau ynghylch rôl gweithgarwch corfforol i gefnogi iechyd corfforol, meddyliol, llesiant a chydnerthnedd.
- Llythrennedd digidol: defnyddio technoleg briodol; aros yn ddiogel ar-lein, seiberddiogelwch, hunaniaeth ddigidol.

- Gweithio mewn tîm.

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		
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

- ☐ Arholiad ysgrifenedig
 ☒ Gwaith cwrs
 ☐ Ymarferol

Dull asesu	Maint	Pwysiad
E-bortffolio	Cyferwerth â 2,000 o eiriau	50%

Elfen Asesu 2

(Ticiwch un)

- ☐ Arholiad ysgrifenedig
 ☐ Gwaith cwrs
 ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Fideo a Deunyddiau Ategol	Fideo unigol 3 munud sy'n ymgorffori deunyddiau ategol	50%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	50%
Ymarferol	50%
CYFANSWM	100%

RHESTR DDARLLEN DDANGOSOL

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

Cod y Modwl	ADPA4001C	
Teitl y Modwl	Dysgu yn yr Oes Ddigidol	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Cottrell, S (2019) <i>The Study Skills Handbook</i> . 5th edn. London: Macmillan International Higher Education.	☒
Hanfodol	Pears, R. and Shields, G.J. (2019) <i>Cite Them Right: the essential referencing guide</i> . 11th edn. London: Macmillan International Higher Education.	☒
Hanfodol	Sesiynau Sgiliau Gwybodaeth y Llyfrgell	☒

Pellach	Hopkins, D. and Reid, T., 2018. <i>The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University</i> . London: Sage	☐
Pellach	Osmond, A., 2016. <i>Academic Writing and Grammar for Students</i> 2 nd edn. London: SAGE.	☐

MODULE CODE: HPAC4002
TITLE: Acting
DATED: 16/03/2017

LEVEL: 4
CREDITS: 20

JACS CODE: W410

AIM(S)

- To develop students' abilities as performers to analyse script for rehearsal purposes.
- To present acting performances in workshop conditions.

LEARNING OUTCOMES

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

- employ strategies to prepare script for effective rehearsal:
- exhibit an understanding of the role of features such as irony, rhythm, pace and mood in the realisation of a playwright's work:
- apply practical and theoretical approaches to an actor's development of character;
- apply acting skills derived from naturalistic approaches to performance.

INDICATIVE CONTENT

- The practical interpretation of the playwright's words.
- Directorial approaches, such as those of Michael Chekhov, Uta Hagan and Sanford Meisner, will be drawn upon to offer insights into practical techniques of rehearsal, creating truthful characters and other preparation.
- A range of script extracts will be utilised to develop students' awareness of different approaches to an actor's preparation in rehearsal. These might focus, for example, on the use of detailed stage directions for character and action found in John Osborne's *Look Back in Anger*. Other dramatists whose work might be drawn upon for their work's clarity in assisting actors to approach scripted material in rehearsal might include Rattigan and Chekhov for the oblique, suggestive quality of their approach to character and mood, or Lorca and O'Neill whose work is frequently characterised by a forceful intensity and directness. In either case the actor must isolate such features on the page and clarify the means to reproduce them convincingly in performance.
- To amplify and consolidate script work, students will explore the ideas and approaches of seminal figures such as, for example, Constantin Stanislavski whose use of concepts such as 'emotional memory' provided actors with key rehearsal tools for the development of naturalistic character creation, or Lee Strasberg whose

development of Method Acting significantly influenced screen acting during the twentieth century.

LEARNING AND TEACHING STRATEGY

Class sessions will develop students' knowledge and judgment of the latent potential for performers of a dramatic text. A practice-based approach is essential to nurture such skills and a workshop model will be adopted. Amongst the approaches to be drawn upon, students might initially work on 'contentless scenes', developing and releasing their rich capacity for varied interpretation and performance. Subsequently, sessions will introduce students to techniques such as framing, the isolation and interpretation of actions, units and the clarification of actors' intentions with regard to character in action.

The module will then seek to nurture students' acting abilities and enable these to find expression in a performance presented in workshop conditions. A carefully selected range of dramatic material will be utilised, one that is appropriate for the age, gender, physical appearance and training needs of individual students. Class sessions will adopt, when appropriate, a rehearsal format that enables a student or group of students to explore in practice, with tutorial guidance, the detailed demands of given dramatic extracts.

The module will culminate in the students' fully rehearsed presentation of material that has been selected by the tutor. It is anticipated that, in any given year, the nature of the dramatic extracts will include work by playwrights such as, for example, Anton Chekhov, Bertolt Brecht, Harley Granville-Barker, Noel Coward, Terence Rattigan, John Osborne, Sarah Daniels, David Hare, Caryl Churchill, Bryony Lavery and David Mamet. The work of such dramatists is recognised, amongst other things, for the subtle clarity of its characterisation or its capacity to explore an extensive range of feeling. In this manner, students will encounter material whose emotional depth will stimulate and extend their creative exploration of given roles.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	108	54%
Independent learning	92	46%
Placement learning		
TOTAL	200	100%

ASSESSMENT

Practical Projects and Process Workbook - 100%

A series of evaluative, formative and summative practical presentations of selected material and supporting research and analysis of process through ongoing and summative journal-based submission.

Exemplar

Practical Projects (5 minutes)

Present a 5 minute duologue concerned with developing a realistic character from text to the class based on their understanding and application of skills and techniques appropriate to actor training.

Process Workbook (to the equivalent of 1000 words)

The workbook explores the ideas, methods and approaches encountered in the taught sessions and explored in the projects.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
If yes please provide brief details (no more than 100 words): Activity focussed on individual and collective development. No technical resources required. Module content includes discussion and analysis of personal health and wellbeing development programmes. Education for sustainability is focused on the development of: • Students who are capable of envisioning alternative futures. • Techniques for working collectively towards positive and democratic change. • Participatory engagement to explore shared and divergent interests and needs.	

READING LIST

Module Code	HPAC4002	
Module Title	Acting	
Classification	Reading List entry	Electronic*
Further	Alfreds, M. <i>Different Every Night</i> . London: Nick Hern Books, 2007.	☐
Further	Benedetti, J. <i>Stanislavski: An Introduction</i> . London: Routledge, 2004 (e-book).	☒
Further	Benedetti, J. <i>The Art of the Actor</i> . London: Routledge, 2008.	☐
Further	Berry, C. <i>Text in Action</i> . London: Virgin, 2001.	☐
Further	Boal, A. <i>Games for Actors and Non-Actors</i> . London: Routledge, 2002. Chamberlain, F. <i>Michael Chekhov</i> . London: Routledge, 2004.	☐
Further	Chekhov, M. <i>The Path of the Actor</i> . London: Routledge, 2005 (e-book).	☐
Further	Esper, W. <i>The Actor's Art and Craft</i> . New York: Anchor, 2009.	☐
Further	Hethmon, R. H. <i>Strasberg at the Actors' Studio</i> . New York: Theatre Communications Group, 1991.	☐

Further	Marowitz, C. <i>The Other Chekhov</i> . New York: Applause, 2004.	☒
Further	Merlin, B. <i>Konstantin Stanislavski</i> . London: Routledge, 2003 (e-book).	☐
Further	Olsen, M. <i>The Actor with a Thousand Faces</i> . New York: Applause, 2000.	☐
Further	Petit, L. <i>The Michael Chekhov Handbook</i> . London: Routledge, 2010 (e-book).	☐
Further	Powers, M. <i>Michael Chekhov on Theatre and the Art of Acting</i> . New York: Applause, 1992.	☐
Further	Silverberg, L. <i>The Sanford Meisner Approach: Tackling the Text</i> . New Hampshire: Smith and Kraus, 1998.	☐
Further	Silverberg, L. <i>The Sanford Meisner Approach: An Actor's Workbook</i> . New York: Smith & Kraus, 1998.	☐
Further	Silverberg, L. <i>The Sanford Meisner Approach: Emotional Freedom</i> . New York: Smith & Kraus, 1995.	☐
Further	Silverberg, L. <i>The Sanford Meisner Approach: Tackling the Text</i> . New York: Smith & Kraus, 1998.	☐
Further	New Theatre Quarterly, eJournal, Published [Cambridge, England] : Cambridge University Press.	☒

MODULE CODE: HPAC4003
TITLE: Musical Performance
DATED: 16/03/2017

LEVEL: 4
CREDITS: 20

JACS CODE: W400

AIM(S)

- To introduce students to musical performance as part of an actor's training.
- To develop vocal skills and expand the student's repertoire.

LEARNING OUTCOMES

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

- describe some significant practical and theoretical approaches to singing as part of drama and theatre;
- deploy appropriate skills in ensemble and individual presentations;
- identify personal strengths and weaknesses in their vocal work.

INDICATIVE CONTENT

- The module will commence with an introduction to musical performance as an integral part of drama and theatre.
- The second half of the module will concentrate on the dramatic and theatrical aspects of singing as part of a production.
- Students will be introduced to the practice of treating of lyrics as dramatic text and the use of song to develop narrative and character.
- The use of live accompaniment, pre-recorded backing tracks and vocal adaptation and amplification will also be introduced as subjects for discussion and practical exploration.

LEARNING AND TEACHING STRATEGY

Group exploration of songs drawn from a range of musical styles will provide the opportunity for students to develop confidence singing together whilst, at the same time, examining those psychological and physiological factors that might inhibit the ability both to hear the music and sing with confidence. This ensemble work will also introduce key aspects such as diaphragmatic breathing, diction, the blending of head and chest voice, tempo, pitch, rhythm, melody and harmony. The training techniques utilised are intended to enable each student to become aware of their vocal range and identify which style of song is best suited to their particular voice.

During practical lectures, the treatment of lyrics as dramatic text and the use of song to develop narrative, counterpoint action, and emphasise character will be explored. The inherent drama of the effective fusion of context, character and music will provide a basis from which students will select individual songs for rehearsal and performance at the conclusion of the module

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Practical Projects and Process Workbook - 100%

A series of evaluative, formative and summative practical presentations of selected material and supporting research and analysis of process through ongoing and summative journal-based submission.

Exemplar

Practical Projects (5 mins)

Through selection, rehearsal and performance of *Adelaide's Lament* from *Guys and Dolls* a particular student utilises the module's taught skills to demonstrate characterisation and comedy through song.

Process Workbook (to the equivalent of 1000 words)

The workbook explores ideas, methods and approaches encountered in the taught sessions and reflects upon their application in the practical projects.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
If yes please provide brief details (no more than 100 words):	
Activity focussed on individual and collective musical development. Limited technical resources required. No touring or performance element.	

READING LIST

Module Code	HPAC4003	
Module Title	Musical Performance	
Classification	Reading List entry	Electronic*
Further	Allen, J. <i>Secrets of Singing</i> . New York: International Music, 2000.	☐
Further	Block, G. <i>Enchanted Evenings: the Broadway Musical from Show to Sondheim</i> . Oxford: OUP, 1997.	☐
Further	Burgess, T. <i>The Singing and Acting Handbook</i> . London: Routledge, 1999.	☐
Further	Citron, S. <i>The Musical from Inside Out</i> . London: Hodder and Stoughton, 1991.	☐
Further	Kayes, G. <i>Singing and the Actor</i> . London: A&C Black, 2000.	☐
Further	Kayes, G. & Fisher, J. <i>Successful Singing Auditions</i> . London: A&C Black, 2005.	☐
Further	Love, R. <i>Set Your Voice Free</i> . New York: Little Brown, 2003.	☐
Further	Melton, J. <i>One Voice: Integrating Singing Techniques and Theatre Voice Training</i> . Portsmouth, NH: Heinemann, 2003.	☐
Further	Melton, J. <i>Singing in Musical Theatre: The Training of Singers and Actors</i> . London: Allworth Press, 2007.	☐
Further	Peckham, A. <i>The Contemporary Singer: Elements of Vocal Technique</i> . New York: Berklee Press, 2000.	☐
Further	Rusch, G. <i>The Professional Singer's Handbook</i> . London: Omnibus Press, 2002.	☐

MODULE CODE: HPAD4001
TITLE: Introduction to Applied Drama
DATED: 16/03/2017

LEVEL: 4
CREDITS: 20

JACS CODE: W473

AIM(S)

- To introduce students to the practice of applied drama and explore its multiple roles within the wider field of current performing arts practice.
- To explore the work of Augusto Boal and the Theatre of the Oppressed practically as a starting point for applied drama practice.

LEARNING OUTCOMES

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

- display a factual and conceptual knowledge of applied and participatory practices in the wider context of the performing arts;
- apply a range of Theatre of the Oppressed techniques and methodologies in a presentation/workshop.

INDICATIVE CONTENT

- The role of engagement, participation and transformation.
- Helen Nicholson, Judith Ackroyd, James Thompson.
- Forum and Image Theatre – Boal.
- Work of Cardboard Citizens.
- Paulo Friere's Pedagogy of the Oppressed.
- Community Arts practice.

LEARNING AND TEACHING STRATEGY

Lectures and seminars will introduce the students to the concepts, principles and practices of applied drama. Practical workshops will allow students to apply theory to practice in exploring the practical elements of this module. Tutorials will be given for individuals and groups later on in the module to support assessment tasks. Digital resources will be available on Moodle for self-directed study and forums for discussion.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Practical - Presentation 10 mins - 40%

Exemplar

'One of the common features of...applied drama/theatre is...its intentionality – specifically an aspiration to use drama to improve the lives of individuals and create better societies'.

Helen Nicholson, *Applied Drama. The Gift of Theatre* (Basingstoke: Palgrave MacMillan 2005) p3

Drawing on your knowledge and understanding of the field of applied drama prepare and deliver a 10 minute presentation which unpacks Nicholson's quote in relation to Boal's Theatre of the Oppressed and analyses its applications and purposes.

Practical – Workshop / Performance - 60%

Exemplar

Design and deliver a simulated workshop using Boal's techniques for an identified group of participants. The workshop will be followed by a 5 minute reflective interview with the module tutor.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
If yes please provide brief details (no more than 100 words):	
This module engages with concepts of self and identity, encouraging positive interpretation of, and interaction with culture, heritage and broader social issues. There is potential positive impact upon health, mental health and social cohesion.	

READING LIST

Module Code	HPAD4001	
Module Title	Introduction to Applied Drama	
Classification	Reading List entry	Electronic*
Essential	Prentki, T. & Preston, S., (Eds.) <i>The Applied Theatre Reader</i> London: Routledge, 2009.	☐
Essential	Boal, A. <i>Theatre of the Oppressed</i> . Sidmouth: Pluto, 2008.	☐
Further	Boal A. <i>Games for Actors and Non Actors</i> (Trans. Jackson, A.) London: Routledge, 2002.	
Further	Nicholson, H. <i>Applied Drama: the Gift of Theatre</i> . Basingstoke: Palgrave Macmillian, 2014.	
Further	Blatner, A. (Ed) <i>Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance</i> Nebraska: iUniverse, 2007.	☐
Further	Prendergast, M. & Saxton, J. <i>Applied Drama: A Facilitator's Handbook for Working in Community</i> Bristol: Intellect. 2013.	☐
Further	Johnston, C. <i>The House of Games: Making Theatre from Everyday Life</i> London: Nick Hern, 2015.	☒
Further	Kuppers, P. <i>Community Performance: An Introduction</i> London: Routledge, 2007.	☐
Further	Journal: Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)	☒

MODULE CODE: HPTD4002
TITLE: Stage Management
DATED: 16/03/2017

LEVEL: 4
CREDITS: 20

JACS CODE: W460

AIM(S)

- To develop students' knowledge and understanding of established backstage structures and methodologies.
- To introduce students, within the above context, to the variety of roles within the Stage Management structure.

LEARNING OUTCOMES

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

- display knowledge and understanding of the methodology and responsibilities of the stage management team;
- complete specific stage management tasks considered essential to good practice;
- communicate with clarity in written and verbal tasks.

INDICATIVE CONTENT

- The module divides into the areas of study of particular importance to the trainee stage manager from *assistant stage manager* through to the Production manager. Students will be introduced to the composition of the stage management team before concentrating on the team's changing roles throughout the rehearsal and production process. Special attention will be given to the interpretation of ground plans, the mark-up of the stage, the formation and notation of the 'book', the effective sourcing, modification, creation and organisation of props, alongside important administrative duties such as scheduling and budgetary control.
- The gathering of appropriate reference material, historical research and visual evidence will be considered alongside the organisation of appropriate prop lists, schedules, material orders and budgets. The creative thought processes integral to prop making will be emphasised within a logical and structured approach to problem solving in general.
- Students will also be introduced to the key areas of prop making and adapting. Various materials and techniques will be introduced including, for example, positive and negative mould making, polystyrene carving, and the adaptation and fabrication of miscellaneous materials.
- The module will also include a variety of professional talks and visits to companies within the industry.

LEARNING AND TEACHING STRATEGY

A series of intensive lectures and practical sessions will be used to deliver the theoretical elements of this module at the beginning of the term. The skills gained will then be put into practice on a University production at the end of term three.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Monitoring of student practical work with achievement recorded via tutor observation of process and production. This experiential learning is essential due to the practical nature of the skills being delivered in this module. Additional evidence of student attainment will be gained via the production documentation that will be generated during the production work undertaken.

Practical Projects and Process Workbook - 100%

Exemplar 1

Using a two fixed-point mark-up, transfer a given ground plan onto a rehearsal room floor.

Exemplar 2

Students will produce a two-part plaster mould of an existing object for the purpose of casting multiple props in latex.

Exemplar 3

The workbook explores ideas; methods and approaches encountered in the taught sessions and reflects upon their application in the practical projects e.g. produce a Prompt Copy for Act One of *Pygmalion* in accordance with the conventions and methodology outlined in the taught sessions.

Process Workbook (to the equivalent of 1000 words)

The workbook explores ideas, methods and approaches encountered in the taught sessions and reflects upon their application in the practical projects.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
If yes please provide brief details (no more than 100 words): This module engages students as theatre makers with valuable skills who can use their learned abilities to find or create employment opportunities. The potential future impact of these ventures may make a positive contribution to global well-being.	

READING LIST

Module Code	HPTD4002	
Module Title	Stage Management	
Classification	Reading List entry	Electronic*
Essential		☐
Further	Apperson, L. <i>Stage Management & Theatre Etiquette</i> , Chicago: Ivan Dee, 1998.	☐
Further	Blurton, J. <i>Scenery: Drafting and Construction</i> , London: Routledge, 2001.	☐
Further	Bond, D. <i>Stage Management: the Gentle Art</i> , London: A & C Black, 1995.	☐
Further	Beck, R. A. <i>Stagecraft</i> , Los Angeles: National Textbook Co., 1990.	☐
Further	Carver, G. <i>Computer Visualisation for Theatre</i> , Oxford: Focal 2003.	☐
Further	Gill, R. W. <i>Creative Perspective</i> , London: Thames & Hudson, 1975.	☐
Further	Gillette, J. M. <i>Theatrical Design and Production</i> , New York: Mayfield, 1999.	☐
Further	Goodman, S. et al. <i>Manual of Graphic Techniques: 2</i> , London: Butterworth, 1982.	☐
Further	Greenstreet, B & Porter, T. <i>Manual of Graphic Techniques: 1</i> , New York: Scribners, 1980.	☐
Further	Griffiths, T. R. <i>Stagecraft: the Complete Guide to Theatrical Practice</i> , London: Phaidon, 1982.	☐
Further	Gruver, B. <i>The Stage Manager's Handbook</i> , New York: Drama Book Publishers, 1972.	☐
Further	Maccoy, P. <i>Essentials of Stage Management</i> , London: A& C Black, 2004.	☐
Further	Menear, P. and Hawkins, T. <i>Stage Management and Theatre Administration</i> , London: Phaidon, 1993.	☐
Further	Maycock, F. B. <i>Technical Drawing: Books 1-5</i> , London: Heinemann, 1963.	☐
Further	Pallin, G. <i>Stage Management: the Essential Handbook</i> , London : Nick Hern, 2003.	☐

Further	Reid, F. <i>The Staging Handbook</i> , London: A & C Black, 1978.	☐
Further	Stern, L. <i>Stage Management</i> , New York: Allyn & Bacon, 1995.	☐
Further	Van Beek, M. <i>A Practical Guide to Health and Safety</i> , Royston: ETP, 2000.	☐
Further	Stern, L & Gold, J. <i>Stage Management 11th Edition</i> : Routledge, 2017.	☐
Further	Inouye, L. <i>The Theatrical Firearms Handbook</i> : Focal Press, 2014.	☐
Further	Hart, E. <i>The Prop building guidebook for theatre, film and TV second edition</i> : Routledge, 2017.	☐
Website	www.stagemanagementassociation.co.uk	☐
Website	www.equity.org.uk/home/	☐
Website	www.theatredesign.org.uk	☐

MODULE CODE: HPTD4003
TITLE: Principles of Design
DATED: 16/03/2017

LEVEL: 4
CREDITS: 20

JACS CODE: W460

AIM(S)

- To introduce students application of the principles of visual communication and scenography.
- To develop students' abilities to apply design aesthetics to scenographic practice.

LEARNING OUTCOMES

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

- examine a variety of written material from the viewpoint of the designer, responding to its artistic challenges in terms of action, atmosphere and dramatic potential;
- access and apply visual research as a basis for design exploration and discussion;
- explore basic scenic design through 2D drawings, 3D models and installation work.

INDICATIVE CONTENT

- Students will explore the theory and practice of design through a series of discussions and projects designed to establish a practical methodology of the discipline.
- An initial historical analysis of the designer's creative challenge from Classical times to the present day will introduce the module. The work, ideas and influence of, amongst others, Vitruvius, Inigo Jones, Garrick, De Louthembourg, Appia, and Gordon Craig will be examined alongside the ways in which changing physical space, design aesthetics and technical innovation have altered the design processes.
- Using appropriate material, students will analyse a verity of texts from the perspective of the designer, using their findings as a stimulus for the creation of a visual research portfolio. Fine Art, music, poetic and photographic references might be utilised in this respect.
- The study of visual communication will be introduced through the literal and abstract identification of familiar objects. Concepts such as audience perception, visual noise, cultural and social coding, stereotypes, symbols, metaphors, iconography and an awareness of visual grammar will assist in the critical appraisal of this relationship.
- Having established the significance of visual communication within this transaction, a common visual vocabulary will be established through a series of practical exercises and through discussion. Students will examine how the objectives of the designer are formalised in relation to text, action and space.

- The module will also include a variety of professional talks and visits to companies within the industry.

LEARNING AND TEACHING STRATEGY

A series of lectures to introduce the students to the principles of design which will then progress to looking at specific designers across a variety of disciplines.

Research tasks in order to encourage students to explore the world of theatrical design further and provide them with the analytical skills required to engage with this work.

Practical sessions that will introduce the skills required to create sketchbooks and explore design.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Practical Projects and Process Workbook - 100%

Practical Projects

Exemplar

Create an installation piece based around "Far Away" by Caryl Churchill and to a given brief

Students create a 1:25 model of a selected architectural façade.

Students demonstrate scene-painting techniques in the surface decoration of a three-dimensional object.

Process Workbook (to the equivalent of 1000 words)

The workbook explores ideas, methods and approaches encountered in the taught sessions and reflects upon their application in the practical projects.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
If yes please provide brief details (no more than 100 words): This module engages students as theatre makers with valuable skills who can use their learned abilities to find or create employment opportunities. The potential future impact of these ventures may make a positive contribution to global well-being.	

READING LIST

Module Code	HPTD4003	
Module Title	Principles of Design	
Classification	Reading List entry	Electronic*
Essential		☐
Further	Arnheim, R. <i>Visual Thinking</i> , London: Faber, 1969.	☐
Further	Berger A.A. <i>Seeing is Believing: An Introduction to Visual Communication</i> , California: Mayfield Publishing, 1989.	☐
Further	Bicat, T. <i>Costume and Design for Devised and Physical Theatre</i> , Crowood Press, 2012	☐
Further	Brohan, T. <i>Avant-Garde Design 1880-1930</i> , Cologne: Taschen, 1994.	☐
Further	Callen, A. <i>Techniques of the Impressionists</i> , London: New Burlington, 1987.	☐
Further	Dimmack, M. <i>Art Techniques for Students</i> , London: Macmillan, 1969.	☐
Further	Di Benedetto, S. <i>An introduction to theatre design</i> . Routledge. 2012	☐
Further	Dupont, J. <i>Painting in the Seventeenth Century</i> , New York: Skira, 1957.	☐
Further	Gillette, J.M. <i>Designing with Light</i> , California: Mayfield Publishing, 1989.	☐
Further	Graver, D. <i>The Aesthetics of Disturbance: Anti-Art in Avant-Garde Drama</i> , Ann Arbor: University of Michigan Press, 1995.	☐
Further	Hockney, D. <i>Off the Wall: Hockney Posters</i> , London: Pavilion, 1994.	☐
Further	Honnet, K. <i>Andy Warhol: Commerce into Art</i> , Cologne: Taschen, 1993.	☐
Further	Howard, P. <i>What is Scenography?</i> , London: Routledge, 2001.	☐
Further	Muller, J.E. <i>Rembrandt</i> , London: Thames & Hudson, 1968.	☐
Further	Morgan, J. & Welton, P. <i>See What I Mean?</i> , London: Edward Arnold, 1992.	☐

Further	Payne, D. <i>The Scenographic Imagination</i> , Carbondale: Southern Illinois University Press, 1993.	☐
Further	Newman R, & Fowler, D.M. <i>Space, Structure and Form</i> , London: Brown & Benchmark, 1996.	☐
Further	Nisbet, A., <i>Theatre and performance design: a reader in scenography</i> London : Routledge 2010	☐
Further	Pool, P. <i>Impressionism</i> , London: Thames & Hudson, 1969.	☐
Further	Pye, D. <i>The Nature and Aesthetics of Design</i> , Bath: Herbert Press, 1978.	☐
Further	Taylor, B. <i>The Art of Today</i> , London: Everyman, 1992.	☐
Further	Walker, J.A. <i>Art in the Age of Mass Media</i> , London: Pluto, 1996.	☐
Further	Yenwaine, P. <i>How to Look at Modern Art</i> , London: Chatto & Windus, 1993.	☐
Further	Keller, M <i>Light Fantastic: The Art and Design of Stage Lighting</i> , Prestell, 2010	☐
Further	Weinschenk, S. <i>100 things every designer needs to know about people</i> : New Riders, 2011.	☐
Further	Martin, B., & Hanington, B. <i>Universal methods of design</i> : Rockport, 2012	☐
Further	Lidwell, W., Holden, K. & Butler, J. <i>Universal Principles of design</i> : Rockport, 2003.	☐
Further	Thomas, J. <i>Script Analysis for Actors, Directors and Designers 5th Edition</i> : Focal Press, 2014.	☐
Further	Klingelhofer, R. <i>The Craft and Art of Scenic Design: Strategies, Concepts and Resources</i> : Routledge, 2017.	☐
Further	Weeks, M. <i>Heads up Psychology</i> : DK, 2014.	☐
Journal	http://scenofest.pq.cz/scenofest-history/	☒
Journal	The Blue Pages – SBTD	☐
Website	www.theatredesign.org.uk	☐

MODULE CODE: HPTD4004
TITLE: Scenic Construction
DATED: 16/03/2017

LEVEL: 4
CREDITS: 20

JACS CODE: W460

AIM(S)

- To develop students' knowledge and understanding of carpentry and metal working within theatre making.
- To develop students' abilities to apply knowledge and understanding through practical tasks.
- To introduce students to the basic methodology of workshop practice considered essential to good working practice and in accordance to H&S.

LEARNING OUTCOMES

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

- display basic knowledge and understanding of scenic construction;
- operate hand and machine tools commonly used in scenic construction in line with Health and Safety procedures;
- display practical knowledge and understanding of theatrical applications of CAD through the generation of technical drawings and ground plans in order to construct scenic units;
- construct scenic units from a set of technical specifications or from artwork.

INDICATIVE CONTENT

- The module examines the key construction areas of carpentry and metals. Initially, students will encounter the safe and efficient organisation of the scenic construction shop, together with a practical introduction to essential tools, hardware and materials. At the outset of the module students will be given a workshop safety induction and be introduced to protective equipment which must be worn at all times within the workshop areas. Where appropriate process and technology lectures will accompany the practical sessions and these will be augmented by health and safety lectures.
- Study will initially focus on the accurate interpretation of those *technical drawings* that might be anticipated from a professional designer with regard to a particular item of scenery. These drawings will be developed by the students into *working drawings*, appropriate for the construction purposes. The students will be introduced to the carpentry procedures necessary for the construction of units such as a canvas covered flat, a set of treads and rostrum. The initial metal working sessions will cover the application of metal work in scenic construction with its advantages and

disadvantages being analysed. The various techniques and processes for cutting and joining steel will be examined before a more practical exploration takes place into the type of metal working which one might expect to meet within a theatre workshop. This introduction to scenic construction will conclude with an assessment of the ways in which the techniques used in the creation of these basic items of scenery can be applied to more complex constructions.

- Students will then approach the construction of an entire set, interpreting the prepared technical drawings into units of construction; preparing, working drawings and production schedules, sourcing and costing materials. Working in small teams, the group will complete the construction, sharing knowledge and understanding of the various processes involved and critically evaluating the construction as a whole.
- Most teaching and learning will be workshop based with demonstrations and practical sessions. Practical workshops will be used to measure and evaluate the students' understanding of technical information.
- The module will also include a variety of professional talks and visits to companies within the industry.

LEARNING AND TEACHING STRATEGY

Workshop based training in order to gain the necessary expertise with regard to tools, machinery and a variety of materials. These workshop sessions will be accompanied by a series of lectures to allow students to become aware of Health and safety in general and more specific industry legislation. Practical work on productions will provide additional teaching and learning opportunities.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Practical Projects and Process Workbook - 100%

Exemplar 1

Working in pairs, students construct basic scenic units such as flats, rostrum or treads.

Process Workbook (to the equivalent of 1000 words)

The workbook explores ideas, methods and approaches encountered in the taught sessions and reflects upon their application in the practical projects.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
If yes please provide brief details (no more than 100 words): This module engages students as theatre makers with valuable skills who can use their learned abilities to find or create employment opportunities. The potential future impact of these ventures may make a positive contribution to global well-being.	

READING LIST

Module Code	HPTD4004	
Module Title	Scenic Construction	
Classification	Reading List entry	Electronic*
Essential		☐
Further	Beck, R. 'Making Scenery', in, <i>Stagecraft</i> , Chicago: National Textbook Company, 1990, pp. 19-38.	☐
Further	Beck, R. 'Putting Scenery Together', in, <i>Stagecraft</i> , Chicago: National Textbook Company, 1990, pp. 44-52.	☐
Further	Blurton, J. <i>Scenery: Drafting and Construction</i> , London: Routledge, 2001.	☐
Further	Clouzot, H. <i>Art Deco Decorative Ironwork</i> , London: Dover Publishing, 1997.	☐
Further	Davies, A. C. <i>The Science and Practice of Welding: Vols. 1 & 2</i> , Cambridge: CUP, 1993.	☐
Further	Finch, R. <i>The Welder's Handbook: A Complete Guide</i> , New York: HP Books, 1997.	☐
Further	Gibson, R. <i>Practical Welding</i> , London: Macmillan, 1994.	☐
Further	Gillette, A.S. <i>Stage Scenery: its Construction and Rigging</i> , London: Harper, 1981.	☐
Further	Gillette, J. M. <i>Theatrical Design and Production</i> , New York: Mayfield, 1999.	☐
Further	Griffiths, T. R. 'The Workshop', in, <i>Stagecraft: The Complete Guide to Theatrical Practice</i> , Oxford: Phaidon, 1990, pp. 143-59.	☐
Further	Halloway, J. <i>Illustrated Theatre Production Guide</i> , Focal, 2002.	☐
Further	Hewett, C.A. <i>English Historic Carpentry</i> , London: Phillmore, 1980.	☐
Further	Hoggett, C. <i>Stagecrafts</i> , London: A & C Black, 1975.	☐
Further	Holden, A. <i>Structural Design for the Stage</i> (Boston: Focal, 1999).	☐

Further	Kenyon, W. <i>Basic Welding and Fabrication</i> , London: Longman, 1987.	☐
Further	Lord, W. 'Scenery Construction', in, <i>Stagecraft 1</i> , Colorado: Meriwether, 1991, pp. 61-68.	☐
Further	Lord, W. 'Hardware', in, <i>Stagecraft 1</i> , Colorado: Meriwether, 1991, pp. 71-72.	☐
Further	Pritchard, D. <i>Soldering, Welding, and Brazing</i> , Ramsbury: Crowood Press, 2002.	☐
Further	Maycock, F. B. <i>Technical Drawing: Books 1-5</i> , London: Heinemann, 1963.	☐
Further	Raoul, B. <i>Stock Scenery Construction</i> , Louisville: Broadway, 1990.	☐
Further	Reid, F. <i>The Staging Handbook</i> , London: A & C Black, 1978.	☐
Further	Richards, M. <i>Practical Play Production</i> , London: Evans Bros. [n.d.].	☐
Further	Ruck, J. <i>Welding Projects</i> , London: Goodheat Wilcox, 1998.	☐
Further	Sammler, B. <i>Technical Design Solutions for Theatre 1 & 2</i> Boston: Focal, 2002.	☐
Further	Stern, L. <i>Stage Management</i> , London: Alleyn & Bacon, 1995.	☐
Further	Troubridge, E. and Blaikie, T. <i>Scenic Art and Construction</i> : Ramsbury: Crowood Press, 2002.	☐
Further	Warre, M. <i>Designing and Making Stage Scenery</i> , London: Studio Vista, 1966.	☐
Further	Willacy, M. D. <i>Craft and Design in Wood 1. Materials, Constructions and Finishes</i> , London: Hutchinson, 1973.	☐
Further	Willacy, M. D. <i>Craft Design in Wood 2. Hand and Machine Tools</i> , London: Hutchinson, 1973.	☐
Website	www.abtt.org.uk	☐