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

CYFEIRLYFR MODYLAU

LEFEL 4

DISGYBLAETH ACADEMAIDD DIWYDIANNAU DYLUNIO A PHERFFORMIO

ATHROFA GWYDDONIAETH A CHELF CYMRU

2025-2026

TUDALEN GYNNWYS

Rhif Tud

CYFLWYNIAD..... 1

MODYLAU 2

CYFLWYNIAD

Mae’r Cyfeiriadur Modylau hwn yn cynnwys yr holl fodylau ar gyfer Lefel 4 o fewn Disgyblaeth Academaidd Diwydiannau Dylunio a Pherfformio ym mlwyddyn academaidd 2025-2026.

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

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

MODYLAU

Module Code	**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: **ADDA4002**
TITLE: **Design & Make 1**
DATED: **26/04/2018**
08/03/2018
LEVEL: **4**
CREDITS: **20**

JACS CODE: **W200**

AIM(S)

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

LEARNING OUTCOMES

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

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

INDICATIVE CONTENT

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

LEARNING AND TEACHING STRATEGY

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

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

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Coursework Portfolio	4 elements (3000-word equivalent)	100%

Assessment Summary

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

READING LIST
Additional material will be advised in correspondence with set briefs.

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

COD Y MODWL: **ADDA4002C**
TEITL: **Dylunio a Gwneud 1**
DYDDIAD: **26/04/2018**
08/03/2018
LEFEL: **4**
CREDYDAU: **20**

COD JACS: **W200**

AMCAN(ION)

- Cyflwyno myfyrwyr i brosesau crefftau dylunio creadigol er mwyn annog a datblygu archwiliadau ac ymatebion gweledol a deallusol i ystod o gyfryngau a disgyblaethau.
- Galluogi'r myfyriwr i ddatblygu sgiliau arsylwi ac ymarferol, meithrin chwilfrydedd canfyddiadol ac adeiladu ymdeimlad parhaus o iaith weledol wrth wneud.

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

- Dangos y gallu i ymchwilio, cofnodi a gwerthuso gwybodaeth weledol, ofodol a chanfyddiadol a rhoi tystiolaeth o gynhyrchu syniadau'n annibynnol a / neu yn gydweithredol mewn ymateb i friff neu weithgaredd penodol.
- Dangos y gallu i ddewis a chymhwyso ystod o ddeunyddiau, technegau a phrosesau ac i adfyfyrio ar eu heffeithiolrwydd a'u heffaith amgylcheddol.

CYNNWYS DANGOSOL

- Cymhwyso lluniadu fel ymchwil
- Lluniadu gyda deunyddiau a chyfryngau cymysg
- Dulliau dylunio a gwneud
- Datblygu cysyniadau
- Datblygu dylunio
- Ymchwilio a dadansoddi cymhwysiad cyd-destunol
- Dewis deunyddiau a thechnegau priodol
- Sgiliau cyflwyno
- Gwerthuso effaith amgylcheddol

STRATEGAETH DYSGU AC ADDYSGU

Mae'r modwl hwn yn cyflwyno myfyrwyr i hanfodion lluniadu, cyfathrebu gweledol a dulliau dylunio. Trwy dasgau strwythuredig, bydd myfyrwyr yn dysgu gwahanol ffyrdd o gyfleu eu hymchwil, eu syniadau a'u datblygiadau dylunio'n weledol. O fewn yr ymarferion hyn cyflwynir

myfyrwyr i ystod o ddeunyddiau a thechnegau sy'n briodol i grefftau dylunio ac fe'u hanogir i weithio mewn dau ddimensiwn a thri dimensiwn.

Drwy gyfres o arddangosiadau gweithdy, darlithoedd a grwpiau seminar yn ogystal â thiwtorialau unigol, bydd y myfyrwyr yn ennill gwybodaeth a hyder mewn ystod o ddulliau o ran dylunio a gwneud. Anogir myfyrwyr i werthuso ac adfyfyrio ar effaith eu gweithgareddau.

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

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

ASESU

Elfen Asesu 1

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

Dull asesu	**Maint**	**Pwysiad**
Portffolio Gwaith Cwrs	4 elfen (cyfwerth â 3000 o eiriau)	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Rhoddir cyngor ynghylch deunydd ychwanegol mewn gohebiaeth gyda briffiau penodol.

Cod y Modwl	**ADDA4002C**	
Teitl y Modwl	**Dylunio a Gwneud 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Heatherwick, T. (2005) *Making.* Thames and Hudson.	☐
Hanfodol	Cane, K (2012) *Making and Drawing.* A&C Black.	☐
Hanfodol	CYPI Press (2012) *Contemporary Jewellery: Innovative Materials (Art and design)* CYPI Press.	☐
Pellach	Dupon, O (2015) *Encore! The new Artisans.* Thames and Hudson.	☐
Pellach	Albers, J (2013) *Interaction of Colour.* Yale Press	☐
Pellach	Charny Daniel (2011) Power of Making: The Case for Making and Skills. V&A Publishing	☐

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

AIM(S)

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

LEARNING OUTCOMES

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

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

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Coursework Portfolio	4 elements	100%

Assessment Summary

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

READING LIST

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

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

AIM(S)

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

LEARNING OUTCOMES

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

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

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Written Assignment	1500 words equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Practical Portfolio	2 elements	50%

Assessment Summary

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

READING LIST

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

Module Code	ADDA4014
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	**ADDA4014**	
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.	☐

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

AIM(S)

- To develop student's awareness and appreciation of contemporary challenges relevant to the discipline facing individuals, organisations, communities and society, from a local, national and global perspective.

- To develop creative problem-solvers through the application of knowledge to real-world problems.

LEARNING OUTCOMES

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

- Identify and evaluate historical and contemporary issues and their impact on today's global society.

- Apply appropriate collaborative working practices to manage conflict and support effective decision making.

- Implement Design Thinking techniques to investigate problems in order to generate and evaluate solutions.

INDICATIVE CONTENT

- Visions of the Future including digital transformation 4.0.
- How history, legislation and policy shape the world we live.
- Contemporary global issues, e.g. responsible stewardship, diversity, inclusion, ethics, culture and intercultural awareness.
- 'Wicked problems': the challenge of difficult or impossible problems where the affecting variables are not known or quantifiable.
- Design Thinking to investigate, define, propose and evaluate problem solutions.
- Recognising and overcoming cognitive bias.
- Decision making frameworks and techniques.
- Recognising individual differences and the role of emotional intelligence in the management of conflict.
- The role of diplomacy, persuasion and negotiation in effective collaboration.
- The significance of interdisciplinary thinking in finding effective solutions to problems.
- The role of ethics in identifying solutions.

- Collective decision-making.
- The power of raising awareness

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1
(Tick one)

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

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

Assessment Component 2
(Tick one)

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

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

Assessment Summary

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

INDICATIVE READING LIST

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

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

Essential	Siebel, T.M. (2019) *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	☐

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.	☐

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	**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	**ADPA4019**
Title	**Personal Project**
Date	**08/12/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To assist students to pursue an individual study topic related specifically to a single module in which they have been unable to fully participate, and the learning outcomes of the module specifies collaborate activities.

LEARNING OUTCOMES

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

- Develop a practical investigation of an aspect of drama or theatre.
- Analyse ideas and concepts encountered in their study area.
- Produce either a practical or theoretical understanding of those skills deemed appropriate for the particular aspect of drama or theatre.

INDICATIVE CONTENT

- The Personal Project (Retrieval) offers students the opportunity to pursue an appropriately specialised individual investigation into an aspect of drama or theatre chosen, in negotiation, by the student and the module tutor of one missed module. Students will select, after tutorial guidance and consultation, an area or topic of study which will offer opportunities for practical exploration and investigation.
- This module is designed to offer students a retrieval position where the collaborative tasks specified in a particular module make it impossible for those learning outcomes to be met. Additional flexibility is gained through developing an alternative individual task within this module, which still allows opportunity for progression and retrieval within the standard university timeframes.
- While a module of this nature must remain flexible in order to cater for, and nurture, the specific situations of individual students, it does so within a framework which encourages students at all times to organise and develop their knowledge and understanding of the practical area of study that they have been unable to participate in. Assessment may involve either some form of individual performance project alongside documentation of research through either a process workbook or academic essay.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	16	8%
Independent learning	184	92%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Practical Project approximately 5 minutes approx.., and Process workbook equivalent of 1,000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADPA4019**	
Module Title	**Personal Project**	
Classification	**Reading List entry**	**Electronic***
Essential	Guidance will be given to students on an individual basis once each student's particular area of study has been established. It is anticipated that the Bibliography for the missed module will be used in most instances.	☐

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	☒

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	**BMSH4103**
Title	**Foundation Adventure Skills**
Date	**09/10/2024**
Level	**4**
Credits	**20**
Pre-Requisites	**N/A**
DBS Check	**May be required ☒ Not required ☐**

AIM(S)

- To develop an understanding of experiential learning theory and how it can be used to develop foundation skills for safe personal practice of adventurous activities.

LEARNING OUTCOMES

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

- refer to a model of experiential learning as an effective means of developing and improving knowledge and understanding of personal safety in adventurous activities;

- demonstrate an understanding of how to adequately prepare themselves to participate in a range of adventurous activities in a variety of environments and prevailing conditions;

- demonstrate a basic understanding and ability to respond to first aid scenarios in adventurous activities.

INDICATIVE CONTENT

- Kolb's (1984) Experiential learning theory will be examined and employed throughout the module.

- Reflective practice will be emphasised as a fundamental means of developing personal behaviours, attitudes and understanding.

- An introduction to the key principles of water safety and rescue in line with current recognised practice in relevant governing body literature.

- Two-day first aid course with an emphasis on responding to scenarios based on adventurous activities: hypothermia, bleeding, resuscitation, etc.; including the preparation of first aid kits and other emergency equipment appropriate to the outdoors.

- Personal clothing for outdoor activities: the basic characteristics of different fabrics and how they relate to comfort and performance in adventurous activities; explore the idea of clothing systems.

- Practical participation in a range of outdoor activities in a variety of environments, such as: whitewater safety, working at height, navigation, hill walking, mountain biking.

- Consideration will be given to the range of environmental hazards that might impact on personal safety whilst learning in different outdoor environments.

- Retrieving, interpreting, and reviewing weather forecast; developing an understanding of how recent and prevailing conditions might impact on participants undertaking adventurous activities in specific environments such as mountains, forests, rivers, and coasts.

- The selection, use, maintenance, and inspection of protective and other safety equipment, for example: throw lines, various helmets, climbing harnesses, personal flotation devices.

- Practical "emergency scenarios" will be used to explore appropriate responses in different situations and to further develop understanding of experiential learning.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	35%
Independent learning	130	65%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1 ***(Tick one)***

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

Mode of assessment	Volume	Weighting
E-journal of experiential learning	1500 words	50%

Assessment Component 2 ***(Tick one)***

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

Mode of assessment	Volume	Weighting
Observation of participation in a practical emergency scenario	5 minutes	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**BMSH4103**	
Module Title	**Foundation Adventure Skills**	
Classification	**Reading List entry**	**Electronic***
Essential	Berry, M. and Hodgson, C. (2011). *Adventure Education: An Introduction*, London: Routledge.	☒
Essential	Kolb, D. A. (2015). *Experiential Learning: experience as the source of learning and development*. Pearson Education.	☒
Essential	Mortlock, C. (1984). *The Adventure Alternative*, Cumbria Cicerone Press.	☐
Further	Beames, S., Higgins, P. and Nicol, R. (2012). *Learning Outside the Classroom, Theory and Guidelines for Practice*. Oxon: Routledge.	☐
Further	Beard, C. and Wilson, J. (2004). *The Power of Experiential Learning*, London: Kogan Page.	☐
Further	Ewert, A. W. and Sibthorp, J. (2014). *Outdoor Adventure Education, Foundations*, *Theory and Research,* Leeds: Human Kinetics.	☐
Further	Ferrero, F. (2006). *White Water Safety and Rescue*, Bangor: Pesda Press.	☐
Further	Wills, K. (2013). *Outdoor First Aid,* Caernarfon: Pesda Press.	☐

Module Code	**BMSH4104**
Title	**Managing Risk in Adventure**
Date	**09/10/2024**
Level	**4**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☒ Not required ☐**

AIM(S)

- To enable students to identify hazards, assess risks and take steps to control those risks whilst recognising the potential benefits of an adventurous environment.

LEARNING OUTCOMES

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

- identify and evaluate common hazards, risks and associated methods for mitigation potentially encountered in a range of adventurous activities, such as Coasteering, Mountain Biking and Climbing;
- demonstrate understanding of the remit and scope of various national governing body awards in a range of professional adventure settings, including an awareness of key legislation and how it is practically enacted within the adventure sector, e.g., Adventurous Activities Licencing;
- evaluate the potential benefits of engaging with challenging and adventurous outdoor environments including the role of perceived and real risk;
- demonstrate understanding of the importance of effective decision making and the relationship between experience and judgement as applicable to a personal and professional context.

INDICATIVE CONTENT

- The role of National Governing Bodies and the Adventure Activities Licensing Scheme alongside broader health and safety legislation will be discussed in relation to impact on risk management in adventurous outdoor activities and environments.
- Practical risk assessment scenarios in different outdoor activity environments will provide opportunities to develop the ability to identify and assess risks and the evaluation of different types of risk assessments.
- Key terminology will be explored and appropriate technical terms relevant to the activities and the risk management process will be reinforced throughout the module.
- Different formats for presenting risk assessments will be compared and evaluated.
- Site specific, activity specific, dynamic and generic risk assessments will be explored and evaluated.
- The concept of “risk education” will be explored with an emphasis on the transferability of effective risk management skills between different activities and environments.
- There will be a range of discussions focussing on issues such as: subjective and objective risk, emotional and physical risk, likelihood and severity of consequence, immediate and cumulative risk.
- Discussions on decision making in an adventure setting will be integrated throughout the practical sessions, focusing on the role of heuristics and associated traps.
- Practical sessions will offer opportunities to develop experience and personal skills that can be used to counter risk.

- Students will become familiar with the selection, maintenance and inspection of a range of equipment that might provide personal and participant protection.
- Means of effective communication both within the scope of the activity and in the event of summoning help will be explored.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	35%
Independent learning	130	65%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1 ***(Tick one)***

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

Mode of assessment	Volume	Weighting
Interview	15 minutes	50%

Assessment Component 2 ***(Tick one)***

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

Mode of assessment	Volume	Weighting
Written assignment (*which will be designed to limit use of generative AI*)	1500 words	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**BMSH4104**	
Module Title	**Managing Risk in Adventure**	
Classification	**Reading List entry**	**Electronic***
Essential	Attarian, A., (2012) *Risk Management in Outdoor Adventure Programs* Leeds: Human Kinetics.	☒
Essential	Barton, B., (2007) *Safety, Risk & Adventure In Outdoor Activities*. London: Sage Publications Ltd.	☒
Essential	Beames, S; MacKie, C; Atencio, M (2018) *Adventure and Society*. Springer.	☒

Module Code	BMSH4104	
Module Title	**Managing Risk in Adventure**	
Classification	**Reading List entry**	**Electronic***
Essential	Dickson, T. J. and Gray, T. L., (2012) *Risk Management In The Outdoors, A Whole-Of-Organisation Approach For Education, Sport And Recreation*. Port Melbourne: Cambridge University Press.	☒
Essential	Ferrero, F. (2006). *White Water Safety and Rescue*, Bangor: Pesda Press.	☐
Essential	Hodgson, C. and Bailie, M., (2011) 'Risk Management, Philosophy And Practice' in M. Berry and C. Hodgson (Eds) *Adventure Education, An Introduction.* Oxon: Routledge.	☒
Further	Clinch, H., & Filimonau, V. (2017). Instructors' Perspectives on Risk Management within Adventure Tourism. *Tourism Planning & Development*, *14*(2), 220–239. https://doi.org/10.1080/21568316.2016.1204360	☒
Further	Ewert, A. W., & Davidson, C. (Eds.). (2017). *Behavior and group management in outdoor adventure education : theory, research and practice*. Routledge, Taylor & Francis Group.	☒
Further	Gill, T. (2007) *No fear: growing up in a risk adverse society*, London: Calouste Gulbenkian Foundation.	☒
Further	Gill, T., (2010) *Nothing Ventured: Balancing Risks and Benefits in the Outdoors*, English Outdoor Council, (online: http://www.englishoutdoorcouncil.org/wp-content/uploads/Nothing-Ventured.pdf)	☒
Further	McNamee, M (Ed). (2007) *Philosophy, Risk and Adventure Sports,* London: Routledge.	☒
Further	Peter, L. (2011) *Rock Climbing: essential skills and techniques* Mountain Leader Training UK.	☒

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.	

Cod y Modwl	**ADPB4012C**
Teitl	**Creu Byrfyfyr a Dyfeisio**
Dyddiad	**08/12/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Amherthnasol**

AMCAN(ION)

- Archwilio a datblygu gwybodaeth a dealltwriaeth ymarferol myfyrwyr o arfer creadigol, creu byrfyfyr, dyfeisio a chwarae rhan o fewn proses greadigol berfformiadol.

DEILLIANNAU DYSGU

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

- Nodi, addasu a defnyddio strategaethau a sgiliau creu byrfyfyr, cydweithio, dyfeisio a chwarae rhan, yn y broses o greu a pherfformio deunydd.

- Defnyddio gwybodaeth a dealltwriaeth o arwyddocâd a photensial dyfeisio fel agwedd allweddol ar arfer drama:

- Dangos arfer adfyfyriol a gwerthuso beirniadol mewn proses a pherfformiad

CYNNWYS DANGOSOL

- Mae'r modwl yn cyflwyno myfyrwyr i elfen sylfaenol o waith yr ymarferydd drama – dyfeisio gwaith creadigol gwreiddiol mewn ymateb i symbyliadau penodol.

- Archwilio dyfeisio a datblygu sgiliau naratif fel elfen o greu cynnwys.

- Datblygu syniadau a chynnwys creadigol drwy arfer cydweithredol.

- Bydd myfyrwyr yn datblygu eu gwybodaeth a'u dealltwriaeth o greadigrwydd, cydweithio, chwarae rhan a chynnwys dyfeisiedig a gynhyrchir ganddynt hwy eu hunain a chan ymarferwyr eraill y deuir ar eu traws drwy ymchwil annibynnol, megis Upright Citizen Brigade, Pippa Evans, Keith Johnston ac Ed Catmull, ond heb fod yn gyfyngedig i'r rhain.

- Penllanw'r modwl fydd prosiect cynhyrchu, a ddatblygir ar y cyd, sy'n tynnu ar rai o'r disgyblaethau amrywiol y daethpwyd ar eu traws yn y modwl hwn a modylau Lefel Pedwar eraill.

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	
Gwaith cwrs	
Ymarferol	100%
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADPB4012C**	
Teitl y Modwl	**Creu Byrfyfyr a Dyfeisio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Catmull, E., and Wallace, A. (2014). *Creativity, Inc: Overcoming The Unseen Forces That Stand In The Way Of True Inspiration* London: Transworld Publishers Limited	☒
Hanfodol	Evans, P. (2021) *Improv Your Life.* London: Hodder Studio	☒
Hanfodol	Besser, M., Roberts, I. and Walsh M. (2013) *Comedy Improvisation Manual: The Art of Improv.* USA: CCN	☐
Pellach	Poehler, A. (2014) *Yes Please.* London: Harper Collins.	☒
Pellach	Fey, T. (2013) *Bossypants.* London: Little, Brown and Company	☐
Pellach	Johnstone, K. (2018) *Impro.Improvisation and the Theatre* London: Bloomsbury Academic	☒
Pellach	Swale, J. (2012) *Drama Games for Devising*, London: Nick Hern Books.	☐
Pellach	Ridout, N. (2009) *Theatre and Ethics.* Basingstoke: Palgrave Macmillan.	☒
Pellach	Huzinga, J (2016) *Homo Ludens: A Study of the Play-Element in Culture.* Boston MA: Beacon Press.	☐
Pellach	Barker, C. (2010) *Theatre Games: A New Approach to Drama Training.* London: Methuen.	☐
Pellach	*Studies in Theatre and Performance,* Standing Conference of University Drama Departments, eJournal, Published Exeter: Intellect.	☒
Pellach	*Performance Research*, Centre for Performance Research, eJournal, Published London: Routledge.	☒
Pellach	New Theatre Quarterly, eJournal, Published [Cambridge, England] : Cambridge University Press.	☒
Pellach	Graham, S. (2014) *The Frantic Assembly Book of Devising Theatre.* London: Routledge.	