

CYFEIRLYFR MODYLAU

LEFEL 4

ACADEMI LLAIS A CHELFYDDYDAU DRAMATIG CYMRU

ATHROFA GWYDDONIAETH A CHELF CYMRU

2022-2023

TUDALEN GYNNWYS

Rhif Tud

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MODYLAU	2

CYFLWYNIAD

Mae'r Cyfeiriadur Modylau hwn yn cynnwys yr holl fodylau ar gyfer Lefel 4 o fewn Academi Llais A Chelfyddydau Dramatig Cymru ym mlwyddyn academaidd 2022-2023.

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

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

MODYLAU

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 hunanfyfrio.
- 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, posteri, 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	ADPA4002
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	0	0%
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 1,000 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	ADPA4002	
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. and 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	ADPA4003
Title	Performance Class
Date	15/07/2019
Level	4
Credits	20
Pre-Requisites	

AIM(S)

- Develop the students' repertoire, performance and self-presentation skills
- Develop the students ability to critically analyse their own and others performances

LEARNING OUTCOMES

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

- Confidently present a series of songs in different styles and from a range of periods;
- Confidently present a series of monologues from a range of plays and playwrights;
- Constructively evaluate their strengths and weaknesses as actor-singers.

INDICATIVE CONTENT

- Weekly classes where each student presents a performance piece that they are working on.
- Work on a range of musical repertoire
- Work on a range of poetry and monologues from Elizabethan to Contemporary Playwrights.
- Receive weekly feedback by tutors and their peers
- Workshops on self-analysis, self-presentation and the giving and receiving of critical feedback

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Continuous assessment	Each student will be assessed on a number of short performances	70%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written	1500 Self-evaluation, research and analysis of process through ongoing and summative journal-based submission.	30%

Assessment Summary

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

READING LIST

Module Code	ADPA4003	
Module Title	Performance Class	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M. <i>Different every night</i> , Nick Hern Books. 2007	☒
Essential	Deer, J and Dal Vera, R <i>Acting in Musical Theatre a Comprehensive Course</i> : London and New York: Routledge 2008	☐
Essential	Houseman, B. <i>Finding your Voice</i> , Nick Hern Books 2002	☐
Further	Guskin, H. <i>How to Stop Acting</i> : London: Bloomsbury 2004	☐
Further	Havard. P. <i>Acting Through Song</i> . Nick Hern Book 2013	
Further	Merlin, B. <i>The Stanislavsky Toolkit</i> , Nick Hern Books. 2007	☒
Further	Meisner S. <i>Sanford Meisner On Acting</i> , Vintage Books: 1990	☒
Further	Petit. L <i>The Michael Chekhov Handbook</i> Routledge 2009	☒

Further	Kayes, G. <i>Singing and the Actor</i> . London: A&C Black, 2000.	☒
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.	☐

Cod y Modwl	ADPA4003C
Teitl	Dosbarth Perfformio
Dyddiad	15/07/2019
Lefel	4
Credydau	20
Rhagofynion	

AMCAN(ION)

- Datblygu repertoire, sgiliau perfformio a hunan-gyflwyno myfyrwyr
- Datblygu gallu myfyrwyr i ddadansoddi'n feirniadol eu perfformiadau nhw eu hunain ac eraill

DEILLIANNAU DYSGU

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

- Cyflwyno'n hyderus cyfres o ganeuon mewn gwahanol arddulliau ac o ystod o gyfnodau;
- Cyflwyno'n hyderus cyfres o fonologau o ystod o ddramâu a gan amrywiaeth o ddramodwyr;
- Gwerthuso'n adeiladol eu cryfderau a gwendidau fel cantorion-actorion.

CYNNWYS DANGOSOL

- Dosbarthiadau wythnosol lle bydd pob myfyriwr yn cyflwyno darn perfformio maent yn gweithio arno.
- Gweithio ar ystod o repertoire cerddorol
- Gweithio ar ystod o farddoniaeth a monologau o Oes Elisabeth i Ddramodwyr Cyfoes.
- Derbyn adborth wythnosol gan diwtoriaid a'u cymheiriaid
- Gweithdai ar hunan-ddadansoddi, hunan-gyflwyno a rhoi a derbyn adborth beirniadol

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	72	36%
Dysgu'n annibynnol	128	64%
Dysgu trwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1 (Ticiwch un)

- ☐ Arholiad ysgrifenedig
 ☐ Gwaith cwrs
 ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Asesiad Parhaus	Bydd pob myfyriwr yn cael ei asesu ar nifer o berfformiadau byr	70%

Elfen Asesu 2 (Ticiwch un)

- ☐ Arholiad ysgrifenedig
 ☒ Gwaith cwrs
 ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Ysgrifenedig	1500 Hunan-werthusiad, ymchwil a dadansoddiad o broses trwy gyflwyniad seiliedig ar ddyddlyfr parhaus a chrynodol.	30%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	ADPA4003C	
Teitl y Modwl	Dosbarth Perfformio	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Alfreds, M. <i>Different every night</i> , Nick Hern Books. 2007	☒
Hanfodol	Deer, J a Dal Vera, R Acting in Musical Theatre a Comprehensive Course: Llundain ac Efrog Newydd: Routledge 2008	☐
Hanfodol	Houseman, B. <i>Finding your Voice</i> , Nick Hern Books 2002	☐
Pellach	Guskin, H. How to Stop Acting: Llundain: Bloomsbury 2004	☐
Pellach	Havard. P. <i>Acting Through Song</i> . Nick Hern Book 2013	

Pellach	Merlin, B. <i>The Stanislavsky Toolkit</i> , Nick Hern Books. 2007	☒
Pellach	Meisner S. <i>Sanford Meisner On Acting</i> , Vintage Books: 1990	☒
Pellach	Petit. L <i>The Michael Chekhov Handbook</i> Routledge 2009	☒
Pellach	Kayes, G. <i>Singing and the Actor</i> . Llundain: A&C Black, 2000.	☒
Pellach	Burgess, T. <i>The Singing and Acting Handbook</i> . Llundain: Routledge, 1999.	☐
Pellach	Citron, S. <i>The Musical from Inside Out</i> . Llundain: Hodder and Stoughton, 1991.	☐

Module Code	ADPA4023
Title	Commercial Dance 1
Date	10/12/2021
Level	4
Credits	30
Pre-Requisites	None

AIM(S)

- To explore a range of styles and genres that make up professional and commercial dance.
- To gain an understanding of the stylistic and technical qualities of commercial dance forms.

LEARNING OUTCOMES

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

- Demonstrate, through application, a foundational understanding of the technical demands of the dance forms studied.
- Demonstrate through the body the rhythmic variations, dynamics and musicality of a range of commercial dance forms at a foundation level.

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Classroom assessment - 15 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4023	
Module Title	Commercial Dance 1	
Classification	Reading List entry	Electronic*
Essential	Deangelis, A. and Deangelis, G. (2017) <i>Hip-Hop Dance</i> : London: ABDO Publishing Co Huntington	☐
Essential	Cotgrove, M. (2009) <i>From Jazz Funk and Fusion to Acid Jazz: The History of the UK Jazz Dance Scene</i> Milton Keynes: Author House	☐
Essential	Hooch, D. J. (2015) <i>Street Dance: The Best Moves</i> . Cassell; 1 st ed	☒
Essential	Gorney, C. S. (2007) <i>Hip Hop Dance: Meanings and Messages</i> North Carolina: McFarland & Co	☐
Further	Sawyer, G. (2005) <i>The Performance Dictionary: A Powerhouse of Terminology for Dancers and the Entertainment Industry</i> London: Backstagecoach Productions	☐
Further	Liontos, C. (2021) <i>Finding The Right Street Dance Goals: Understanding of your Exact Street Dance Goals: Techniques to Conquer Street Dance Goals</i> . Self publication.	☐

Module Code	ADPA4024
Title	Contemporary Dance 1
Date	10/12/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To provide practical training in Contemporary techniques through developing physical awareness, musicality, rhythmic quality and co-ordination.

LEARNING OUTCOMES

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

- Demonstrate knowledge and understanding of Contemporary techniques within classwork including travelling exercises and sequences.
- Demonstrate the application of their knowledge of techniques studied to complex phrases of movement.

INDICATIVE CONTENT

- This module comprises of the components of Contemporary techniques including Cunningham and release techniques.
- The module aims to encourage students to adapt mentally and physically to the specific principles of each technique studied.
- The process of physical exploration is developed alongside the confident projection of movement material through the body and through space.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Classroom assessment - 15 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4024	
Module Title	Contemporary Dance 1	
Classification	Reading List entry	Electronic*
Essential	Clarke, M. (2020) <i>The Essential Guide to Contemporary Dance Techniques</i> . Marlborough: The Crowood Press.	☐
Essential	Tufnell, T. and Crickmay, C. (2004). <i>A Widening Field : Journeys In Body And Imagination</i> London: Dance Books	☐
Essential	Helpern, A. J. (1994) <i>The Technique of Martha Graham</i> London: Morgan & Morgan	☐
Essential	Cunningham, C. and Lesschaeve, J. (1985) <i>The Dancer and the Dance</i> London: Marion Boyars Publishers Ltd	☐

Module Code	ADPA4025
Title	Performance Project
Date	10/12/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To provide an opportunity for students to experience and take ownership of an individual role within an ensemble dance performance, drawing upon skills acquired throughout the level

LEARNING OUTCOMES

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

- Demonstrate a sophisticated understanding and awareness of the practical development and application of their 'role', in order to develop a performance which is accurate both stylistically and within the choreographer's vision.
- Deploy high level organisational and decision making skills with regard to development and rehearsal methods.
- Demonstrate the ability to work fully and independently with a choreographer and in cooperation with other company members.

INDICATIVE CONTENT

- This module will be structured around the processes of a dance production.
- The production will be directed by a guest choreographer while the module coordinator will act as a general supervisor.
- An auditions process will be held in order to allocate appropriate role/roles to students.
- The structure of the rehearsal process will reflect current professional practice. Some flexibility will be ensured in order that each student has a commensurate challenge and the assessment criteria will reflect this.
- An appropriate emphasis will be placed on developing the students' evaluation/critical thinking skills and ensuring that they have the appropriate tools to evaluate their contribution to the final work as a whole.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework	Deliver a role within a performance of 30 minutes and a supporting 1,500-word Process Journal	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4025	
Module Title	Performance Project	
Classification	Reading List entry	Electronic*
Essential	When a decision is taken on the detailed content of the module in any specific semester, a full bibliography will be given to the students at the start of the module if appropriate.	☐

Module Code	ADPB4004
Title	Dance Training 1
Date	20/08/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To provide practical training in Jazz, Ballet and Tap techniques through developing physical awareness, musicality, rhythmic quality and co-ordination.
- To provide guidance and information around the importance of nutrition and fitness and their effects on related performance practices and disciplines.

LEARNING OUTCOMES

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

- Demonstrate knowledge and understanding of Jazz technique within travelling exercises, corner work and a routine at a foundation level.
- Demonstrate knowledge and understanding of Ballet technique in Barre work and Centre work at a foundation level.
- Demonstrate knowledge and understanding of Tap technique through a series of exercises at a foundation level.
- Appraise the importance of nutrition and fitness and their effects on performance.

INDICATIVE CONTENT

- Ballet barre work and centre work will cover the following vocabulary and exercises: Pliés, Tendus, Glissés, Rond de Jambe à terre, Frappés, Fondu, Adage, Grand Battements; Centre work – Ports de Bras, Preparation for pirouettes and single pirouettes, Petit Allegro and travelling sequences.
- Tap classes will cover the following vocabulary and exercises: Single Beats – Tap, Brush, Hop, heel beats and toe beats; Compound Beats – shuffles, pick-ups, cramp rolls and basic single time step.
- Students will participate in practical Jazz dance classes focusing upon Jazz dance centre-work, travelling and corner work including Jazz Plies, Jazz Tendus, Jazz arm positions, Isolations, Kicks, Jazz pirouettes.
- The module will cover fitness and nutrition and the effect it can have on individual training and performance, health and wellbeing.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	A series of practical presentations of selected material -12 minutes	80%

Assessment Component 4

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation	5 minutes	20%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB4004	
Module Title	Dance Training 1	
Classification	Reading List entry	Electronic*
Essential	Feldman, A. (2004) <i>Inside Tap: Techniques and Improvisation for Today's Tap Dancer</i> . New Jersey, Princeton.	☐
Essential	Grieg, V. (1997) <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . New Jersey, Princeton.	☐

Essential	Ward, W. G. (1989) <i>Classical Ballet Technique</i> Gainesville, University Press of Florida.	☐
Essential	Andreu, H. (2006) <i>Dance, Movement and Nutrition: Fitness Minutes for a Healthier Life</i> . Bloomington, Author House.	☐
Further	Anderson, J. (1994) <i>Ballet and Modern Dance: A Concise History</i> New York: Dance Horizons.	☐
Further	Grant, G. (2013) <i>Technical Manual and Dictionary of Classical Ballet</i> , Create Space.	☐
Further	Guarino , L. & Oliver, W. (2015) <i>Jazz Dance: A History of the Roots and Branches</i> . Florida: University Press Florida	☐
Further	Gaynor, E. (2006) <i>The Ballet Companion: A Dancer's Guide to the Technique, Traditions and Joys of Ballet</i> . New York, Simon & Schuster.	☐
Further	Hannah, T. (2004) <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i> . Cambridge Massachusetts, Da Capo Press.	☐
Further	Valis Hill, C. (2010) <i>Tap Dancing America: A Cultural History</i> Oxford, Oxford University Press.	☒
Further	Kraft, E. & Simmel, L. (2017) <i>Nutrition for Dancers: Basics, Performance Enhancement and Practical Tips</i> . London, Routledge.	☐

Cod y Modwl	ADPB4004C
Teitl	Hyfforddiant Dawns 1
Dyddiad	20/08/2021
Lefel	4
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Darparu hyfforddiant ymarferol mewn technegau Jazz, Bale a Thap trwy ddatblygu ymwybyddiaeth gorfforol, cerddoroldeb, ansawdd rhythmig a chydysymud.
- Darparu arweiniad a gwybodaeth ynghylch pwysigrwydd maeth a ffitrwydd a'u heffaith ar ymarferion a disgyblaethau perfformio cysylltiedig

DEILLIANNAU DYSGU

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

- Dangos gwybodaeth a dealltwriaeth o dechneg Jazz o fewn ymarferion teithio, gwaith cornel a rheolwaith ar lefel sylfaen.
- Dangos gwybodaeth a dealltwriaeth o dechneg Bale mewn gwaith Barre a gwaith canol ystafell ar lefel sylfaen.
- Dangos gwybodaeth a dealltwriaeth o dechneg Tap trwy gyfres o ymarferion ar lefel sylfaen.
- Gwerthuso pwysigrwydd maeth a ffitrwydd a'u heffaith ar berfformiad.

CYNNWYS DANGOSOL

- Bydd gwaith barre bale a gwaith canol ystafell yn cwmpasu'r eirfa ac ymarferion a ganlyn: Pliés, Tendus, Glissés, Rond de Jambe à terre, Frappés, Fondu, Adage, Grand Battements; Gwaith Canol Ystafell – Ports de Bras, Paratoi ar gyfer pirouettes a pirouettes unigol, Petit Allegro a dilyniannau teithio.
- Bydd dosbarthiadau Tap yn cwmpasu'r eirfa a'r ymarferion a ganlyn: Curiadau Sengl – Tap, Brush, Hop, curiadau sawdl a churiadau blaen y troed; Curiadau Cyfansawdd – shifflau, 'pick-ups', 'cramp rolls' a cham amser sengl sylfaenol.
- Bydd myfyrwyr yn cymryd rhan mewn dosbarthiadau dawns Jazz ymarferol yn ffocysu ar waith canol ystafell dawns Jazz, teithio a gwaith cornel ystafell yn cynnwys Plies Jazz, Tendus Jazz, saffleoedd braich Jazz, Ynysiadau, Ciciau, pirouettes Jazz.
- Bydd y modwl yn cwmpasu ffitrwydd a maeth a'r effaith y gall hyn ei gael ar hyfforddiant a pherfformiad, iechyd a llesiant unigol.

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Cyfres o gyflwyniadau ymarferol o ddeunydd a ddetholir – 12 munud	80%

Elfen Asesu 4

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Cyflwyniad	5 munud	20%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB4004C	
Teitl y Modwl	Hyfforddiant Dawns 1	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Feldman, A. (2004) <i>Inside Tap: Techniques and Improvisation for Today's Tap Dancer</i> . New Jersey, Princeton.	☐
Hanfodol	Grieg, V. (1997) <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . New Jersey, Princeton.	☐
Hanfodol	Ward, W. G. (1989) <i>Classical Ballet Technique</i> Gainesville, University Press of Florida.	☐
Hanfodol	Andreu, H. (2006) <i>Dance, Movement and Nutrition: Fitness Minutes for a Healthier Life</i> . Bloomington, Author House.	☐
Pellach	Anderson, J. (1994) <i>Ballet and Modern Dance: A Concise History</i> Efrog Newydd: Dance Horizons.	☐

Pellach	Grant, G. (2013) <i>Technical Manual and Dictionary of Classical Ballet</i> , Create Space.	☐
Pellach	Guarino, L. & Oliver, W. (2015) <i>Jazz Dance: A History of the Roots and Branches</i> . Florida: University Press Florida	☐
Pellach	Gaynor, E. (2006) <i>The Ballet Companion: A Dancer's Guide to the Technique, Traditions and Joys of Ballet</i> . Efrog Newydd, Simon & Schuster.	☐
Pellach	Hannah, T. (2004) <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i> . Caergrawnt Massachusetts, Da Capo Press.	☐
Pellach	Valis Hill, C. (2010) <i>Tap Dancing America: A Cultural History</i> Rhydychen, Oxford University Press.	☐
Pellach	Kraft, E. & Simmel, L. (2017) <i>Nutrition for Dancers: Basics, Performance Enhancement and Practical Tips</i> . Llundain, Routledge.	☐

Module Code	ADPB4005
Title	Singing 1
Date	20/08/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce students to a variety of musical theatre singing styles and general music literacy.
- To introduce students to the anatomy and physiology of the singing voice and to a variety of voice techniques designed to develop vocal ability.

LEARNING OUTCOMES

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

- Understand, select, rehearse and perform an appropriate selection of solo songs that displays a knowledge of the underlying concepts of a range of genres and singing styles.
- Understand the fundamentals of vocal anatomy, and how we make the sounds, we make, both spoken and sung
- Understand new techniques and methods appropriate to stylistic requirements of specific material and the effective application of various techniques in the performance of solo songs

INDICATIVE CONTENT

- Students will be given a series of exercises to continue development of individual vocal technique.
- They will study a variety of repertoire designed to increase understanding of technique and style/genre.
- Students will learn how to source, research and rehearse material independently.
- Students will be introduced to the fundamentals of vocal anatomy, and how we make the sounds, we make, both spoken and sung
- Students will be introduced to methods/techniques designed to develop singing skills to sustain healthy practice and apply these appropriately whilst singing solo and in ensemble and choral setting.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	A series of practical presentations of selected material (10 minutes)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB4005	
Module Title	Singing 1	
Classification	Reading List entry	Electronic*
Essential	Forrest, L. A., Gates, R. & Obert, K. (2013) <i>The Owner's Manual to the Voice</i> . New York, Oxford University Press.	☐
Essential	Kayes, G. (2004) <i>Singing and the Actor</i> . London, A & C Black.	☒
Essential	Benward, B & Saker, M. (2020) <i>Music in Theory & Practice</i> . New York, McGraw Hill.	☒
Further	Dayme, M. B. (2006) <i>The Performer's Voice: Realizing your Vocal Potential</i> . London, W. W. Norton.	☒
Further	Hammond, M. (2009) <i>Thank You – That's All We Need For Today</i> . London, Faber.	☐
Further	Harvard, P. (2013) <i>Acting Through Song</i> . London, Nick Hern Books.	☒

Cod y Modwl	ADPB4005C
Teitl	Canu 1
Dyddiad	20/08/2021
Lefel	4
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Cyflwyno myfyrwyr i amrywiaeth o arddulliau canu theatr gerddorol a llythrennedd cerddorol cyffredinol
- Cyflwyno myfyrwyr i anatomi a ffisioleg y llais canu ac i amrywiaeth o dechnegau llais a gynlluniwyd i ddatblygu gallu lleisiol.

DEILLIANNAU DYSGU

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

- Deall, dethol, ymarfer a pherfformio detholiad addas o unawdau sy'n dangos gwybodaeth o gysyniadau sylfaenol ystod o genres ac arddulliau canu.
- Deall hanfodion anatomi lleisiol, a sut rydym yn gwneud y synau a wnawn, wrth siarad ac wrth ganu
- Deall technegau ac arddulliau newydd addas i ofynion arddulliadol deunydd penodol a chymhwyso gwahano dechnegau'r effeithiol wrth berfformio unawdau

CYNNWYS DANGOSOL

- Rhoddir cyfres o ymarferion i fyfyrwyr i barhau i ddatblygu techneg lleisiol unigol.
- Byddant yn astudio amrywiaeth o repertoire wedi'i gynllunio i gynyddu dealltwriaeth o dechneg ac arddull/genre.
- Bydd myfyrwyr yn dysgu sut i ddod o hyd i, ymchwilio ac ymarfer deunydd yn annibynnol.
- Caiff myfyrwyr eu cyflwyno i hanfodion anatomi lleisiol, a sut rydym yn gwneud y synau hynny, wrth siarad ac wrth ganu
- Caiff myfyrwyr eu cyflwyno i arddulliau/technegau a gynlluniwyd i ddatblygu sgiliau canu i gynnal ymarfer iach a chymhwyso'r rhain yn briodol wrth ganu unawd ac mewn ensembles a chorau.

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Aseu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull aseu	Maint	Pwysiad
Ymarferol	Cyfes o gyflwyniadau ymarferol o ddeunydd wedi'i ddethol (10 munud)	100%

Crynodeb o'r Aseiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB4005C	
Teitl y Modwl	Canu 1	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Forrest, L. A., Gates, R. & Obert, K. (2013) <i>The Owner's Manual to the Voice</i> . Efrog Newydd, Oxford University Press.	☐
Hanfodol	Kayes, G. (2004) <i>Singing and the Actor</i> . Llundain, A & C Black.	☒
Hanfodol	Benward, B & Saker, M. (2020) <i>Music in Theory & Practice</i> . Efrog Newydd, McGraw Hill.	☒
Pellach	Dayme, M. B. (2006) <i>The Performer's Voice: Realizing your Vocal Potential</i> . Llundain, W. W. Norton.	☒
Pellach	Hammond, M. (2009) <i>Thank You – That's All We Need For Today</i> . Llundain, Faber.	☐
Pellach	Harvard, P. (2013) <i>Acting Through Song</i> . Llundain, Nick Hern Books.	☒

Module Code	ADPB4006
Title	Acting
Date	20/08/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop students' abilities as actors to analyse text as part of a rehearsal process
- To develop the students acting skills and character development

LEARNING OUTCOMES

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

- Employ strategies to prepare script for effective rehearsal:
- Exhibit an understanding of the connection between thinking, breathing, emotional release and text
- Apply practical and theoretical approaches to an actor's development of a character;
- Apply acting skills derived from naturalistic approaches to performance.

INDICATIVE CONTENT

- Performance approaches, such as those of Uta Hagan and Sanford Meisner, will be drawn upon to offer insights into practical techniques of rehearsal in order to develop an authentic response in performance
- An introduction to Stanislavski's system and the key practitioners who have interpreted his work such as: Uta Hagen and Bella Merlin.
- Practical exploration of the fundamental techniques required in research and analysis of text from an actor's point of view.
- Through practical sessions, the student will develop confidence as an actor and learn about the connection between thinking, breathing, emotion and text.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam
 ☒ Coursework
 ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio - to include a series of practical presentations of selected material Supported by 1600 words Research and analysis of process through ongoing journal-based submission and a 5min seminar presentation.	4 - 6 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB4006	
Module Title	Acting	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M. (2007) <i>Different Every Night</i> . London, Nick Hern Books.	☒
Essential	Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i> . London, Nick Hern Books	☒
Further	Benedetti, J. (2004) <i>Stanislavski: An Introduction</i> . London, Routledge.	☒
Further	Rushe, S. (2019) <i>The Michael Chekhov Acting Technique: A Practitioner's Guide</i> . London, Bloomsbury Methuen.	☐
Further	Esper, W. (2009) <i>The Actor's Art and Craft</i> . New York, Anchor.	☐
Further	Merlin, B. (2003) <i>Konstantin Stanislavski</i> . London, Routledge.	☒
Further	Silverberg, L. (1998) <i>The Sanford Meisner Approach: Tackling the Text</i> . New Hampshire, Smith & Kraus.	☐
Further	Silverberg, L. (1998) <i>The Sanford Meisner Approach: An Actor's Workbook</i> . New York, Smith & Kraus.	☐

Cod y Modwl	ADPB4006C
Teitl	Actio
Dyddiad	20/08/2021
Lefel	4
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Datblygu gallu myfyrwyr fel actorion i ddadansoddi testun yn rhan o'r broses ymarfer
- Datblygu sgiliau actio'r myfyrwyr a datblygiad cymeriadau

DEILLIANNAU DYSGU

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

- Defnyddio strategaethau i baratoi sgript ar gyfer ymarfer effeithiol:
- Dangos dealltwriaeth o'r cysylltiad rhwng meddwl, anadlu, rhyddhad emosiynol a thestun
- Cymhwyso ymagweddau ymarferol a damcaniaethol i ddatblygiad actor o gymeriad;
- Cymhwyso sgiliau actio a geir drwy ymagweddau naturiolaid at berfformiad.

CYNNWYS DANGOSOL

- Ymagweddau perfformio, fel rhai Uta Hagen a Sanfod Meisner, yn cael eu defnyddio i gynnig mewnwelediad i dechnegau ymarferol ymarfer er mwyn datblygu ymateb dilys wrth berfformio
- Cyflwyniad i system Stanislavski a'r ymarferwyr allweddol sydd wedi dehongli ei waith fel: Uta Hagen a Bella Merlin.
- Archwiliad ymarferol o'r technegau hanfodol sydd eu hangen wrth ymchwilio a dadansoddi testun o safbwynt actor.
- Trwy sesiynau ymarferol, bydd y myfyriwr yn datblygu hyder fel actor a dysgu am y cysylltiad rhwng meddwl, anadlu, emosiwn a thestun.

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau	0	0%
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio – i gynnwys cyfres o gyflwyniadau ymarferol o ddeunydd a ddetholir wedi'i gefnogi gan 1600 o eiriau Ymchwil a dadansoddiad o broses trwy gyflwyniad seiliedig ar ddyddlyfr parhaus a chyflwyniad seminar 5 munud.	4 – 6 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB4006C	
Teitl y Modwl	Actio	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Alfreds, M. (2007) <i>Different Every Night</i> . Llundain, Nick Hern Books.	☒
Hanfodol	Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i> . Llundain, Nick Hern Books	☒
Pellach	Benedetti, J. (2004) <i>Stanislavski: An Introduction</i> . Llundain, Routledge.	☒
Pellach	Rushe, S. (2019) <i>The Michael Chekhov Acting Technique: A Practitioner's Guide</i> . Llundain, Bloomsbury Methuen.	☐
Pellach	Esper, W. (2009) <i>The Actor's Art and Craft</i> . Efrog Newydd, Anchor.	☐
Pellach	Merlin, B. (2003) <i>Konstantin Stanislavski</i> . Llundain, Routledge.	☒
Pellach	Silverberg, L. (1998) <i>The Sanford Meisner Approach: Tackling the Text</i> . New Hampshire, Smith & Kraus.	☐
Pellach	Silverberg, L. (1998) <i>The Sanford Meisner Approach: An Actor's Workbook</i> . Efrog Newydd, Smith & Kraus.	☐

Module Code	ADPB4007
Title	Theatre Laboratory
Date	20/08/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- An opportunity for students to explore, analyse, rehearse and perform a range of theatre styles.
- Broaden students' understanding of the history of theatre

LEARNING OUTCOMES

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

- Demonstrate their understanding of a wide range of theatre styles / techniques
- Research and reflect on the work of a number of playwrights, composers, librettists and producers
- Demonstrate an awareness of the history and development of Musical Theatre from Greek theatre to present day

INDICATIVE CONTENT

- Students will take part in workshops and lectures introducing a number of theatre styles/genres
- Students will be equipped with basic skills to enable them to analyse the texts and understand the vision of the playwright/composer/librettist
- A series of lectures will provide an introduction to the history and development of the theatre which will support the practical work undertaken.
- Students are expected to attend professional performances regularly to extend their understanding beyond the classroom

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio - to include a series of practical presentations of selected material supported by 1,600 words Research and analysis of process through ongoing journal-based submission and a 5 minute seminar presentation	4 - 6 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB4007	
Module Title	Theatre Laboratory	
Category	Reading List Item	Electronic*
Essential	O'Brian, N. & Sutton, A. (2019) <i>Theatre in Practice – A Student's Handbook</i> . London, Routledge.	☐
Essential	Kenrick, J. (2017) <i>Musical Theatre: A History</i> . London, Bloomsbury.	☒
Essential	Mitter, S. (1992) <i>Systems of Rehearsal - Stanislavsky, Brecht, Grotowski and Brook</i> . London, Routledge.	☐
Further	Zarrilli, P. B et al. (2006) <i>Theatre Histories - An Introduction</i> . London, Routledge.	☒
Further	Esslin, M. (2014) <i>The Theatre of the Absurd</i> . London, Bloomsbury.	☐
Further	Graham, S. (2014) <i>The Frantic Assembly Book of Devising Theatre</i> . London, Routledge.	☐
Further	Unwin, S. (2014) <i>The Complete Brecht Toolkit</i> . London, Nick Hern Books.	☐
Further	Sierz, A. (2001) <i>In-Yer-Face Theatre – British Drama Today</i> . London, Faber & Faber.	☐
Further	Batty, M. (2005) <i>About Pinter – The Playwright and The Work</i> . London, Faber & Faber.	☐
Further	Meyer, M. (1971) <i>Ibsen - a Biography</i> . London, Doubleday.	☐

Cod y Modwl	ADPB4007C
Teitl	Labordy Theatr
Dyddiad	20/08/2021
Lefel	4
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Cyfle i fyfyrwyr archwilio, dadansoddi, ymarfer a pherfformio ystod o arddulliau theatr.
- Ymestyn dealltwriaeth myfyrwyr o hanes theatr

DEILLIANNAU DYSGU

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

- Arddangos eu dealltwriaeth o ystod eang o arddulliau / dechnegau theatr
- Ymchwilio ac adfyfrio ar waith nifer o ddramodwyr, cyfansoddwyr, libretwyr a chynhyrchwyr
- Arddangos ymwybyddiaeth o hanes a datblygiad Theatr Gerddorol o theatr Roegaid i'r presennol

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn cymryd rhan mewn gweithdai a darlithoedd yn cyflwyno nifer o arddulliau/genres theatr
- Bydd myfyrwyr yn dysgu'r sgiliau sylfaenol i'w galluogi i ddadansoddi'r testunau a deall gweledigaeth y dramodydd/cyfansoddwr/libretydd
- Bydd cyfres o ddarlithwyr yn darparu cyflwyniad i hanes a datblygiad theatr a fydd yn cefnogi'r gwaith ymarferol a wneir.
- Disgwylir i fyfyrwyr fynychu perfformiadau proffesiynol yn rheolaidd i ymestyn eu dealltwriaeth tu hwnt i'r ystafell ddosbarth

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	72	36%
Dysgu'n annibynnol	128	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio – i gynnwys cyfres o gyflwyniadau ymarferol o ddeunydd a ddewiswyd wedi'i gefnogi gan 1,600 o eiriau Ymchwil a dadansoddiad o broses trwy gyflwyniad seiliedig ar ddyddlyfr parhaus a chyflwyniad seminar 5 munud.	4 – 6 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB4007C	
Teitl y Modwl	Labordy Theatr	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	O'Brian, N. & Sutton, A. (2019) <i>Theatre in Practice – A Student's Handbook</i> . Llundain, Routledge.	☐
Hanfodol	Kenrick, J. (2017) <i>Musical Theatre: A History</i> . Llundain, Bloomsbury.	☒
Hanfodol	Mitter, S. (1992) <i>Systems of Rehearsal - Stanislavsky, Brecht, Grotowski and Brook</i> . Llundain, Routledge.	☐
Pellach	Zarrilli, P. B et al. (2006) <i>Theatre Histories - An Introduction</i> . Llundain, Routledge.	☒
Pellach	Esslin, M. (2014) <i>The Theatre of the Absurd</i> . Llundain, Bloomsbury.	☐
Pellach	Graham, S. (2014) <i>The Frantic Assembly Book of Devising Theatre</i> . Llundain, Routledge.	☐
Pellach	Unwin, S. (2014) <i>The Complete Brecht Toolkit</i> . Llundain, Nick Hern Books.	☐
Pellach	Sierz, A. (2001) <i>In-Yer-Face Theatre – British Drama Today</i> . Llundain, Faber & Faber.	☐
Pellach	Batty, M. (2005) <i>About Pinter – The Playwright and The Work</i> . Llundain, Faber & Faber.	☐
Pellach	Meyer, M. (1971) <i>Ibsen - a Biography</i> . Llundain, Doubleday.	

Module Code	ADPA4022
Title	Acting Class
Date	10/12/2021
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- To develop the students' acting skills and character development

LEARNING OUTCOMES

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

- Exhibit an understanding of how to create a character based on the given circumstances
- Apply acting skills derived from naturalistic approaches to performance.

INDICATIVE CONTENT

- Performance approaches, such as those of Uta Hagan and Sanford Meisner, will be drawn upon to offer insights into practical techniques of rehearsal in order to develop an authentic response in performance
- An introduction to Stanislavski's system and the key practitioners who have interpreted his work such as: Uta Hagen and Bella Merlin.
- Practical exploration of the fundamental techniques required in research and analysis of text from an actor's point of view.
- Through practical sessions, the student will develop confidence as an actor and learn about the psycho-physical connection between the mind and the body.
- By working as part of an ensemble, the student will learn essential technical vocabulary, listening skills and the importance of attention.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	A series of evaluative, formative and summative practical presentations of selected material.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4022	
Module Title	Acting Class	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M. (2007) <i>Different Every Night</i> London: Nick Hern Books	☒
Essential	Merlin, B. (2007) <i>The Stanislavsky Toolkit</i> London: Nick Hern Books	☒
Further	Benedetti, J. (2004) <i>Stanislavski: An Introduction</i> London: Routledge (ebook)	☒
Further	Rushe, S: (2019) <i>The Michael Chekhov Acting Technique: A Practitioners Guide</i> :London: Bloomsbury Methuen	☐
Further	Esper, W. (2009) <i>The Actor's Art and Craft</i> New York: Anchor	☐
Further	Merlin, B. (2003) <i>Konstantin Stanislavski</i> London: Routledge (e-book)	☒
Further	Silverberg, L. (1998) <i>The Sanford Meisner Approach: Tackling the Text</i> New Hampshire: Smith and Kraus,	☐
Further	Silverberg, L. (198) <i>The Sanford Meisner Approach: An Actor's Workbook</i> New York: Smith & Kraus	☐

Module Code	ADPA4013
Title	General Musicianship and Studio Techniques
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce the principles of music theory, and consider how we can analyse and contextualise music, in order to develop the students understanding of musical content and structure.
- To develop an understanding of the principles and practices of studio working from both the studio and the control room as well as location recording.

LEARNING OUTCOMES

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

- Demonstrate the ability to recognise and use essential components of a musical language (intervals, rhythms, modes, metres, timbre, texture, instrumentation).
- Demonstrate understanding of the application and operation of sound technology in a studio context.
- Demonstrate an understanding of the relationships between practice and theory in music.

INDICATIVE CONTENT

- A lecture series will focus on the fundamental principles of music theory, developing understanding of form/structure, melody, rhythm and harmonic context.
- The stylistic scope of the material covered in the module is wide ranging and the approach to facilitating learning will be from the perspective of applied musicianship.
- Students will acquaint themselves with various forms of music studio as a performer (recording artist) and within the control room (producer/engineer).
- A grounding in the use of Sibelius notation software will be provided as well as recording/sequencing software such as the Apple Logic DAW.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Music Theory Electronic Test	1 Hour	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Studio Recording	Appropriate to the discipline	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4013	
Module Title	General Musicianship and Studio Techniques	
Classification	Reading List entry	Electronic*
Essential	White, P.F. (2000). <i>Basic live sound</i> . London: Sanctuary.	☐
Essential	English, G. (2014). <i>Logic pro X for dummies</i> . United States: John Wiley & Sons.	☐
Further	Meyer, L. (1994). <i>Music, The Arts, And Ideas. Patterns and Predictions in Twentieth-Century Culture. With a new postlude</i> . Chicago: University of Chicago Press.	☐
Further	Burkholder, J.P., Grout, D. J., Palisca, C.V. <i>A History of Western Music. Ninth Edition</i> . New York: W. W. Norton & Company	☐
Further	Cleland, K. (2010). <i>Developing Musicianship Through Aural Skills: A Holistic Approach to Sight Singing and Ear Training</i> . Abingdon: Routledge.	☐
Further	Butterworth, A. (1999). <i>Harmony in Practice</i> . Oxford: Oxford University Press.	☐

Further	Hosken, D. (2014). <i>An introduction to music technology</i> . 2nd edn. London: Taylor & Francis.	☐
Further	Trubitt, R. & Trubitt, D. (2000). <i>Live sound for musicians</i> . Milwaukee: Hal Leonoard.	☐

Module Code	ADPA4014
Title	Performance Project 1
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To engage in production of a large scale performance project.
- To prepare for a performance and deliver to a public audience.

LEARNING OUTCOMES

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

- Demonstrate the ability to collaborate in music-making to realise a large scale performance project.
- Demonstrate in-depth knowledge and understanding of a body of music and of the repertoires, texts, resources and concepts associated with it.
- Demonstrate an awareness of different professional and cultural contexts.

INDICATIVE CONTENT

- Students will take part in the production of a performance.
- Practical sessions with professional tutors will aid the creation, development and rehearsal of the performance piece.
- Students will work collaboratively in workshops and masterclass sessions with tutors and peers developing solo and ensemble aspects of the project ready for delivery to a public audience.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Approximately 45 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4014	
Module Title	Performance Project 1	
Classification	Reading List entry	Electronic*
Essential	Kayes, G. (2004) <i>Singing and the Actor</i> , London: A & C Black.	☒
Essential	Hammond, M. (2009) <i>Thank you – that's all we need for today</i> , London: Faber.	☐
Essential	Fischer, J. & Carrell, S. (2017). <i>The Actors Life, A Survival Guide</i> . Dallas, TX: BenBella Books.	☐
Further	Gagne, J. (2012). <i>Your Singing Voice: Contemporary Techniques, Expression & Spirit</i> . US: Berklee Press.	☐
Further	Sadolin, C. (2013). <i>Catherine Sadolin: Complete Vocal Technique</i> . Denmark: Shout Publications.	☐
Further	Ostwald, D. (2005) <i>Acting for Singers: Creating Believable Singing Characters</i> . Oxford: Oxford University Press.	☐

Module Code	ADPA4015
Title	Repertoire and Style 1
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To contextualise practice within the wider repertoires of the area of study.
- To provide a foundation for study of the various repertoires within the study area and the elements that contribute to understanding and working within it in performance

LEARNING OUTCOMES

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

- Demonstrate the ability to recognise and use essential components of a musical language (intervals, rhythms, modes, metres, timbre, texture, instrumentation).
- Demonstrate understanding of the application of vocal technique within a range of repertoire.
- Produce stylistically appropriate performances that take into consideration the histories and traditions of performance practice.

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	2 Pieces of music	60%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Case Study	Equivalent to 1600 words	40%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4015	
Module Title	Repertoire and Style 1	
Classification	Reading List entry	Electronic*
Essential	Celletti, R. (1991). <i>A History of Bel Canto</i> . Gloucester: Clarendon Press.	☐
Essential	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition</i> . Wisconsin: Hal Leonard Corporation.	☐
Essential	Soto-Morettini, D. (2006). <i>Popular Singing: A Practical Guide to: Pop, Jazz, Blues, Rock, Country and Gospel</i> . UK: A & C Black.	☐
Further	Taruskin, R. & Gibbs, C. <i>Oxford History of Western Music</i> . Oxford: Oxford University Press, 2012	☐
Further	Singer, M. <i>An Interpretive Guide to Operatic Arias: A Handbook for Singers, Coaches, Teachers and Students</i> . Pennsylvania: Pennsylvania State University Press, 1983	☐
Further	Peckham, A. (2005). <i>Vocal Workouts for the Contemporary Singer</i> . US: Hal Leonard Corporation.	☐
Further	Hoch, M. (2018). <i>So You Want to Sing CCM (Contemporary Commercial Music): A Guide for Performers</i> . Lanham, MD, United States: Rowman & Littlefield.	☒

Module Code	ADPA4016
Title	Vocal Technique 1
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce the constituent elements of vocal technique including self-critical analysis and personal practice regime.
- To equip students with technical confidence and freedom in performance.

LEARNING OUTCOMES

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

- Demonstrate the ability to organise and manage a daily personal vocal regime, keeping a record of developments and consequences of the practice effectively.
- Demonstrate a secure vocal technique.
- Demonstrate an understanding of technical analysis in personal and peer performances.

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance (Technical Assessment)	Approximately 5 minutes	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation	10-15 minutes	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4016	
Module Title	Vocal Technique 1	
Classification	Reading List entry	Electronic*
Essential	Davies, G & Jahn, A. (2004). <i>Care of the Professional Voice: A guide to Voice Management for Singers, Actors and Professional Voice Users</i> . Second Edition. London: A&C Black Publishers Ltd.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐
Essential	Lehmann, L <i>How to Sing</i> Revised edition. London: Macmillan & Co. 1914	☐
Further	Marafioti, P <i>Caruso's Method of Voice Production: The Scientific Culture of the Voice</i> . London: D. Appleton and Company 1927	☐
Further	Herbert-Caesari, E. <i>Voice of the Mind</i> London: Robert Hale Ltd, 1951	☐
Further	Hemsley, T. <i>Singing and Imagination: A human approach to a great musical tradition</i> . Oxford: Oxford University, 1998	☐
Further	Soto-Morettini, D. (2006). <i>Popular Singing: A Practical Guide to: Pop, Jazz, Blues, Rock, Country and Gospel</i> . London: A & C Black.	☐
Further	Herbert-Caesari, E. (2007). <i>Vocal Truths – Some of the things I teach</i> . London: Travis & Emery Bookshop Ltd.	☐

Module Code	ADPA4022
Title	Acting Class
Date	10/12/2021
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- To develop the students' acting skills and character development

LEARNING OUTCOMES

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

- Exhibit an understanding of how to create a character based on the given circumstances
- Apply acting skills derived from naturalistic approaches to performance.

INDICATIVE CONTENT

- Performance approaches, such as those of Uta Hagen and Sanford Meisner, will be drawn upon to offer insights into practical techniques of rehearsal in order to develop an authentic response in performance
- An introduction to Stanislavski's system and the key practitioners who have interpreted his work such as: Uta Hagen and Bella Merlin.
- Practical exploration of the fundamental techniques required in research and analysis of text from an actor's point of view.
- Through practical sessions, the student will develop confidence as an actor and learn about the psycho-physical connection between the mind and the body.
- By working as part of an ensemble, the student will learn essential technical vocabulary, listening skills and the importance of attention.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	A series of evaluative, formative and summative practical presentations of selected material.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4022	
Module Title	Acting Class	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M. (2007) <i>Different Every Night</i> London: Nick Hern Books	☒
Essential	Merlin, B. (2007) <i>The Stanislavsky Toolkit</i> London: Nick Hern Books	☒
Further	Benedetti, J. (2004) <i>Stanislavski: An Introduction</i> London: Routledge (ebook)	☒
Further	Rushe, S: (2019) <i>The Michael Chekhov Acting Technique: A Practitioners Guide</i> :London: Bloomsbury Methuen	☐
Further	Esper, W. (2009) <i>The Actor's Art and Craft</i> New York: Anchor	☐
Further	Merlin, B. (2003) <i>Konstantin Stanislavski</i> London: Routledge (e-book)	☒
Further	Silverberg, L. (1998) <i>The Sanford Meisner Approach: Tackling the Text</i> New Hampshire: Smith and Kraus,	☐
Further	Silverberg, L. (198) <i>The Sanford Meisner Approach: An Actor's Workbook</i> New York: Smith & Kraus	☐