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

MODULE DIRECTORY

LEVEL 4

SCHOOL OF DESIGN & PERFORMING INDUSTRIES

FACULTY OF SCIENCE AND ART

2026-2027

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INTRODUCTION

This Module Directory includes all the modules for Level 4 within the School of Design & Performing Industries in the academic year 2026-2027.

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 School/Faculty. 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 Faculty 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	**ACHA4004**
Title	**Vehicle Technology**
Date	**12/07/2024**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To allow the student to acquire knowledge of a range of Automotive powertrain, suspension, control and chassis systems through lectures and practical investigations

LEARNING OUTCOMES

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

- Show a detailed knowledge and understanding of the underlying principles of engine and vehicle technologies and practices for analysis of powertrain and chassis systems in automotive applications

- demonstrate subject specific practical and cognitive skills applied to an automotive problem, obtaining and interpreting data in a laboratory environment and drawing relevant conclusions

INDICATIVE CONTENT

- Tyre construction and performance

- Tyre slip angles

- Car suspension systems design parameters, geometries and performance characteristics

- Vehicle suspension as a kinematic system

- Load transfer under longitudinal and lateral acceleration

- Steering & Braking systems

- Basic aerodynamic principles

- Engine design features

- Engine types and operation

- Cylinder head flow characteristics

- Dynamometer testing

- Measurement of vehicle suspension systems

- Transmission specification using numerical techniques

- Chassis design features
- Chassis construction techniques
- Manufacturing techniques

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 technical report	2000 words	50%

AHEP3 Version 3 outcomes to be met in this assessment
SM1b, P1, P3

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Practical work	2 Hours Laboratory Based Assessment	50%

AHEP3 Version 3 outcomes to be met in this assessment
SM1b, P1, P3

Assessment Summary

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

AHEP3 Version 3 outcomes to be met:
SM1b, P1, P3

INDICATIVE READING LIST

Module Code	**ACHA4004**	
Module Title	**Vehicle Technology**	
Classification	**Reading List entry**	**Electronic***
Essential	Stone, R., Introduction to Internal Combustion Engines (Macmillan, 1999)	☐
Essential	Hillier, V., and Coombes, P., Fundamentals of Motor Vehicle Technology (Stanley Thornes, 2004)	☐
Essential	Schüetz, T. (2016). Aerodynamics of road vehicles (Fifth ed.).	☐
Further	Barnard, R. (2001). Road vehicle aerodynamic design: An introduction (2nd ed.). St Albans: Mechaero.	☐
Further	Heywood, J., Internal Combustion Engine Fundamentals (McGraw Hill, 1989)	☐
Further	Pacejka, H. (2006). *Tyre and vehicle dynamics* (2Rev e. ed.). Oxford: Butterworth-Heinemann.	☐
Further	Smith, C. (1978). Tune to win. Fallbrook, Calif.: Aero.	☐
Further	SAE Mobilus (SAE Journal Papers)	☒

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) *Adobe Photoshop Classroom in a Book*. Adobe.	☐
Essential	Alias Learning Tools (2006) *Learning Design with Alias Studio Tools*. John Wiley & Sons.	☐
Further	Design Studio Press, Scott Robertson (2013) *How to draw: Drawing and Sketching Objects and Environments*	☐
Further	Macey, S (2014) *H POINT* 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*) Masters of Car Design*, White Star	☐
Essential	Taylor,T, Berghoff, K& Hallett, L. (2006*) How to Draw Cars Like a Pro.* Motorbooks International	☐
Essential	Trudeau. N. (1995) *Professional Modelmaking*. Phaidon Press	☐
Further	Belker, H. (2004*) Introduction to Car Design and Drawing* (DVD). The Gnomon Workshop	☐
Further	Eissen, K,Steur, R. (2011) *Sketching: The Basics*. Bis Publishers	☐
Further	Robertson, S. (2004) *Basic Perspective Form Drawing* (DVD). The Gnomon Workshop	☐
Further	Robertson, S. (2004) *How to Draw Cars* (DVD). The Gnomon Workshop	☐
Further	http://www.carbodydesign.com	☒

Cod y Modwl	**ACHA4014C**
Teitl	**Technegau Dylunio Modurol 1**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Cyflwyno'r myfyriwr i'r broses o ddylunio cerbydau a datblygu sgiliau lluniadu, modelu a dylunio craidd ar gyfer datblygu dylunio'n effeithiol a chyfathrebu.

DEILLIANNAU DYSGU

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

- Datblygu a phortreadu dyluniadau cerbydau yn effeithiol gan ddefnyddio ystod o dechnegau braslunio llawrydd.

- Symud o gwmpas gweithdai'n ddiogel a defnyddio offer llaw a pheiriannau i greu modelau.

CYNNWYS DANGOSOL

- Braslunio,

- Lluniadu drwy Arsylwi,

- Golygon orthograffig,

- Persbectif,

- Cyfathrebu Graffigol

- Technegau Cyflwyno Gweledol,

- Sgiliau crefft law sylfaenol,

- Defnyddio peiriannau'n ddiogel,

- Iechyd a Diogelwch,

- Dynodi Deunyddiau,

- Dewis Deunyddiau,

- Triniaethau a Gorffeniadau,

- Gweithio ag Amrywiaeth o Ddeunyddiau,

- Cyflwyniad i Fodelu Clai Modurol

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau	0	0%
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)
☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio	Dwy elfen, cyfwerth â 1500 o eiriau	50%

Elfen Asesu 2
(Ticiwch un)
☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio	Dwy elfen, cyfwerth â 1500 o eiriau	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ACHA4014C**	
Teitl y Modwl	**Technegau Dylunio Modurol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Edsall, L. (2008*) Masters of Car Design*, White Star	☐
Hanfodol	Taylor,T, Berghoff, K& Hallett, L. (2006*) How to Draw Cars Like a Pro.* Motorbooks International	☐
Hanfodol	Trudeau. N. (1995) *Professional Modelmaking*. Phaidon Press	☐
Pellach	Belker, H. (2004*) Introduction to Car Design and Drawing* (DVD). The Gnomon Workshop	☐
Pellach	Eissen, K,Steur, R. (2011) *Sketching: The Basics*. Bis Publishers	☐
Pellach	Robertson, S. (2004) *Basic Perspective Form Drawing* (DVD). The Gnomon Workshop	☐
Pellach	Robertson, S. (2004) *How to Draw Cars* (DVD). The Gnomon Workshop	☐
Pellach	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) *Car Design & Presentation* (DVD). The Gnomon Workshop	☒
Essential	Edsall, L. (2008) *Masters of Car Design*. White Star	☐
Essential	Lewin, T. (2003) ***How to Design Cars Like a Pro***. Motorbooks	☐
Further	Belker, H. (2004) *Introduction to Car Design and Drawing* (DVD). The Gnomon Workshop	☒
Further	Eissen, K,Steur, R. (2011) *Sketching: The Basics*. Bis Publishers	☐
Further	Robertson, S. (2004) *How to Draw Cars* (DVD) The Gnomon Workshop	☒
Further	http://www.cardesignnews.com/	☒
Further	http://www.carbodydesign.com/	☒

Cod y Modwl	**ACHA4015C**
Teitl	**Technegau Dylunio Modurol 2**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Sefydlu'r sgiliau sylfaenol ar gyfer dylunio ymarferol ac ymchwil sydd eu hangen wrth synio am brosiectau dylunio a'u gweithredu ym maes dylunio cerbydau.

DEILLIANNAU DYSGU

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

- Cyflawni prosiectau dylunio gan barchu'r berthynas rhwng brand a chynnyrch, a datblygu dyluniad drwy ymchwil sy'n ysbrydoli.

- Arddangos sgiliau a gwybodaeth briodol er mwyn cyflawni a chyflwyno ateb yn llwyddiannus ar gyfer briff dylunio penodol.

CYNNWYS DANGOSOL

- Proses dylunio modurol

- Cyflawni prosiect dylunio.

- Ymchwil a dadansoddi.

- Dynodi Ethos a DNA Brandiau Modurol.

- Cael ysbrydoliaeth.

- Creu syniadau dylunio.

- Damcaniaeth Tonau a Lliw.

- Cyfuno a gwerthuso syniadau cychwynnol.

- Datblygu'r cynnig terfynol.

- Gwireddu.

Dyraniad Amser Astudio

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

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau	0	0%
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

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

Dull asesu	Maint	Pwysiad
Portffolio	Dwy elfen, cyfwerth â 1500 o eiriau	50%

Elfen Asesu 2
(Ticiwch un)

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

Dull asesu	Maint	Pwysiad
Portffolio	Dwy elfen, cyfwerth â 1500 o eiriau	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ACHA4015C**	
Teitl y Modwl	**Technegau Dylunio Modurol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Belker, H. (2006) *Car Design & Presentation* (DVD). The Gnomon Workshop	☒
Hanfodol	Edsall, L. (2008) *Masters of Car Design*. White Star	☐
Hanfodol	Lewin, T. (2003) ***How to Design Cars Like a Pro***. Motorbooks	☐
Pellach	Belker, H. (2004) *Introduction to Car Design and Drawing* (DVD). The Gnomon Workshop	☒
Pellach	Eissen, K,Steur, R. (2011) *Sketching: The Basics*. Bis Publishers	☐
Pellach	Robertson, S. (2004) *How to Draw Cars* (DVD) The Gnomon Workshop	☒
Pellach	http://www.cardesignnews.com/	☒
Pellach	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) *Digital transformation: survive and thrive in an era of mass extinction*. New York: RosettaBooks.	☐
Essential	Stickdorn, M. & Schneider, J. (2011) *This is service design thinking: basics, tools, cases.* The Netherlands: BIS Publishers	☐

Essential	Echavarria, M., 2015. *Enabling Collaboration*. 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) *Getting to yes: Negotiating agreement without giving in.* 3rd edn. New York: Penguin.	☐
Further	Harari, Y. N. (2018) *21 Lessons for the 21st Century.* 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) *The Study Skills Handbook.* 5th edn. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) *Cite Them Right: the essential referencing guide.* 11th edn. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒
Further	Hopkins, D. and Reid, T., 2018. *The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University*. London: Sage	☐

Further	Osmond, A., 2016. *Academic Writing and Grammar for Students* 2nd edn. London: SAGE.	☒

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

Module Code	ADDA4022
Title	Ways of Thinking
Date	27/02/2023
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
Assignment	1500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4022**	
Module Title	**Ways of Thinking**	
Classification	**Reading List Entry**	**Electronig ***
Essential	Barthes, R. (1997) *Death of the Author in Image, Music, Text*. London: Fontana Press.	☐
Essential	Benjamin, W. (1935) *The work of Art in the Age of Mechanical Reproduction.* In: Illuminations, edited by Hannah Arendt, translated by Harry Zohn, from the 1935 essay. New York: Schocken Books.	☐
Essential	Berger, J. (1972) *Ways of Seeing.* London: Penguin	☐
Essential	Debord, G. (1967) *Society of the Spectacle*. London: Rebel Books	☐
Essential	Fontcuberta, J. (2014) *Pandora's Camera.* London: Mack Books	☐
Further	Barry, P (2017) *Beginning Theory: An Introduction to Literary and Cultural Theory*, Sections on Postmodernism.	☐
Further	Sharples, I. (1998) *How We Write: Writing as Creative Design.* London: Routledge.	☐
Further	Tonfini, G. (2000), *Writing as a Visual Art*. Abridged by James Richardson. Exeter: The Scarecrow Press.	☐
Further	Williams, R (2014) *Keywords A Vocabulary of Culture and Society.* London: Fourth Estate.	☐
Further	Szeman & Kaposy. (2010) *Cultural Theory: An Anthology.* Oxford: Wiley-Blackwell	☐
Further	The Journal of Writing in Creative Practice	☒
Further	Photography & Culture Journal	☐
Further	Visual Communication Journal	☐

Cod y Modwl	**ADDA4022C**
Teitl	**Ffyrdd o Feddwl**
Dyddiad	**27/02/2023**
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 academaidd a defnyddio confensiynau dyfynnu a chyfeirnodi priodol.

CYNNWYS DANGOSOL

- Damcaniaethwyr ac ymarferwyr y 19eg ganrif a'r 20fed ganrif.

- Damcaniaethwyr ac ymarferwyr yr 21ain 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
Aseiniad	1500 o eiriau neu gyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA4022C**	
Teitl y Modwl	**Ffyrdd o Feddwl**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig**
Hanfodol	Barthes, R. (1997) Death of the Author *yn Image, Music, Text*. Llundain: Fontana Press.	☐
Hanfodol	Benjamin, W. (1935) *The work of Art in the Age of Mechanical Reproduction.* Yn: *Illuminations*, wedi'i olygu gan Hannah Arendt, cyfieithwyd gan Harry Zohn, o draethawd 1935. Efrog Newydd: Schocken Books.	☐
Hanfodol	Berger, J. (1972) *Ways of Seeing.* Llundain: Penguin	☐
Hanfodol	Debord, G. (1967) Society of the Spectacle. Llundain: Rebel Books	☐
Hanfodol	Fontcuberta, J. (2014) *Pandora's Camera.* Llundain: Mack Books	☐
Pellach	Barry, P (2017) *Beginning Theory: An Introduction to Literary and Cultural Theory*, Adrannau ar Ôl-foderniaeth.	☐
Pellach	Sharples, I. (1998) *How We Write*: *Writing as Creative Design.* Llundain: Routledge.	☐
Pellach	Tonfini, G. (2000), *Writing as a Visual Art*. Wedi'i gwtogi gan James Richardson. Caerwysg: The Scarecrow Press.	☐
Pellach	Williams, R (2014) *Keywords A Vocabulary of Culture and Society.* Llundain: Fourth Estate	☐
Pellach	Szeman & Kaposy. (2010) *Cultural Theory: An Anthology.* Rhydychen: Wiley-Blackwell	☐
Pellach	*The Journal of Writing in Creative Practice*	☒
Pellach	*Photography and Culture Journal*	☐
Pellach	*Visual Communication Journal*	☐

Module Code	ADDA4023
Title	Ways of Perceiving
Date	27/02/2023
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
Assignment	1500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4023**	
Module Title	**Ways of Perceiving**	
Classification	**Reading List Entry**	**Electronic***
Essential	Bennett, Jill. (2012) *Practical Aesthetics, Events, Affects and Art after 9/11.* New York: I.B Tauris & Co Ltd	☐
Essential	Fontcuberta, Joan. (2014) *Pandora's Camera.* London: Mack Books	☐
Essential	Obrist, H. U. (2015) *Ways of Curating*. London: Penguin	☐
Essential	Reilly, M (2018) *Curatorial Activism: Towards an ethics of curating. London:* Thames and Hudson	☐
Further	Lefebvre, Henri. (2009) *The Production of Space.* Oxford: Blackwell Publishing	☐
Further	Ranciere, J. (2009) *The Politics of Aesthetics.* London: Continuum	☐
Further	Szeman, Imre, and Timothy Kaposy. (2010) *Cultural Theory: An Anthology.* Oxford: Wiley-Blackwell	☐
Further	Berger J (1972) *Ways of Seeing*. London: Penguin	☐
Further	Williams, R (2014) *Keywords A Vocabulary of Culture and Society*. London: Fourth Estate	☐
Further	The Journal of Writing in Creative Practice	☒
Further	Photography & Culture Journal	☐
Further	Visual Communication Journal	☐

Cod y Modwl	**ADDA4023C**
Teitl	**Ffyrdd o Ganfod**
Dyddiad	**27/02/2023**
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 chyfeirnodi priodol.

CYNNWYS DANGOSOL

- Damcaniaethwyr ac ymarferwyr yr 21ain 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
Aseiniad	1500 o eiriau neu gyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA4023C**	
Teitl y Modwl	**Ffyrdd o Ganfod**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig ***
Hanfodol	Bennett, Jill. (2012 *Practical Aesthetics, Events, Affects and Art after 9/11.* New York: I.B Tauris & Co Ltd	☐
Hanfodol	Fontcuberta, Joan. (2014) *Pandora's Camera*. Llundain: Mack Books	☐
Hanfodol	Obrist, H. U.(2015) *Ways of Curating*. Llundain: Penguin	☐
Hanfodol	Reilly, M (2018) *Curatorial Activism: Towards an ethics of curating. Llundain:* Thames and Hudson	☐
Pellach	Lefebvre, Henri. (2009) *The Production of Space.* Rhydychen: Blackwell Publishing	☐
Pellach	Ranciere, J. (2009) *The Politics of Aesthetics.* Llundain: Continuum	☐
Pellach	Szeman, Imre, a Timothy Kaposy. (2010) *Cultural Theory: An Anthology.* Rhydychen: Wiley-Blackwell	☐
Pellach	Berger, J. (1972) *Ways of Seeing*. Llundain: Penguin	☐
Pellach	Williams, R (2014) *Keywords A Vocabulary of Culture and Society*. Llundain: Fourth Estate	☐
Pellach	*The Journal of Writing in Creative Practice*	☒
Pellach	*Photography & Culture Journal*	☐
Pellach	*Visual Communication Journal*	☐

Module Code	ADFM4028
Title	Creative Sound Manipulation
Date	14/09/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the student's creative approach to the advanced potential of electronic sound.
- To maximise and extend the student's studio resources and techniques for the realisation of creative projects.

LEARNING OUTCOMES

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

- Demonstrate a proficiency, confidence and imagination in employing music technology studio facilities and techniques in the realisation of creative assignments.
- Design and capture new sound objects, and demonstrate the ability to implement them into a structured composition.

INDICATIVE CONTENT

- Sample processing
- Audio manipulation techniques
- Tools for creative transformation in the frequency and time domain
- Granular synthesis
- Spectromorphology of sound
- Concrete sound
- Microsonic techniques.
- Composite textures
- Non-linear sequencing and arrangement techniques.
- Techniques of expansion and variation, macro_ and micro_ structures
- Discerning digital signal effect processing, spatial elements and perspective through mixing
- Musical ideas and expressive range
- Composition analysis

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	**Composition**: The student will typically be required to submit a mastered stereo composition for fixed media, (4-6 minutes duration) employing the creative tools and techniques explored in the taught sessions.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADFM4028**	
Module Title	**Creative Sound Manipulation**	
Classification	**Reading List Entry**	**Electronic***
Essential	Odqvist. C. (2019) *Making Sound: Creative Music Production tips.* Magnetic Publishing	
Essential	Cipriani A. & Giri M. (2016) *Electronic Music and Sound design* Contemponet Publishing	
Essential	McGregor I.(2019) *Sound Design: second edition* Napier Press	
Essential	Pohlmann, K (2005) *Principles of Digital Audio*. McGraw Hill.	☐
Essential	Savage, T. M. & VOGEL K . E. An Introduction to Digital Multimedia. Jones and Bartlett Vogel, K. (2013)	☒
Essential	Russ, M. (2008) Sound Synthesis and Sampling. Focal Press.	☒
Essential	Farnell, A., (2009) *Designing Sound*. MIT Press.	☐
Essential	McConie, R (2000) Music and Science (Oxford)	☐
Essential	Emerson, S (ed) (2008) The Language of Electroacoustic Music (Palgrave Macmillan)	☐
Essential	**Journals** *Computer Music* *Future Music*	☐
Further	http://www.sospubs.co.uk http://www.csounds.com http://puredata.info/ http://crca.ucsd.edu/~msp/software.html http://supercollider.sourceforge.net// http://www.cycling74.com/ http://www.essl.at/ https://ccrma.stanford.edu/ http://www.computermusic.org/	☐

Module Code	ADFM4029
Title	The Studio Composer
Date	14/09/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop in the student a precise and critical understanding of the application and deployment of contemporary music production techniques.
- To realise a music production based project from the pre-production and recording stage through to the mixing and mastering stage.

LEARNING OUTCOMES

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

- Utilise modern software environments to create high order musical artefacts, with an emphasis on musical creativity.
- Identify and utilise appropriate theoretical compositional techniques and apply them into a self-constructed portfolio of original material via industry standard software notation tools.

INDICATIVE CONTENT

- Pre-production approaches and techniques. The realization of music ideas into a production artefact.
- Workstation production and the DAW. The use of MIDI, virtual instruments, virtual DAFx, data management and the landscape of software production tools.
- Recording techniques, microphone selection, overdubbing and audio editing.
- Composition, music theory and arrangement (e.g. keys and chords progressions, transposing, melody and harmony development etc.). Use of software based notation tools and lead sheet creation.
- Analysis of contemporary trends and techniques within the commercial music production landscape.

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Composition portfolio (five tracks)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADFM4029	
Module Title	**The Studio Composer**	
Classification	**Reading List entry**	**Electronic***
Essential	Senior M, (2014) Recording Secrets for the Small Studio, Focal Press, UK	☐
Essential	Owsinski, B. (2009) The Recording Engineer's Handbook. New York: Music Sales Limited.	☒
Essential	Bartlett, B. (2008) Practical Recording Techniques: The Step- by- Step Approach to Professional Audio Recording, London: Focal Press	☒
Essential	Koryat, K. (2008) Guerilla Home Recording: How to Get Great Sound from AnyStudio. New York: Hal Leonard	☐
Further	Massey, H. (2000) Behind the Glass. San Francisco: Backbeat Books.	☐

Cod y Modwl	**ADFM4029C**
Teitl	**Y Cyfansoddwr Stiwdio**
Dyddiad	**14/09/2020**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu yn y myfyriwr ddealltwriaeth fanwl gywir a beirniadol o gymhwyso a defnyddio technegau cyfoes o ran cynhyrchu cerddoriaeth.
- Gwireddu prosiect yn seiliedig ar gynhyrchu cerddoriaeth o gyn-gynhyrchu a recordio i gymysgu a llunio fersiwn terfynol.

DEILLIANNAU DYSGU

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

- Defnyddio amgylcheddau meddalwedd modern i greu arteffactau cerddorol lefel uchel, gyda phwyslais ar greadigrwydd cerddorol.
- Dynodi a defnyddio technegau cyfansoddi damcaniaethol priodol a'u cymhwyso i bortffolio o ddeunydd gwreiddiol a lunnir ganddo/ganddi drwy offer meddalwedd safonol y diwydiant ar gyfer nodiant.

CYNNWYS DANGOSOL

- Dulliau a thechnegau cyn-gynhyrchu. Gwireddu syniadau cerddorol yn arteffact cynhyrchu.
- Cynhyrchu drwy weithfan a'r Weithfan Sain Ddigidol (DAW). Defnyddio MIDI, offer rhithwir, effeithiau sain (DAFx) rhithwir, rheoli data a maes meddalwedd offer cynhyrchu.
- Technegau recordio, dewis microffonau, tros-seinio a golygu sain.
- Cyfansoddi, theori a threfnu cerddoriaeth (e.e. cyweirnodau a dilyniannau cordiau, trawsnodi, datblygu alawon a harmoni ac ati). Defnyddio meddalwedd offer nodiant a llunio dalennau canllaw.
- Dadansoddi tueddiadau a thechnegau cyfoes o fewn maes cynhyrchu cerddoriaeth masnachol.

DYRANIAD AMSER ASTUDIO

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

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

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

Dull asesu	Maint/ nifer y geiriau neu gyfwerth	Pwysiad
Gwaith cwrs	Portffolio cyfansoddi (pum trac)	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	**ADFM4029C**	
Teitl y Modwl	**Y Cyfansoddwr Stiwdio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Senior M, (2014) Recording Secrets for the Small Studio, Focal Press, UK	☐
Hanfodol	Owsinski, B. (2009) The Recording Engineer's Handbook. New York: Music Sales Limited.	☒
Hanfodol	Bartlett, B. (2008) Practical Recording Techniques: The Step- by- Step Approach to Professional Audio Recording, London: Focal Press	☒
Hanfodol	Koryat, K. (2008) Guerilla Home Recording: How to Get Great Sound from AnyStudio. New York: Hal Leonard	☐
Pellach	Massey, H. (2000) Behind the Glass. San Francisco: Backbeat Books.	☐

Cod y Modwl	**ADFM5030C**
Teitl	**Mapio Sain**
Dyddiad	**14/09/2020**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Nod y modwl hwn yw datblygu sgiliau recordio a thechnegau myfyriwr yn y maes a mapio tirwedd sonig o'r ardal dreftadaeth leol (Gŵyr)
- Ymwneud yn gydweithredol â chynhyrchu arteffactau digidol.

DEILLIANNAU DYSGU

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

- Dangos hyfedredd o ran cipio a chymhwyso sain a recordiwyd, mewn ystod eang o senarios tu allan i'r amgylchedd stiwdio.
- Datblygu sgiliau gwrando beirniadol a dealltwriaeth gydlynol o'r dirwedd sonig fel endid cyfan.

CYNNWYS DANGOSOL

- Recordio ar leoliad
- Technegau recordio arbrofol
- Ecoleg acwstig
- Rhaglen ddogfen sain
- Technegau microffonau
- Gwrando acwsenig
- Hunaniaeth ddiwylliannol drwy sain
- Ffyrdd o glywed
- Estheteg sain

DYRANIAD AMSER ASTUDIO

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

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint/ nifer y geiriau neu gyfwerth	Pwysiad
Gwaith cwrs	Recordio / Cipio a Chynhyrchu map sain diwylliannol (awr o hyd)	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	**ADFM5030C**	
Teitl y Modwl	**Mapio Sain**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Soundscape: Our Sonic Environment and the Tuning of the World Paperback – 18 Nov 1994, M Schaeffer	☐
Hanfodol	Deep Listening: A Composer's Sound Practice Paperback – 8 Mar 2005 by Pauline Oliveros	☒
Hanfodol	Spaces Speak, Are You Listening?: Experiencing Aural Architecture (The MIT Press) Paperback – 2 Oct 2009 by Barry Blesser	☒
Pellach	Article: Kang, J. orcid.org/0000-0001-8995-5636 and Aletta, F. (2015) Soundscape design integrating noise mapping techniques: a case study in Brighton, UK. Noise Mapping, 2 (1). pp. 1-12. https://doi.org/10.1515/noise-2015-0001	☐
Pellach	Nightingales in Berlin: Searching for the Perfect Sound Hardcover – 3 May 2019, by David Rothenberg (Author)	☐
Pellach	The Sound Studies Reader Paperback – 21 Jun 2012 by Jonathan Sterne (Editor)	☐

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) *The Study Skills Handbook.* 5th Ed. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) *Cite Them Right: the essential referencing guide.* 11th Ed. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒
Further	Hopkins, D. and Reid, T., 2018. *The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University*. London: Sage	☐
Further	Osmond, A., 2016. *Academic Writing and Grammar for Students* 2nd 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) *Digital transformation: survive and thrive in an era of mass extinction*. New York: Rosetta Books.	☐
Essential	Stickdorn, M. & Schneider, J. (2011) *This is service design thinking: basics, tools, cases.* The Netherlands: BIS Publishers	☐
Essential	Echavarria, M., 2015. *Enabling Collaboration*. 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) *Getting to yes: Negotiating agreement without giving in.* 3rd Ed. New York: Penguin.	☐
Further	Harari, Y. N. (2018) *21 Lessons for the 21st Century.* London: Jonathan Cape	☐

Module Code	**ADMA4002**
Title	**Introduction To Filmmaking**
Date	**09/07/2020**
Level	**4**
Credits	**20**
Pre-Requisites	

AIM(S)

- To provide an understanding of the core concepts and techniques involved in the planning, executing, and publishing of a film production.

LEARNING OUTCOMES

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

- Demonstrate a knowledge of film narrative structures and the significance of narrative in film texts;
- Identify and employ formal elements that constitute film representations;
- Demonstrate a knowledge of the established techniques associated with film production, through the production of a short film project;

INDICATIVE CONTENT

- Creative experimentation within film production.
- Script writing.
- Health and safety practices.
- Creating moodboards, treatments, step outlines and storyboards.
- Consideration of their production workflow and effectiveness in communicating intended ideas.
- Film production research.
- Nurture the development of a production portfolio that will consist of components that reflect the requirements of the contemporary media industry.
- Engagement with film production and post-production techniques through practical tasks and formative assessment.
- Key film production practices and standards-
- Areas of film production to be covered can include camera operation, lighting, editing, titling, and publishing.
- Introduction to the formal conventions of cinematography, mise-en-scene and editing.
- Examination of film narrative structures, and film narration methodologies.

- Discussion of the ideological meanings conveyed by a variety of moving image texts.

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

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

Mode of assessment	Volume	Weighting
Portfolio	5-minute film with preproduction, to the equivalent of 4,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4002**	
Module Title	**Introduction To Filmmaking**	
Classification	**Reading List entry**	**Electronic***
Essential	Brown, B. (2011) *Cinematography: Theory and Practice*. Oxon: Focal Press.	☐
Essential	Bordwell, D., Thompson, K. and Smith, J. (2016) *Film Art: An Introduction* (11th ed.). New York: McGraw-Hill.	☐
Essential	Cook, D. (2016) *A History of Narrative Film* (5th ed.). London: Norton.	☐
Essential	Corrigan, T. and White, P. (2015) *The Film Experience: An Introduction* (4th ed.). Basingstoke: Palgrave.	☐
Further	Dawkins, S. and Wynd, I. (2010) *Video Production: Putting Theory into Practice*. Basingstoke: Palgrave Macmillan.	☐
Further	Gibbs, J. (2001) *Mise-en-scene*. London: Wallflower.	☐
Further	Kallas, C. (2010) *Creative Screenwriting: Understanding Emotional Structure*. Basingstoke: Palgrave.	☐
Further	Orpen, V. (2003) *Film Editing*. London: Wallflower.	☐
Further	Landau, D. (2014) *Lighting for Cinematography* (The CineTech Guides to the Film Crafts). London: Bloomsbury.	☐
Further	Rose, J. (2014) *Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix*. Oxon: Focal Press.	☐

Further	Thurlow, C. & Thurlow, M. (2013) *Making Short Films: The Complete Guide from Script to Screen* (3rd ed.). London: Bloomsbury.	☐

Module Code	ADMA4003
Title	Film Production
Date	09/07/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce students to the professional methodologies for managing and producing a short film including technical requirements, crewing, production, and post-production techniques.

LEARNING OUTCOMES

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

- Demonstrate an ability to develop a short film idea;
- Demonstrate a knowledge of the underlying theoretical concepts and practices associated with film production and post-production, through the production of a film project;
- Demonstrate ability to critically assess and resolve project requirements in a manner, which is appropriate to the needs of a film production;

INDICATIVE CONTENT

- Personnel (casting, production management),
- Conceptualisation (project research, scriptwriting, planning)
- Logistics (location scouting, scheduling)
- Design (lighting, photography, sound design, editing and postproduction)
- Performance (direction)
- Exhibition

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Project output	5-minute film with preproduction, to the equivalent of 4,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4003**	
Module Title	**Film Production**	
Classification	**Reading List entry**	**Electronic***
Essential	Brown, B. (2011) *Cinematography: Theory and Practice*. Oxon: Focal Press.	☐
Essential	Cook, D. (2016) *A History of Narrative Film* (5th ed.). London: Norton.	☐
Essential	Dawkins, S. and Wynd, I. (2010) *Video Production: Putting Theory into Practice*. Basingstoke: Palgrave Macmillan.	☐
Further	Jago, M. (2018) *Adobe Premiere Pro CC* (Adobe Classroom in a Book series). San Francisco: Peachpit Press.	☐
Further	Bordwell, D., Thompson, K. and Smith, J. (2016) *Film Art: An Introduction* (11th ed.). New York: McGraw-Hill.	☐
Further	Kallas, C. (2010) *Creative Screenwriting: Understanding Emotional Structure*. Basingstoke: Palgrave.	☐
Further	Orpen, V. (2003) *Film Editing*. London: Wallflower.	☐
Further	Landau, D. (2014) *Lighting for Cinematography* (The CineTech Guides to the Film Crafts). London: Bloomsbury.	☐
Further	Rose, J. (2014) *Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix*. Oxon: Focal Press.	☐
Further	Thurlow, C. and Thurlow, M. (2013) *Making Short Films: The Complete Guide from Script to Screen* (3rd ed.). London: Bloomsbury.	☒

Module Code	**ADMA4004**
Title	**Production Technologies**
Date	**11/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**n/a**

AIM(S)

- To introduce students to the theory and practice of lighting, sound, AV and other relevant industry technologies.

LEARNING OUTCOMES

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

- Demonstrate basic knowledge and understanding of the processes involved in lighting, sound and AV

- Apply practical and theoretical approaches in carrying out lighting, sound and AV tasks essential to good practice, and in accordance with health and safety guidelines.

INDICATIVE CONTENT

The module divides into two consecutive areas of study.

- Students will explore the theory and practice of sound. This aspect of the module will begin with a brief introduction to the nature of sound, its properties and its application within a performance context. The various devices for producing live sound effects will then be explored, comparing the quality of these sources with their recorded, analogue and digital, equivalents.

- Students will develop their practical and theoretical understanding of current practice, beginning with a qualitative analysis of the various sources of pre-recorded sound. This approach will continue with an exploration of the way in which sounds from these sources can be mixed, adapted and then amplified. Using computer software students will explore the creation, manipulation and modification of sound effects through a series of practical projects concerned with the creation of an edited soundscape.

- Students will encounter the area of lighting and AV, receiving a brief introduction to the evolution of illumination, before concentrating on those technical innovations that established lighting and AV as an art form. Students will study current technology's ability to facilitate the design aesthetic of a production rather than be an end in itself. Nevertheless, this introductory course will concentrate on the current `tools of the trade' and the processes involved in realising a lighting/AV design rather than creating one.

- Study areas selected for consideration will include the basic principles of electricity, the identification and maintenance of lanterns, the safe use of ladders and towers, as well as the procedures involved in cabling, rigging, focusing and colouring lanterns. Students will also be introduced to the control of light.

- A series of practical projects and exercises will test the students' understanding of the basic methodology of lighting design and the accepted procedures with regard to the necessary paperwork required to transfer a design into reality.

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx, and Process workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4004**	
Module Title	**Production Technologies**	
Classification	**Reading List entry**	**Electronic***
Essential	Blokdyk, G. (2018) *Projection Mapping - A Complete Guide* The Art of Service: 5STARCooks	☒
Essential	Fraser, N. (2018) *Stage Lighting Design (2nd ed)* Marlborough: The Crowood Press	☒
Further	Masura, N. (2021) *Digital Theatre: The Making and Meaning of Live Mediated Performance* London: Palgrave Macmillan	☒
Essential	Fry, G. (2019) *Sound Design for the Stage*, Marlborough: The Crowood Press Ltd	☒

Further	Sawicki, M. (2020) *Filming the Fantastic with Virtual Technology: Filmmaking on the Digital Backlot* London: Routledge.	☒

Module Code	**ADMA4005**
Title	**Applied Storytelling Practice 1**
Date	**14/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To design a fundamental working knowledge of essential storytelling practices.

- To create various story artefacts across a range of areas.

LEARNING OUTCOMES

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

- Demonstrate an understanding and knowledge of a range of key creative and practical skills in the storytelling process.

- Employ a range of creative and practical skills to create stories.

INDICATIVE CONTENT

- Storytelling
- A narrative structure
- Aristotle
- Russian formalism
- Fragmentation

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Coursework	Portfolio 10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4005**	
Module Title	**Applied Storytelling Practice 1**	
Classification	**Reading List entry**	**Electronic***
Essential	Thurlow, M. and Thurlow, C. (2013) Making Short Films: The Complete Guide from Script To Screen (3rd Edition). New York: Bloomsbury.	☐
Essential	Jason Mittell., 2015 Complex TV: The Poetics of Contemporary Television Storytelling NYU Press	☐
Further	Barnes, J. (1996) Aristotle. Oxford : UP	☐
Further	Brown, B (2016) Cinematography: Theory and Practice (3rd Edition). Abingdon: Routledge.	☐
Further	Cooper P. & Dancyger, K. (2004) Writing the Short Film. Oxford: Focal Press	☐

Module Code	ADMA4006
Title	The Storyteller
Date	14/09/2020
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- Introduce a range of auteurs and assess their impact on contemporary moving image practices.
- To challenge student's knowledge of a range of texts, genres, aesthetic film or television forms related theories to produce close and informed analysis.

LEARNING OUTCOMES

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

- Explain and contextualise a range of auteurs and to investigative their effect on social history and contemporary trends.
- Create filmed exercise linked to their development as an auteur

INDICATIVE CONTENT

- Auteur studies
- Film manifestos
- Form versus genre in film and television
- Film and television as social history
- National Cinema
- The canon

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Visual essay	5 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4006**	
Module Title	**The Storyteller**	
Classification	**Reading List entry**	**Electronic***
Essential	Barsam, R. and Monahan D. (2019) Looking at Movies: An Introduction to Film (6th Edition). New York: W. W. Norton.	☐
Essential	Cook, David A. (2016) A History of Narrative Film (5th Edition). New York: W W Norton	☐
Further	Etherington-Wright, C. And Doughty, R. (2017) Understanding Film Theory. (2nd Edition) Basingstoke: Palgrave Macmillan	☐
Essential	Wharton, D. (2005) Teaching Auteur Study. London: BFI Education	☐

Cod y Modwl	**ADMA4006C**
Teitl	**Y Storïwr**
Dyddiad	**14/09/2020**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Cyflwyno ystod o auteurs ac asesu eu heffaith ar arferion delweddau symudol cyfoes.
- Herio gwybodaeth myfyrwyr am ystod o destunau, genres, ffilm esthetig neu ffurfiau teledu a damcaniaethau cysylltiedig i greu dadansoddiad manwl a gwybodus.

DEILLIANNAU DYSGU

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

- Esbonio a rhoi ystod o auteurs yn eu cyd-destun ac ymchwilio i'w heffaith ar hanes cymdeithasol a thueddiadau cyfoes.
- Creu ymarfer wedi'i ffilmio'n gysylltiedig â'i ddatblygiad fel auteur

CYNNWYS DANGOSOL

- Astudiaethau auteur
- Maniffestos ffilm
- Ffurf yn erbyn genre mewn ffilm a theledu
- Ffilm a theledu fel hanes cymdeithasol
- Sinema Genedlaethol
- Y canon

DYRANIAD AMSER ASTUDIO

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

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

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

Dull asesu	Maint	Pwysiad
Traethawd gweledol	5 munud	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADMA4006C**	
Teitl y Modwl	**Y Storïwr**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Barsam, R. and Monahan D. (2019) Looking at Movies: An Introduction to Film (6th Edition). New York: W. W. Norton.	☐
Hanfodol	Cook, David A. (2016) A History of Narrative Film (5th Edition). New York: W W Norton	☐
Pellach	Etherington-Wright, C. And Doughty, R. (2017) Understanding Film Theory. (2nd Edition) Basingstoke: Palgrave Macmillan	☐
Hanfodol	Wharton, D. (2005) Teaching Auteur Study. London: BFI Education	☐

Module Code	**ADMA4007**
Title	**Investigating Spaces**
Date	**14/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To recognise the expressive resources available to the director in communicating their directions.
- To explore the uses of space in creating a coherent story world.

LEARNING OUTCOMES

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

- Identify and design a story based upon directorial intentions.
- Construct and design a clear vision of a story using a variety of external and internal locations.

INDICATIVE CONTENT

- Visualising and interpreting the script
- Psychogeography
- Directing philosophies
- Verbs verses nouns
- The subjective camera

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADMA4007	
Module Title	Investigating Spaces	
Classification	Reading List entry	Electronic*
Essential	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6th Edition). Oxford: Focal Press.	☐
Essential	Proferesa, N. (2017) Film Directing Fundamentals (4th Edition). Abingdon: Routledge	☐
Further	Weston, J. (2014) Directing Actors: Creating Memorable Performances for Film And Television (2nd Edition). Los Angeles: Michael Wiese.	☐
Further	Rooney, B. & Belli, M. L. (2016) Directors Tell The Story: Mastering The Craft Of Directing Film And Television (2nd Edition), Abingdon: Routledge.	☐
Further	Rea, P. (2015) Producing And Directing The Short Film And Video (5th Edition), Abingdon: Routledge.	☐
Further	Rabiger, M. (2014) Directing The Documentary (6th Edition), Oxford: Focal.	☐
Essential	Lefebvre, H. (1991) The Production of Space, Oxford: Blackwell	☐

Module Code	ADMA4008
Title	Textual Practices 1
Date	14/09/2020
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- To introduce a range of textual sources and their potential to be adapted into filmic practice.
- To demonstrate the principals of textual translation into filmed exercises.

LEARNING OUTCOMES

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

- Identify key emotional and aesthetic data within text sources and to construct film practice.
- Interpret non film texts and construct filmic responses to chosen texts.

INDICATIVE CONTENT

- Adaptation
- Blocking and staging for film and television
- Creative writing Visualisation tools and techniques
- Composing shots
- Pre – visualisation
- Psychology of the shot

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	5 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4008**	
Module Title	**Textual Practices 1**	
Classification	**Reading List entry**	**Electronic***
Essential	Draven, D. (2013) Genre Filmmaking: A Visual Guide to Shots And Style. Oxford: Focal Press.	☐
Essential	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6th Edition). Oxford: Focal Press.	☐
Further	McIver, G. (2016). Art History for Filmmakers: The Art Of Visual Storytelling. London: Bloomsbury	☐
Further	Brown, B (2016) Cinematography: Theory and Practice (3rd Edition). Abingdon: Routledge.	☐
Further	Block, B. (2013) The Visual Story: Creating the visual structure of film, television and digital media (2nd Edition). Oxford: Focal Press.	☐
Essential	Stam, R (2005) Literature and Film: A guide to the theory and practice of film adaptation. Oxford: Blackwell.	

Cod y Modwl	**ADMA4008C**
Teitl	**Arferion Testunol 1**
Dyddiad	**14/09/2020**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Cyflwyno ystod o ffynonellau testunol a'u potensial i gael eu haddasu'n arfer ffilmaidd.
- Dangos egwyddorion trosi testun yn ymarferion wedi'u ffilmio.

DEILLIANNAU DYSGU

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

- Dynodi data emosiynol ac esthetig allweddol o fewn ffynonellau testun ac adeiladu arfer ffilm.
- Dehongli testunau nad ydynt yn ffilm ac adeiladu ymatebion ffilmaidd i destunau dethol.

CYNNWYS DANGOSOL

- Addasu
- Lleoli actorion a gosod gwrthrychau (blocking and staging) ar gyfer ffilm a theledu
- Offer a thechnegau delweddu ar gyfer ysgrifennu creadigol
- Cyfansoddi saethiadau
- Cyn-ddelweddu
- Seicoleg y saethiad

DYRANIAD AMSER ASTUDIO

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

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau	0	0
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1

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

Dull asesu	Maint	Pwysiad
Portffolio	5 elfen	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADMA4008C**	
Teitl y Modwl	**Arferion Testunol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Draven, D. (2013) Genre Filmmaking: A Visual Guide to Shots And Style. Oxford: Focal Press.	☐
Hanfodol	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6th Edition). Oxford: Focal Press.	☐
Pellach	McIver, G. (2016). Art History for Filmmakers: The Art Of Visual Storytelling. London: Bloomsbury	☐
Pellach	Brown, B (2016) Cinematography: Theory and Practice (3rd Edition). Abingdon: Routledge.	☐
Pellach	Block, B. (2013) The Visual Story: Creating the visual structure of film, television and digital media (2nd Edition). Oxford: Focal Press.	☐
Hanfodol	Stam, R (2005) Literature and Film: A guide to the theory and practice of film adaptation. Oxford: Blackwell.	

Module Code	**ADMA4009**
Title	**The Studio Engineer**
Date	**14/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce the student to basic equipment, software and technology associated with sound recording studios, including basic instruction in the use of mixers, monitors, microphones, FX processors and other hardware.
- To introduce the student to the theory and practice associated with a range of appropriate music technology software found in the recording studio

LEARNING OUTCOMES

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

- Safely and competently operate studio equipment and conduct a multi-track recording session.
- Conduct a mix-down and mastering session that results in the production of a stereo master recording on the appropriate medium.
- Work together in a team of engineers and performers.

INDICATIVE CONTENT

- Health and safety aspects of studio engineering.
- Introduction to the DAW through audio and MIDI.
- Audio mixer, theory and practice.
- Microphone techniques.
- Routing and processing audio signals: microphones, DI, patch-bay, desk inserts, auxiliary sends, etc.
- Effects and signal processing; use of outboard equipment, eg compressor, gate, FX units etc.
- Setting up a headphone mix for performers.
- Recording acoustic instruments, e.g. drums, guitar, piano vocals, etc.
- Performing a basic stereo mix-down session and producing a stereo master.

STUDY TIME ALLOCATION

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Multi-track Recording Project Exemplar: Students may record a jazz band, including instruments drums/percussion, bass, piano, saxophone and vocals. The recording may take place over many sessions, guided by the lecturer, but primarily conducted by the students. The length of the material produced will be agreed with the module coordinator. Students might try out advanced mixing techniques with the acoustic instruments. Students then conduct a mix-down session and mastering session. They may use studio elements such as EQ, Compressor/Limiter, etc. The end result will be the production of a stereo master recording. a report (1000 words) documenting technical and aesthetic decisions.	70%

Assessment Component 2

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Written Report (1500 words) A report (1500 words) documenting technical and aesthetic decisions.	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4009**	
Module Title	**Studio Engineer**	
Classification	**Reading List entry**	**Electronic***
Essential	Huber, D. & Runstein, R. (2013). Modern recording techniques. 8th ed. Burlington: Focal Press.	☐
Essential	White, P. & Mead, D. (2011). Studio Recording Basics A (Basic Mixing Techniques, Effects & Processors, Multitracking & Mixers). London: SMT.	☒
Essential	Owsinski, B. (2009). The recording engineer's handbook. 2nd ed. Boston, MA: Course Technology PTR.	☒
Further	Bartlett, B. & Bartlett, J. (2012). Practical recording techniques. 6th ed. Boston: Focal Press.	☐
Further	Rayburn, R. & Eargle, J. (2011). Eargle's The microphone book. Oxford: Focal.	☐
Further	Massey, H. (2000). Behind the glass. San Francisco: Backbeat Books.	☐
Further	Swenson G. K. (2012). The recording secrets behind 50 great albums. Milwaukee, Mich.: Backbeat Books.	☐
Further	*Sound on Sound* *Future Music* *Mix Magazine* www.recordingmag.com/resources.html www.audacity.sourceforge.net www.recording-history.org	☐

Module Code	**ADMA4010**
Title	**Principles of Design**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to the application of the principles of visual communication.

LEARNING OUTCOMES

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

- Analyse a variety of written material from the viewpoint of the designer, responding to its artistic challenges in terms of atmosphere and action.

- Access and apply visual research as a basis for design exploration and discussion.

- Demonstrate basic visual design through 2D, 3D 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.

- Historical analysis of the designer's creative challenge from classical times to the present day. The work, ideas and influence of a variety of practitioners (Theatre - Vitruvius, Inigo Jones, Garrick, Appia, Craig) (Video, TV and Film - Tim Burton, Rodger Deakins, May Deren, Professor Edward Thomas, Gary Card, Catherine Martin) will be examined alongside the ways in which changing physical space, design aesthetics and technical innovation have altered design processes.

- Using appropriate material, students will analyse a variety of stimulus from the perspective of the designer, using their findings in a 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 may also include a variety of professional talks/workshops and visits to companies within the industry.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx., and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4010**	
Module Title	**Principles of Design**	
Classification	**Reading List entry**	**Electronic***
Essential	Morgan, R. (2022) *The Art of Scenic Design: A Practical Guide to the Creative Process (Introductions to Theatre)* London: Bloomsbury Academic	☐
Essential	Lidwell, W. (2010) *Universal Principles of Design, Revised and Updated*, Beverly, Mass: Rockport	☒
Essential	Blokdyk, G. (2021) *Form Follows Function A Complete Guide*. The Art of Service: 5STARCooks	☐
Further	Winslow, C, (2008) *The Handbook of Model-making for Set Designers*, (Illustrated ed) Marlborough: Crowood Press Ltd	☐
Further	Neat, D, (2008) *Model-Making: Materials and Methods*, Marlborough: Crowood Press Ltd	☒
Further	Porter, L. (2015) *Unmasking Theatre Design*, London: Routledge Focal Press	☐
Further	Lefebvre, H. (2009) *The Production of Space.* Oxford: Blackwell Publishing	☐

Module Code	**ADMA4011**
Title	**Props and Production Roles**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop students' knowledge and understanding of established backstage structures and prop making techniques.

LEARNING OUTCOMES

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

- Display knowledge and understanding of the methodology and responsibilities of a variety of backstage roles.

- Demonstrate a clear understanding of the props making department and range of materials.

- Recognise and adhere to safe working practices regarding relevant processes, machinery, and materials

INDICATIVE CONTENT

- Students will concentrate on key skills and methodologies fundamental to the sourcing and making props for stage or screen. The relationship between visual appearance and practical function will be discussed in the context of action and style. 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.

- Subsequently, students will be introduced to the three key areas of prop-making namely construction, carving, and casting. 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.

- Students will explore a variety of production roles from across theatre, TV and Film. Students will be introduced to the composition of a variety of management structures before concentrating on the team's changing roles throughout the rehearsal and production processes. 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 module may also include a variety of professional talks and visits to companies within the industry.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical classes and workshops	Individual contribution to practical project 4-8 minutes approx. and Process Workbook (equivalent of 1,000 words)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4011**	
Module Title	**Props and Production Roles**	
Classification	**Reading List entry**	**Electronic***
Essential	Norburn, D. (2008) *Stage Management*, Marlborough: The Crowood Press Ltd	☒
Further	Stern, L. (2016) *Stage Management* (*11th ed)* London: Routledge	☐
Essential	Hart, E. (2016)*The Props Building Guidebook for Theatre, Film and TV (2nd ed)* London: Routledge	☐
Further	Pailin, G. (2010) *Stage Management: The Essential Handbook (3rd revised ed)* London: Nick Hern Books	☒
Further	Ridgen, D. H. (2018) *The Prop Maker's Workshop Manual*, Marlborough: Crowood Press Ltd	☒

Module Code	**ADMA4012**
Title	**Scenic Art and Costume**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to the relationship between design and its interpretation through scenic art and costume.

LEARNING OUTCOMES

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

- Identify and use safe working practices regarding relevant machinery, materials and health and safety guidelines

- Demonstrate a range of scenic art and costume skills and techniques.

- Evaluate and reflect upon the roles of both the scenic art and costume departments within the overall structure of backstage practice.

INDICATIVE CONTENT

- During this module students will be introduced to the tools, materials and techniques of the scenic art workshop (paint shop). The module will begin by comparing the technical, interpretative arts of the scenic artist with the more conceptual approach of the designer and will include an introduction to the use and manipulation of colour, texture, line and form. The dimension of space, both real and illusory, will then be added as the idea of composition is considered.

- Students will encounter those art and craft skills fundamental to the work of the scenic designer through classes and projects focused on observation, drawing, painting and model making.

- Students will be introduced to the use of materials such as scenic paints, powders, distempers, emulsions, dyes, inks, texturing materials, adhesives, solvents and fire proofing solutions. A distinction will be drawn between illusionistic/figurative painting on a two-dimensional surface and the surface decoration of three-dimensional structures, although both theatrical styles will emphasise the necessity of detailed artwork or reference material. Techniques studied will include colour mixing and matching, stippling, graining, dry-brushing, spattering, gridding, lining, cross-hatching, colour washing, highlighting and shadowing.

- Students will concentrate on those key skills and methodologies fundamental of the wardrobe department. Tasks that relate both to the maintenance of stock and the department's responsibility on a particular production will be explored in detail.

- Students will learn the skills necessary to adapt existing garments, draft a pattern and construct a relatively simple garment. The module will help students to develop accurate and rapid machining skills, as well as safe operating procedures.

- Various techniques will be demonstrated, including painting, dyeing, burning and sticking. Students will be encouraged to research information about fabrics, sourcing materials, costing them and estimating time for costume tasks.

- The module will emphasise the need for a common work ethic, and the ability to communicate effectively both as a team member and as an individual.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx, and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4012**	
Module Title	**Scenic Art and Costume**	
Classification	**Reading List entry**	**Electronic***
Essential	Reid, F. (2001) *The Staging Handbook (Stage and Costume).* London: Methuen Drama	☒
Further	Tweed, M. (2018) *Scenic Construction for the Stage: Key Skills for Carpenters*. Marlborough: Crowood Theatre Companions	☒
Further	Chunman, D. (2021) *Pattern Cutting (2nd ed)* London: Laurence King Publishing	☐
Essential	La Motte, R. (2010) *Costume Design 101 (2nd ed) The Business and Art of Creating Costumes for Film and Television.* London: Michael Wiese Productions	☒
Further	Troubridge, E (2018) *Theatrical Scenic Art (illustrated ed)* Marlborough: The Crowood Press Ltd	☒

Further	Crabtree, S. and Beudart, P. (2012) *Scenic Art for the Theatre: History, Tools and Techniques* (3rd ed) London: Focal Press	☒

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) *The Study Skills Handbook.* 5th edn. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) *Cite Them Right: the essential referencing guide.* 11th edn. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒
Further	Hopkins, D. and Reid, T., 2018. *The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University*. London: Sage	☐

Further	Osmond, A., 2016. *Academic Writing and Grammar for Students* 2nd edn. London: SAGE.	☐

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, cyfeirnodi 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, 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	Cyfwerth 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) *The Study Skills Handbook.* 5th edn. London: Macmillan International Higher Education.	☒
Hanfodol	Pears, R. and Shields, G.J. (2019) *Cite Them Right: the essential referencing guide.* 11th edn. London: Macmillan International Higher Education.	☒
Hanfodol	Sesiynau Sgiliau Gwybodaeth y Llyfrgell	☒

Pellach	Hopkins, D. and Reid, T., 2018. *The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University*. London: Sage	☐
Pellach	Osmond, A., 2016. *Academic Writing and Grammar for Students* 2nd 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) *Digital Transformation: Survive and Thrive in an Era of Mass Extinction*. New York: Rosetta Books.	☐
Essential	Stickdorn, M. and Schneider, J. (2011) *This is Service Design Thinking: Basics, Tools, Cases.* The Netherlands: BIS Publishers	☐
Essential	Echavarria, M. (2015) *Enabling Collaboration*. 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) *Getting to Yes: Negotiating Agreement Without Giving In.* 3rd ed. New York: Penguin.	☐
Further	Harari, Y. N. (2018) *21 Lessons for the 21st Century.* London: Jonathan Cape	☐

Cod y Modwl	**ADPA4002C**
Teitl	**Heriau Cyfoes: Gwneud Gwahaniaeth**
Dyddiad	**25/06/2020**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu ymwybyddiaeth a gwerthfawrogiad myfyrwyr o heriau cyfoes perthnasol i'r ddisgyblaeth sy'n wynebu unigolion, sefydliadau, cymunedau a'r gymdeithas, o bersbectif lleol, cenedlaethol a byd-eang.
- Datblygu datryswyr problemau creadigol trwy gymhwyso gwybodaeth i broblemau byd go iawn.

DEILLIANNAU DYSGU

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

- Adnabod a gwerthuso materion hanesyddol a chyfoes a'u heffaith ar y gymdeithas fyd-eang heddiw.
- Cymhwyso arferion gweithio cydweithredol priodol i reoli gwrthdaro a chefnogi gwneud penderfyniadau effeithiol.
- Gweithredu technegau Meddylfryd Dylunio i ymchwilio i broblemau er mwyn creu a gwerthuso datrysiadau.

CYNNWYS DANGOSOL

- Gweledigaethau o'r Dyfodol yn cynnwys trawsffurfio digidol 4.0.
- Sut mae hanes, deddfwriaeth a pholisi'n rhoi ffurf i'r byd yr ydym yn byw ynddo.
- Materion byd-eang cyfoes, e.e. stiwardiaeth gyfrifol, amrywiaeth, cynhwysiant, moeseg, diwylliant ac ymwybyddiaeth ryngddiwylliannol.
- 'Problemau dyrys': her problemau anodd neu amhosibl lle nad yw'r newidynnau sy'n cael effaith yn hysbys nac yn fesuradwy.
- Meddylfryd Dylunio i ymchwilio, diffinio, cynnig a gwerthuso datrysiadau i broblemau.
- Adnabod a goresgyn rhagfarn wybyddol.
- Fframweithiau a thechnegau gwneud penderfyniadau.
- Adnabod gwahaniaethau unigol a rôl deallusrwydd emosiynol wrth reoli gwrthdaro.
- Rôl diplomyddiaeth, perswadio a chyd-drafod mewn cydweithio effeithiol.
- Arwyddocâd meddwl rhyngddisgyblaethol wrth ddod o hyd i ddatrysiadau effeithiol i broblemau.
- Rôl moeseg wrth adnabod datrysiadau.
- Gwneud penderfyniadau ar y cyd.
- Pŵer codi ymwybyddiaeth.

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

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

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

Elfen Asesu 2

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

Dull asesu	Maint	Pwysiad
Cyflwyniad Grŵp gyda deunyddiau ategol	Pob unigolyn yn y grŵp i gyfrannu 2 funud i'r cyflwyniad a phob unigolyn i gyfrannu 1000 o eiriau i'r deunyddiau ategol (uchafswm o 6 mewn grŵp)	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	**ADPA4002C**	
Teitl y Modwl	**Heriau Cyfoes: Gwneud Gwahaniaeth**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Siebel, T.M. (2019) *Digital transformation: survive and thrive in an era of mass extinction*. New York: Rosetta	☐
Hanfodol	Stickdorn, M. & Schneider, J. (2011) *This is Service Design Thinking: Basics, Tools, Cases.* The Netherlands: BIS Publishers	☐
Hanfodol	Echavarria, M., 2015. *Enabling Collaboration*. New York: LID Editorial.	☒
Hanfodol	Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015 (Ar-lein). Ar gael ar http://www.legislation.gov.uk/cy/anaw/2015/2/contents/enacted/welsh	☒

Pellach	Fisher, R., Ury, W.L. and Patton, B. (2011) *Getting To Yes: Negotiating Agreement Without Giving In.* 3rd edn. New York: Penguin.	☐
Pellach	Harari, Y. N. (2018) *21 Lessons for the 21st Century.* 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 piers
- 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. *Different every night,* Nick Hern Books. 2007	☒
Essential	Deer, J and Dal Vera, R Acting in Musical Theatre a Comprehensive Course: London and New York: Routledge 2008	☐
Essential	Houseman, B. *Finding your Voice*, Nick Hern Books 2002	☐
Further	Guskin, H. How to Stop Acting: London: Bloomsbury 2004	☐
Further	Havard. P. *Acting Through Song*. Nick Hern Book 2013	
Further	Merlin, B. *The Stanislavsky Toolkit,* Nick Hern Books. 2007	☒
Further	Meisner S. *Sanford Meisner On Acting,* Vintage Books: 1990	☒
Further	Petit. L *The Michael Chekhov Handbook* Routledge 2009	☒

Further	Kayes, G. *Singing and the Actor*. London: A&C Black, 2000.	☒
Further	Burgess, T. *The Singing and Acting Handbook*. London: Routledge, 1999.	☐
Further	Citron, S. *The Musical from Inside Out.* 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. *Different every night,* 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. *Finding your Voice*, Nick Hern Books 2002	☐
Pellach	Guskin, H. How to Stop Acting: Llundain: Bloomsbury 2004	☐
Pellach	Havard. P. *Acting Through Song*. Nick Hern Book 2013	

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

Module Code	**ADPA4017**
Title	**Acting**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop students' abilities as performers to analyse, investigate, rehearse and present scripts for performance in workshop conditions.

LEARNING OUTCOMES

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

- employ and evaluate strategies to prepare scripts for effective rehearsal and performance:

- 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 naturalistic characters and performance.

INDICATIVE CONTENT

- The practical interpretation of the playwright's words.

- Directorial approaches, such as those of Stanislavski, 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. Students interrogate scripts and isolate features on the page that give them insight into the character's intention and then clarify the means to reproduce these characters 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.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx, and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA4017**	
Module Title	**Acting**	
Classification	**Reading List entry**	**Electronic***
Essential	Merlin, B. (2014) *The Complete Stanislavski* Toolkit London: Nick Hern Books	☐
Essential	Alfreds, M. (2007) *Different Every Night*: Freeing the Actor. London: Nick Hern Books	☐
Further	Rodenburg, P. (2019) *The Actor Speaks*. London: Palgrave Macmillan	☐
Further	Berry, C. (2000) *Your Voice and How to Use It* London: Virgin	☒
Further	Bunch Dayme, M. (2006) *The Performer's Voice : Realizing Your Vocal Potential* London: W. W. Norton.	☐
Further	McAllister-Viel, T. (2018) *Training Actor's Voices: Towards an Intercultural/Interdisciplinary Approach*. London: Routledge	☒
Further	Moseley, N. (2014) *Actioning and How to Do It*. London: Nick Hern Books	☐
Further	Shewell, C. (2009) *Art and Science in Changing Voices* London: Wiley (e-book)	☒

Cod y Modwl	**ADPA4017C**
Teitl	**Actio**
Dyddiad	**08/12/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Datblygu galluoedd myfyrwyr fel perfformwyr i ddadansoddi, ymchwilio, ymarfer a chyflwyno sgriptiau i'w perfformio mewn amodau gweithdy.

DEILLIANNAU DYSGU

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

- defnyddio a gwerthuso strategaethau i baratoi sgriptiau i'w hymarfer a'u perfformio'n effeithiol:

- dangos dealltwriaeth o rôl nodweddion megis eironi, rhythm, cyflymder a naws wrth wireddu gwaith dramodydd:

- cymhwyso dulliau ymarferol a damcaniaethol wrth fynd ati fel actor i ddatblygu cymeriadau a pherfformiad naturiolaidd.

CYNNWYS DANGOSOL

- Y dehongliad ymarferol o eiriau'r dramodydd.

- Defnyddir dulliau cyfarwyddo, megis rhai Stanislavski, Uta Hagan a Sanford Meisner, i gynnig mewnwelediad i dechnegau ymarferol ar gyfer ymarfer, gan greu cymeriadau gonest a chyflawni gwaith paratoadol arall.

- Defnyddir amrywiaeth o ddarnau o sgriptiau i ddatblygu ymwybyddiaeth myfyrwyr o wahanol ddulliau paratoi a ddefnyddir gan actor wrth ymarfer. Mae myfyrwyr yn archwilio sgriptiau ac yn tynnu sylw at nodweddion ar y dudalen sy'n rhoi cipolwg iddynt ar fwriad y cymeriad ac yna'n egluro'r modd o atgynhyrchu'r cymeriadau hyn yn argyhoeddiadol mewn perfformiad.

- Er mwyn ymhelaethu ar waith sgript a'i atgyfnerthu, bydd myfyrwyr yn archwilio syniadau a dulliau gweithredu unigolion arloesol. Enghreifftiau o'r rhain yw Constantin Stanislavski, y mae ei ddefnydd o gysyniadau megis 'cof emosiynol' yn darparu dulliau ymarfer allweddol i actorion ar gyfer datblygu a chreu cymeriad naturiolaidd, neu Lee Strasberg y mae ei ddatblygiad o Actio Method wedi dylanwadu'n sylweddol ar actio ar y sgrin yn ystod yr ugeinfed ganrif.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

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

Dull asesu	Maint	Pwysiad
Prosiect Ymarferol a Llyfr Proses	Cyfraniad unigol o ryw 4-8 munud i Brosiect Ymarferol, a Llyfr Proses cyfwerth â 1,000 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPA4017C**	
Teitl y Modwl	**Actio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Merlin, B. (2014) *The Complete Stanislavski* Toolkit London: Nick Hern Books	☐
Hanfodol	Alfreds, M. (2007) *Different Every Night*: Freeing the Actor. London: Nick Hern Books	☐
Pellach	Rodenburg, P. (2019) *The Actor Speaks*. London: Palgrave Macmillan	☐
Pellach	Berry, C. (2000) *Your Voice and How to Use It* London: Virgin	☒
Pellach	Bunch Dayme, M. (2006) *The Performer's Voice : Realizing Your Vocal Potential* London: W. W. Norton.	☐
Pellach	McAllister-Viel, T. (2018) *Training Actor's Voices: Towards an Intercultural/Interdisciplinary Approach*. London: Routledge	☒
Pellach	Moseley, N. (2014) *Actioning and How to Do It*. London: Nick Hern Books	☐
Pellach	Shewell, C. (2009) *Art and Science in Changing Voices* London: Wiley (e-book)	☒

Module Code	ADPA4018
Title	Musical Performance
Date	08/12/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

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

LEARNING OUTCOMES

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

- employ practical and theoretical approaches to singing and vocal training as part of drama and performance;
- Identify and use appropriate skills in ensemble and individual performance presentations;
- evaluate personal strengths and weaknesses in their vocal work and identify strategies to develop their skills.

INDICATIVE CONTENT

- An introduction to musical performance and vocal exploration as an integral part of drama and performance.
- Students will be introduced to the practice of treating of lyrics as dramatic text and the use of song to develop narrative and character.
- Students will be introduced to a range of exercises and techniques to develop their vocal clarity and projection as actors.
- 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.
- Students will develop strategies to improve their vocal skills for projection, performance and singing.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx., and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA4018	
Module Title	Musical Performance	
Classification	Reading List entry	Electronic*
Further	Allen, J. (2005) *Secrets of Singing*. New York: International Music	☐
Further	Rima, Z. (2017) *Singing Secrets! Ultimate Guide for Beginner Singers.* Kindle	☒
Further	Burgess, T. (1999) *The Singing and Acting Handbook*. London: Routledge,	☐
Further	Nelson, J. (2017) *The Voice Exercise Book: A Guide to Healthy and Effective Voice Use.* London: Nick Hern Books	☒
Further	Kayes, G. (2005) *Singing and the Actor* London: A&C Black	☐
Further	Kayes, G. and Fisher, J. (2014) *Successful Singing Auditions* London: Methuen Drama	☐
Further	Melton, J. (2011) *One Voice: Integrating Singing Techniques and Theatre Voice Techniques*. Illinois: Waveland Press Inc	☐
Further	Melton, J. (2007) *Singing in Musical Theatre: The Training of Singers and Actors* London: Allworth Press	☐
Further	Rusch, G. (2002) *The Professional Singer's Handbook* London: Omnibus Press	☐

Module Code	**ADPA4020**
Title	**Scenic Construction and Drawing**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop students' knowledge and understanding of scenic construction and workshop etiquette considered essential to good working practice and in accordance with health and safety guidelines.

LEARNING OUTCOMES

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

- Demonstrate 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 the applications of CAD through the generation of technical drawings and ground plans to construct scenic items

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 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 personal protective equipment which must be worn at all times within the workshop areas.
- Study will initially focus on the accurate interpretation of technical drawings that might be provided 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 process.
- The students will be introduced to the carpentry procedures necessary for the construction of units such as a canvas or ply covered flats, 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 or partial set, interpreting the prepared technical drawings or scale model 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.

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx, and Process workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA4020**	
Module Title	**Scenic Construction and Drawing**	
Classification	**Reading List entry**	**Electronic***
Essential	Tweed, M. (2018) *Scenic Construction for the Stage*, Marlborough: The Crowood Press Ltd	☒
Further	Allen, J. (2007) *Drawing Geometry: A Primer of Basic Forms for Artists, Designers and Architects* London: Floris Books	☐
Further	Agerer, M. (2020) *Composition in Drawing: The Design and Composition of Drawings* Independently published	

Essential	Raoul, B. (2015) *Stock Scenery Construction Handbook (2nd ed)* London: Broadway Press	☐
Further	Holden, A. E. (2015) *Structural Design for the Stage (2nd ed)* London: Routledge	☒

Module Code	**ADPA4021**
Title	**Voice and Movement**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to recognized physical and vocal performance vocabulary, theory and technique that will develop and extend their effective application and understanding of appropriate practical and expressive skills within performative and facilitation contexts.

LEARNING OUTCOMES

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

- Demonstrate the application of specified physical and vocal skills and techniques in the communication of performance material;

- Evaluate and reflect upon the development of their own physical and vocal skills and techniques for preparation and performance within their discipline;

- Develop collaborative and independent practical techniques and approaches that support physical literacy and aid presence in rehearsal and performance;

INDICATIVE CONTENT

- Students will explore a variety of physical and vocal skills and techniques, for the purposes of performance, may include:
    - Body and voice in facilitation contexts;
    - Emotional connection to character and physicality;
    - Posture, breath, articulation, resonance, and presence;
    - Rhythm, motif, pattern, repetition, and stillness;
    - Spatial awareness and physical patterns;
    - Touch and sensation;
    - Balance, shifting weight, control, precision, dynamics, and articulation;
    - Recognising the benefit of specific physical training practice.
- It will be expected that students will apply the acquired skills and techniques to develop their own physical and vocal practice outside of workshops and tutor-led sessions. Students will be encouraged to develop their personal physical skills through regular exercises.
- Students will experience skills-based practical workshops which will initially develop an awareness in both voice and body. These will include movement technique classes, physical training sessions, and consider the relevance of movement in socio-cultural contexts.

- Acquired skills and techniques will be utilised for creative application for formative and summative assessment. This will encourage and support the student to evaluate the significance and relevance of physical practice and presence to their developing interest as a performing artist and/or practitioner.
- Additionally, lectures and seminars will explore the use of voice and body from relevant and current theoretical perspectives.
- Practitioners that students will be introduced to may include Rudolf Laban, Jacques Lecoq, Joan Skinner, Jerzy Grotowski, Ohad Naharin, Lloyd Newson/DV8, Nigel Charnock, Michael Chekhov, Pina Bausch, Cicely Berry, Barbara Houseman, Kristin Linklater, Patsy Rodenburg, Patrice Pavis, and Anne Bogart.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process workbook	Individual contribution to Practical Project 4 - 8 minutes approx, and Process Workbook and Process workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA4021**	
Module Title	**Voice and Movement**	
Classification	**Reading List entry**	**Electronic***
Essential	Bogart, A. and Landau, T. (2009) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, New York: Springer	☒
Essential	Counsell, C. and Wolf, L. (2001) *Performance Analysis: An Introductory Coursebook* London: Routledge.	☒
Essential	Davies, E. (2012) *Beyond Dance: Laban's Legacy of Movement Analysis.* New York: Routledge	☒
Further	Zarrilli, P. (ed) (2002) *Acting (Re)Considered; A Theoretical and Practical Guide (2nd ed).* London: Routledge	☐
Further	Oddey, A. (2009) *Modes of Spectating* Bristol: Intellect	☒
Further	Callery, D. (2001) *Through the Body: A Practical Guide to Physical Theatre*. London: Nick Hern Books	☒
Further	Chekhov, M. (2014) *To the Actor: On the technique of Acting* Connecticut: Martino Publishing	☐
Further	Lecoq, J. (2002) *The Moving Body: Teaching Creative Theatre.* London: Methuen Drama	☒
Further	Wangh, S. (2000) *An Acrobat of the Heart* New York: Vintage Books	☐
Further	Ewan, V. and Sagovsky, K. (2018) *Laban's Efforts in Action: A Movement Handbook for Actors* London: Methuen Drama	☒

Cod y Modwl	**ADPA4021C**
Teitl	**Llais a Symud**
Dyddiad	**08/12/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Cyflwyno myfyrwyr i eirfa, theori a thechneg perfformio corfforol a lleisiol cydnabyddedig a fydd yn datblygu ac ymestyn eu cymhwysiad a dealltwriaeth effeithiol o sgiliau ymarferol a mynegiannol priodol o fewn cyd-destunau perfformiadol a rhwyddhad.

DEILLIANNAU DYSGU

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

- Dangos cymhwysiad sgiliau a thechnegau corfforol a lleisiol penodedig wrth gyfathrebu deunydd perfformio;

- Gwerthuso ac adfyfyrio ar ddatblygiad eu sgiliau a thechnegau corfforol a lleisio eu hunain i baratoi a pherfformio o fewn eu disgyblaeth;

- Datblygu technegau ac ymagweddau ymarferol cydweithredol ac annibynnol sy'n cefnogi llythrennedd corfforol a chynorthwyo presenoldeb wrth ymarfer a perfformio;

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn archwilio amrywiaeth o sgiliau a thechnegau corfforol a lleisiol, at ddibenion perfformio, gall hyn gynnwys:
    - Corff a llais mewn cyd-destunau hwyluso;
    - Cysylltiad emosiynol i gymeriad a'r corff;
    - Osgo, anadl, ynganiad, cyseiniant, a phresenoldeb;
    - Rhythm, motiff, patrwm, ailadrodd, a llonyddwch;
    - Ymwybyddiaeth ofodol a phatrymau corfforol;
    - Cyffyrddiad a theimlad;
    - Cyd-bwyso, symud pwysau, rheoli, manwl gywirdeb, deinameg, ac ynganiad;
    - Adnabod mantais ymarfer hyfforddiant corfforol penodol.
- Bydd disgwyl i'r myfyrwyr gymhwyso'r sgiliau a thechnegau a gaffaelir i ddatblygu eu hymarfer corfforol a lleisiol eu hunain tu allan i weithdai a sesiynau dan arweiniad tiwtor. Anogir myfyrwyr i ddatblygu eu sgiliau corfforol personol trwy ymarferion rheolaidd.
- Bydd myfyrwyr yn cael profiad o weithdai ymarferol seiliedig ar sgiliau a fydd yn y lle cyntaf yn datblygu ymwybyddiaeth o'r llais a'r corff. Bydd y rhain yn cynnwys dosbarthiadau techneg symudiad, sesiynau hyfforddiant corfforol, ac ystyried perthnasedd symudiad mewn cyd-destunau cymdeithasol-ddiwylliannol, sesiynau

hyfforddiant corfforol, ac ystyried perthnasedd symudiad mewn cyd-destunau cymdeithasol-ddiwylliannol.

- Bydd sgiliau a thechnegau a gaffaelir yn cael eu defnyddio ar gyfer cymwysiadau creadigol ar gyfer asesiad ffurfiannol a chrynodol. Bydd hyn yn annog a chefnogi'r myfyriwr i werthuso arwyddocâd a pherthnasedd ymarfer corfforol a phresenoldeb i'w diddordeb datblygol fel artist ac/neu ymarferydd perfformio.
- Yn ogystal, bydd darlithoedd a seminarau yn archwilio'r defnydd o'r llais a'r corff o safbwyntiau damcaniaethol perthnasol a chyfredol.
- Ymhlith yr ymarferwyr y gellid cyflwyno myfyrwyr iddynt mae Rudolf Laban, Jacques Lecoq, Joan Skinner, Jerzy Grotowski, Ohad Naharin, Lloyd Newson/DV8, Nigel Charnock, Michael Chekhov, Pina Bausch, Cicely Berry, Barbara Houseman, Kristin Linklater, Patsy Rodenburg, Patrice Pavis, ac Anne Bogart.

Dyraniad Amser Astudio

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

Math o weithgaredd	**Oriau**	**Canran**
Dysgu ar yr amserlen	72	36
Dysgu'n annibynnol	128	64
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☐ **Arholiad ysgrifenedig** ☐ **Gwaith Cwrs** ☒ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Prosiect Ymarferol a Llyfr Proses	Cyfraniad unigol at Brosiect Ymarferol tua 4 – 8 munud a Llyfr Proses cyfwerth â 1,000 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPA4021C**	
Teitl y Modwl	**Llais a Symud**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Bogart, A. and Landau, T. (2009) The Viewpoints Book: A Practical Guide to Viewpoints and Composition, Efrog Newydd: Springer	☒
Hanfodol	Counsell, C. a Wolf, L. (2001) *Performance Analysis: An Introductory Coursebook* Llundain: Routledge.	☒
Hanfodol	Davies, E. (2012) *Beyond Dance: Laban's Legacy of Movement Analysis.* Efrog Newydd: Routledge	☒
Pellach	Zarrilli, P. (gol) (2002) *Acting (Re)Considered; A Theoretical and Practical Guide (2il arg).* Llundain: Routledge	☐
Pellach	Oddey, A. (2009) *Modes of Spectating* Bristol: Intellect	☒
Pellach	Callery, D. (2001) *Through the Body: A Practical Guide to Physical Theatre*. Llundain: Nick Hern Books	☒
Pellach	Chekhov, M. (2014) *To the Actor: On the technique of Acting* Connecticut: Martino Publishing	☐
Pellach	Lecoq, J. (2002) *The Moving Body: Teaching Creative Theatre.* Llundain: Methuen Drama	☒
Pellach	Wangh, S. (2000) *An Acrobat of the Heart* Efrog Newydd: Vintage Books	☐
Pellach	Ewan, V. a Sagovsky, K. (2018) *Laban's Efforts in Action: A Movement Handbook for Actors* Llundain: Methuen Drama	☒

Module Code	**ADPA4026**
Title	**Dance and Choreography**
Date	**16/05/2024**
Level	**4**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To introduce students to dance and choreography as part of an actor's training and to develop movement skills in order to expand the student's performance repertoire.

LEARNING OUTCOMES

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

- employ practical and theoretical approaches to dance and choreography training as part of drama and performance;
- identify and use appropriate skills and dance styles in ensemble and individual physical performance presentations;
- evaluate personal strengths and weaknesses in their physical work and identify strategies to develop their skills.

INDICATIVE CONTENT

- An introduction to dance styles and choreography techniques as an integral part of drama and performance.
- Students will be introduced to the practice of learning dance styles and sequences as part of staged performance pieces as well as stand-alone routines.
- Students will be introduced to a range of exercises and techniques to develop their physical presence, rhythm and dance skills as actors.
- Developing physical literacy through practical and creative exploration of dance styles.
- Developing ideas and creative physical content through collaborative practice
- Students will develop their knowledge and understanding of dance styles, physical performance, precision and discipline of movement as well as the importance of physical 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		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx, and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA4026**	
Module Title	**Dance and Choreography**	
Classification	**Reading List entry**	**Electronic***
Essential	Royston, D. (2014) Dramatic Dance: An Actor's Approach to Dance as a Dramatic Art London:(RADA Guides – Bloomsbury)	☐
Further	Goodling, E. (2019) Teaching Dance: The Spectrum of Styles. London Author House	☒
Further	Bain, K. (2015) The Principals of Movement (The Actor's Toolkit) London: Oberon Books	☐
Further	Bruce, M. (2018) On Choreography and Making Dance Theatre. London: Oberon Books	☐

Module Code	**ADPA4027**
Title	**Production, Performance and Genre**
Date	**16/05/2024**
Level	**4**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To build an appreciation of contemporary challenges by understanding genre, using scripts and plays, screenwriters and playwrights from the late nineteenth century to the present day.

- To foster analytical, reflective, problem-solving and creative skills through the application of professional script and design analysis techniques and methodologies.

LEARNING OUTCOMES

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

- recognise and evaluate key scripts, plays, screenwriters and playwrights that inform contemporary dialogues within the creative industries;

- distinguish those foundational script analysis skills required to be a creative and independent learner;

- use suitable agile, technological and collaborative working practices that locate their research and script analysis techniques within their discipline area.

INDICATIVE CONTENT

- The works of selected dramatists will form the core of the students' exploration. Playwrights will be selected to offer students a clear and accessible introduction to how plays reflect society's changing perceptions of matters such as, for example, class, the role and status of women, sexual freedom, social morality, language, education, social institutions, identity and sense of place; including values, culture and intercultural awareness, heritage, diversity and inclusion and, multilingualism.

- The role of diplomacy, persuasion and negotiation in effective collaboration.

- The significance of interdisciplinary thinking in effective script analysis and creative conversations.

- Collective decision-making.

- 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.
- Team working.
- Digital Identity

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
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx, and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA4027**	
Module Title	**Production, Performance and Genre**	
Classification	**Reading List entry**	**Electronic***
Essential	Ibsen, H. (2008) *A Doll's House*. London: Methuen.	☐
Essential	Osborne, J. (2000) *Look Back in Anger*. London: Methuen.	☒
Essential	Churchill, C. (2008) *Top Girls*. London: Methuen.	☐
Essential	Ayckbourn, A. (2015) *A Bedroom Farce.* London: Samuel French	☒
Essential	Littlewood, J. (1967) *Oh What a Lovely War.* London: Methuen	☐

Further	Ravenhill. M. (2019) *Shopping and Fucking.* London: Samuel French	☐
Further	Tucker Green, D (2015) *Hang* London: Nick Hern Books	☐
Further	De Monte, R & Saunders, G. *Cool Britannia?: British Political Drama in the 1990s*. London: Routledge, 2008.	☐
Further	Thomas, J. *Script Analysis for Actors, Directors and Designers 5th Edition:* Focal Press, 2014.	☒
Further	Innes, C.D. *Modern British Drama: The Twentieth Century.* Cambridge: CUP, 2002.	☐

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) *Inside Tap: Techniques and Improvisation for Today's Tap Dancer*. New Jersey, Princeton.	☐
Essential	Grieg, V. (1997) *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*. New Jersey, Princeton.	☐

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

- 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, safleoedd 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) *Inside Tap: Techniques and Improvisation for Today's Tap Dancer*. New Jersey, Princeton.	☐
Hanfodol	Grieg, V. (1997) *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*. New Jersey, Princeton.	☐
Hanfodol	Ward, W. G. (1989) *Classical Ballet Technique* Gainesville, University Press of Florida.	☐
Hanfodol	Andreu, H. (2006) *Dance, Movement and Nutrition: Fitness Minutes for a Healthier Life*. Bloomington, Author House.	☐
Pellach	Anderson, J. (1994) *Ballet and Modern Dance: A Concise History* Efrog Newydd: Dance Horizons.	☐

Pellach	Grant, G. (2013) *Technical Manual and Dictionary of Classical Ballet*, Create Space.	☐
Pellach	Guarino, L. & Oliver, W. (2015) *Jazz Dance: A History of the Roots and Branches*. Florida: University Press Florida	☐
Pellach	Gaynor, E. (2006) *The Ballet Companion: A Dancer's Guide to the Technique, Traditions and Joys of Ballet.* Efrog Newydd, Simon & Schuster.	☐
Pellach	Hannah, T. (2004) *Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health.* Caergrawnt Massachusetts, Da Capo Press.	☐
Pellach	Valis Hill, C. (2010) *Tap Dancing America: A Cultural History* Rhydychen, Oxford University Press.	☐
Pellach	Kraft, E. & Simmel, L. (2017) *Nutrition for Dancers: Basics, Performance Enhancement and Practical Tips*. 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) *The Owner's Manual to the Voice*. New York, Oxford University Press.	☐
Essential	Kayes, G. (2004) *Singing and the Actor*. London, A & C Black.	☒
Essential	Benward, B & Saker, M. (2020) *Music in Theory & Practice*. New York, McGraw Hill.	☒
Further	Dayme, M. B. (2006) *The Performer's Voice: Realizing your Vocal Potential*. London, W. W. Norton.	☒
Further	Hammond, M. (2009) *Thank You – That's All We Need For Today.* London, Faber.	☐
Further	Harvard, P. (2013) *Acting Through Song*. London, Nick Hern Books.	☒

Cod y Modwl	**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 leisiol 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 Asesu 1
(Ticiwch un)

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

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

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

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

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

CYNNWYS DANGOSOL

- Ymagweddau perfformio, fel rhai Uta Hagan 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) *Different Every Night*. Llundain, Nick Hern Books.	☒
Hanfodol	Merlin, B. (2007) *The Complete Stanislavsky Toolkit.* Llundain, Nick Hern Books	☒
Pellach	Benedetti, J. (2004) *Stanislavski: An Introduction.* Llundain, Routledge.	☒
Pellach	Rushe, S. (2019) *The Michael Chekhov Acting Technique: A Practitioner's Guide*. Llundain, Bloomsbury Methuen.	☐
Pellach	Esper, W. (2009) *The Actor's Art and Craft*. Efrog Newydd, Anchor.	☐
Pellach	Merlin, B. (2003) *Konstantin Stanislavski*. Llundain, Routledge.	☒
Pellach	Silverberg, L. (1998) *The Sanford Meisner Approach: Tackling the Text.* New Hampshire, Smith & Kraus.	☐
Pellach	Silverberg, L. (1998) *The Sanford Meisner Approach: An Actor's Workbook.* 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) *Theatre in Practice – A Student's Handbook.* London, Routledge.	☐
Essential	Kenrick, J. (2017) *Musical Theatre: A History*. London, Bloomsbury.	☒
Essential	Mitter, S. (1992) *Systems of Rehearsal - Stanislavsky, Brecht, Grotowski and Brook.* London, Routledge.	☐
Further	Zarrilli. P. B et al. (2006) *Theatre Histories - An Introduction*. London, Routledge.	☒
Further	Esslin, M. (2014) *The Theatre of the Absurd*. London, Bloomsbury.	☐
Further	Graham, S. (2014) *The Frantic Assembly Book of Devising Theatre.* London, Routledge.	☐
Further	Unwin, S. (2014) *The Complete Brecht Toolkit.* London, Nick Hern Books.	☐
Further	Sierz, A. (2001) *In-Yer-Face Theatre – British Drama Today.* London, Faber & Faber.	☐
Further	Batty, M. (2005) *About Pinter – The Playwright and The Work.* London, Faber & Faber.	☐
Further	Meyer, M. (1971) *Ibsen - a Biography*. 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 adfyfyrio ar waith nifer o ddramodwyr, cyfansoddwyr, libretwyr a chynhyrchwyr
- Arddangos ymwybyddiaeth o hanes a datblygiad Theatr Gerddorol o theatr Roegaidd 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) *Theatre in Practice – A Student's Handbook.* Llundain, Routledge.	☐
Hanfodol	Kenrick, J. (2017) *Musical Theatre: A History*. Llundain, Bloomsbury.	☒
Hanfodol	Mitter, S. (1992) *Systems of Rehearsal - Stanislavsky, Brecht, Grotowski and Brook.* Llundain, Routledge.	☐
Pellach	Zarrilli. P. B et al. (2006) *Theatre Histories - An Introduction*. Llundain, Routledge.	☒
Pellach	Esslin, M. (2014) *The Theatre of the Absurd*. Llundain, Bloomsbury.	☐
Pellach	Graham, S. (2014) *The Frantic Assembly Book of Devising Theatre.* Llundain, Routledge.	☐
Pellach	Unwin, S. (2014) *The Complete Brecht Toolkit.* Llundain, Nick Hern Books.	☐
Pellach	Sierz, A. (2001) *In-Yer-Face Theatre – British Drama Today.* Llundain, Faber & Faber.	☐
Pellach	Batty, M. (2005) *About Pinter – The Playwright and The Work.* Llundain, Faber & Faber.	☐
Pellach	Meyer, M. (1971) *Ibsen - a Biography*. Llundain, Doubleday.	

Module Code	**ADPB4012**
Title	**Improvising and Devising**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**N/A**

AIM(S)

- To explore and develop student's knowledge and practical understanding of creative praxis, improvisation, devising and play within a performative creative process.

LEARNING OUTCOMES

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

- Identify, adapt and use strategies and skills of improvisation, collaboration devising and play in the process of creating and performing material.

- Utilise knowledge and understanding of the significance and potential of devising as a key aspect of drama practice:

- Demonstrate reflective practice and critical evaluation in process and performance

INDICATIVE CONTENT

- The module introduces students to a fundamental element of the drama practitioner's work – the devising of original creative work in response to given stimuli.

- The exploration of devising and developing narrative skills as an element of creating content.

- Developing ideas and creative content through collaborative practice.

- Students will develop their knowledge and understanding of creativity, collaboration, play and devised content produced by themselves and by other practitioners encountered through independent research, such as, but not exclusive to, Upright Citizen Brigade, Pippa Evans, Keith Johnston and Ed Catmull

- The culmination of the module will be a production project, developed collaboratively, that draws upon some of the various disciplines encountered in this and other Level Four modules.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 4 - 8 minutes approx., and Process Workbook equivalent 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB4012	
Module Title	Improvising and Devising	
Classification	Reading List entry	Electronic*
Essential	Catmull, E., and Wallace, A. (2014). *Creativity, Inc: Overcoming The Unseen Forces That Stand In The Way Of True Inspiration* London: Transworld Publishers Limited	☒
Essential	Evans, P. (2021) *Improv Your Life.* London: Hodder Studio	☒
Essential	Besser, M., Roberts, I. and Walsh M. (2013) *Comedy Improvisation Manual: The Art of Improv.* USA: CCN	☐
Further	Poehler, A. (2014) *Yes Please.* London: Harper Collins.	☒
Further	Fey, T. (2013) *Bossypants.* London: Little, Brown and Company	☐
Further	Johnstone, K. (2018) *Impro.Improvisation and the Theatre* London: Bloomsbury Academic	☒
Further	Swale, J. (2012) *Drama Games for Devising*, London: Nick Hern Books.	☐
Further	Ridout, N. (2009) *Theatre and Ethics.* Basingstoke: Palgrave Macmillan.	☒
Further	Huzinga, J (2016) *Homo Ludens: A Study of the Play-Element in Culture.* Boston MA: Beacon Press.	☐
Further	Barker, C. (2010) *Theatre Games: A New Approach to Drama Training.* London: Methuen.	☐
Further	*Studies in Theatre and Performance,* Standing Conference of University Drama Departments, eJournal, Published Exeter: Intellect.	☒
Further	*Performance Research*, Centre for Performance Research, eJournal, Published London: Routledge.	☒
Further	New Theatre Quarterly, eJournal, Published [Cambridge, England] : Cambridge University Press.	☒
Further	Graham, S. (2014) *The Frantic Assembly Book of Devising Theatre.* London: Routledge.	

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

AIM(S)

- To provide an opportunity to develop a full-scale confirmative body of work, which would normally be presented/exhibited in the public arena and enable the students to develop a clear trajectory of creative enquiry of an individual nature.

- To enable students to establish personal and professional identities through an individually derived balance of material practice and supporting discourse.

- To enable students to strengthen, extend and apply the advanced knowledge, skills and critical awareness gained from their programme experiences in the context of commercial practice and creative industry collaboration, and to complement, stimulate, reinforce and encourage the development of discipline-specific and trans-disciplinary skills.

LEARNING OUTCOMES

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

- apply advanced knowledge, together with high-level practical understanding of established and developing techniques of research and enquiry to create and interpret works of Art and Design;

- critically analyse and interpret the outcomes of their own research, through the development of an expansive creative practice or conceptual approach, leading to the creation of a substantial body of work that demonstrates advanced standing and challenges the boundaries of their field;

- acquire and deploy advanced strategies and expertise within a chosen field of practice for the resolution of an artistic/design proposition which, based on systematic and creative analysis, offers innovative and novel responses to challenging and complex contextual domains;

- communicate ideas systematically and professionally in a public format, using appropriate media demonstrating the successful outcomes of their intellectual and practical engagement within their creative practice.

INDICATIVE CONTENT

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

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

Study Time Allocation

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

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

The allocation of teaching to deliver the module is:

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

Assessment Component 1

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

A choice of:

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

Exemplar

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

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

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

Assessment Summary

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

INDICATIVE READING LIST

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