



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

MODULE DIRECTORY

LEVEL 7

WALES ACADEMY OF VOICE AND DRAMATIC ARTS (WAVDA)

WALES INSTITUTE OF SCIENCE & ART

2022-2023

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INTRODUCTION

This Module Directory includes all the modules for Level 7 for the Wales Academy of Voice and Dramatic Arts in the academic year 2022-2023.

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

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

MODULES

Module Code	ADPA7001
Title	Applied Vocal Technique
Date	27/07/2020
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To gain an advanced understanding of the application of the Estill Model to the solution of common problems in spoken and sung voice.
- To develop an advanced understanding of the skills required to learn, and perform in different accents and dialects and to identify the specific issues that accent work has on mobility of the voice for pitch.

LEARNING OUTCOMES

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

- Navigate the range of their singing voice with greater efficiency, with a clearer understanding of the skills required for pitch and an ability to execute these skills on demand.
- Utilise the skills learned in Accent and Dialect classes to develop a consistent accent in both spoken and sung voice, and to be able to identify the changes needed in the skills for pitch required by a change in accent or dialect.

INDICATIVE CONTENT

- Regular classes in the application of the Estill Model to common voice problems.
- A series of Accent classes exploring the specific skills and defining characteristics of some commonly used accents.
- A series of Dialect classes exploring the specific skills and defining characteristics of Welsh Regional Dialects.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Portfolio to include: Self-tape/voice reel. And supporting reflective journal worth 3000 words	100%

Assessment Summary

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

READING LIST

Module Code	ADPA7001	
Module Title	Applied Vocal Technique	
Classification	Reading List entry	Electronic*
Essential	Hausmann, B. (2014) Tackling Text. Nick Hearn Books	☐
Essential	Hauseman, B. (2012) Finding Your Voice. Nick Hearn Books	☐
Essential	Steinhauer, Klimek and Estill. (2017) The Estill Voice Model, Theory and Translation. EVI.	☐
Further	Morrison, M. (1996) Clear Speech. A&C Black	☐
Further	Rodenberg, P. (2005) The Actor Speaks. Methuen	☐

Module Code	ADPA7002
Title	Art Song Repertoire & Performance
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To develop a regime of analysis, practice and preparation of Art Song repertoire as expected in the profession.
- To demonstrate a command of the advanced technical, musical, linguistic and stylistic requirements of Art Song repertoire and convey interpretative intentions within a performance context.

LEARNING OUTCOMES

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

- prepare, analyse, discuss, synthesise and memorise repertoire in a professional manner.
- exhibit a holistic understanding of particular interpretations of Art Song repertoire.
- demonstrate a practical, conceptual and contextual understanding of Art Song performance.
- display advanced technical facility and sophisticated communicative skills in collaborative performance.

INDICATIVE CONTENT

- A series of lectures, seminars, workshops and tutorials will be delivered on musical style, dramatic inference and inflection with coaches and accompanists that are active in the profession.
- The study of art song repertoire and performance in various different languages.
- Masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Performance opportunities will feature as part of the practice of developing the necessary skills required in performance.

Study Time Allocation

The study time for the module is divided as follows:

	Advanced Vocal Studies		Repetiteur and Accompaniment	
Activity type	Hours	Percentage	Hours	Percentage
Scheduled learning	96	24%	40	10%
Independent learning	304	76%	160	40%
Placement learning			200	50%
TOTAL	400	100%	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation / Academic Interview	Appropriate to the discipline	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Recital	Appropriate to the discipline	80%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA7002	
Module Title	Art Song Repertoire & Performance	
Classification	Reading List entry	Electronic*
Essential	Johnson, G & Stokes, R. (2000). <i>A French Song Companion</i> , Oxford: OUP.	☐
Essential	Reed, J. (1993). <i>The Schubert Song Collection</i> , Manchester: Faber.	☐
Essential	Sams, E. (1983). <i>The Songs of Hugo Wolf</i> , London: Eulenburg.	☐
Essential	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition.</i> Wisconsin: Hal Leonard Corporation.	☐
Further	Sams, E. (1975). <i>The Songs of Robert Schumann</i> , London: Eulenburg.	☐

Further	Johnson, G. and Stokes, R. (1992). <i>The Spanish Song Companion</i> , London: Gollancz.	☐
Further	Marafioti, P. (1927). <i>Caruso's Method of Voice Production: The Scientific Culture of the Voice</i> . London: D. Appleton and Company.	☐
Further	Pischorn, J. (2018). <i>German diction for English-speaking singers</i> . GB: Augarten Press.	☐
Further	Olin, E. (2012). <i>Singing in Russian: A Guide to Language and Performance</i> . Maryland: Scarecrow Press.	☐

Module Code	ADPA7003
Title	Operatic Repertoire & Performance
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To develop a regime of analysis, practice and preparation of Operatic repertoire as expected in the profession.
- To demonstrate a command of the advanced technical, musical, linguistic and stylistic requirements of Operatic repertoire and convey interpretative intentions within a performance context.

LEARNING OUTCOMES

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

- prepare, analyse, discuss, synthesise and perform Operatic repertoire in contexts required within the industry.
- demonstrate a practical, conceptual and contextual understanding of a body of repertoire within a performance context.
- exercise autonomy within working scenarios and the ability to collaborate within various contexts in a leadership capacity and as a member of a team.

INDICATIVE CONTENT

- A series of lectures, seminars, workshops and tutorials will be delivered on musical style, dramatic inference and inflection with directors, coaches, conductors, vocal coaches and various professionals from within the industry.
- A general study of designated operatic vocal and orchestral scores with reference to specific techniques.
- Masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Performance opportunities will feature as part of the practice of developing the necessary presentation skills required of operatic arias / roles in performance.

Study Time Allocation

The study time for the module is divided as follows:

	Advanced Vocal Studies		Repetiteur and Accompaniment	
Activity type	Hours	Percentage	Hours	Percentage
Scheduled learning	96	24%	40	10%
Independent learning	304	76%	160	40%
Placement learning			200	50%
TOTAL	400	100%	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation / Academic Interview	Appropriate to the discipline	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Recital	Appropriate to the discipline	80%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA7003	
Module Title	Operatic Repertoire & Performance	
Classification	Reading List entry	Electronic*
Essential	Montgomery, A. (2020). <i>Opera Coaching – Professional Techniques for the Repetiteur (2nd Edition)</i> . Oxon: Routledge.	☐
Essential	Hunter, M. (2008). <i>Mozart's Operas</i> . Yale University Press, Harvard.	☐
Essential	Cooke, M. (2005). <i>The Cambridge Companion to Twentieth-Century Opera</i> . Cambridge: Cambridge University Press.	☐
Essential	Singer, M. <i>An Interpretive Guide to Operatic Arias: A Handbook for Singers, Coaches, Teachers and Students</i> . Pennsylvania: Pennsylvania State University Press, 1983	☐

Further	Sadie, S. & Macy, L. (eds). (2009). <i>Grove Book of Operas. Second edition</i> . Oxford: Oxford University Press.	☐
Further	Colorni, E. (1995). <i>Singer's Italian: A manual of diction and phonetics</i> . New York: Schirmer.	☐
Further	Adams, D A <i>handbook of diction for singers: Italian, German, French. Second edition</i> . Oxford: Oxford University Press, 2008	☐

Module Code	ADPA7004
Title	Professional Practice Portfolio
Date	05/05/2021
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To enable critical reflection to facilitate artistic development.
- To develop confidence in the preparation and execution of a professional audition.
- To facilitate the development of a professional performance portfolio.

LEARNING OUTCOMES

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

- study, analyse and evaluate current scholarship in the discipline and apply it in practice.
- research and effectively select appropriate materials and be cognisant of the techniques and regimes necessary in professional performance.
- demonstrate self-direction and originality in problem-solving, and the ability to act autonomously and collaboratively in a professional environment.
- demonstrate a systematic understanding of performance practices with the ability to execute performances to the standards required by the industry.

INDICATIVE CONTENT

- 1-to-1 individual tuition will be provided throughout the programme to advance technique, build a body of repertoire, and develop an understanding of appropriate practices in performance.
- A series of masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Lectures, seminars and workshops will focus on specific elements relating to the preparation and delivery of performance within professional contexts.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	60	10%
Independent learning	540	90%
Placement learning		
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	3000 words equivalent	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Mock Audition	Appropriate to the discipline	40%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Appropriate to the discipline	40%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA7004	
Module Title	Professional Practice Portfolio	
Classification	Reading List entry	Electronic*
Essential	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Essential	Montgomery, A. (2020). <i>Opera Coaching – Professional Techniques for the Repetiteur (2nd Edition)</i> . Oxon: Routledge.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐

Essential	Chapman, J. (2011). <i>Singing and Teaching Singing: A Holistic Approach to Classical Voice</i> . Plymouth: Plural Publishing.	☐
Further	Cooke, M. (2005). <i>The Cambridge Companion to Twentieth-Century Opera</i> . Cambridge: Cambridge University Press.	☐
Further	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition</i> . Wisconsin: Hal Leonard Corporation.	☐
Further	Sadolin, C. (2013). <i>Catherine Sadolin: Complete Vocal Technique</i> . Denmark: Shout Publications.	☐
Further	Kayes, G. <i>Singing and the Actor</i> . London: A&C Black, 2000.	☐
Further	Merlin, B. <i>The Stanislavsky Toolkit</i> , Nick Hern Books. 2007	☒
Further	Kayes, G & Fisher, J. (2002). <i>Successful Singing Auditions</i> . London: Bloomsbury Publishing PLC.	☐

Module Code	ADPA7005
Title	Public Concert Performance
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To develop a personal regime of analysis, practice and preparation for public performance.
- To facilitate the development to a professional standard of public performance as an accompanist and to provide the basis of confident musical delivery.

LEARNING OUTCOMES

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

- research and effectively select appropriate repertoire in all aspects of professional performance.
- display a thorough understanding of accompanying techniques.
- demonstrate confident and empathetic communication skills with performers.
- achieve the necessary standards required by a professional accompanist in public performance.

INDICATIVE CONTENT

- Sessions will develop musical aptitude and ability to respond within a demanding schedule of accompanying duties.
- Ongoing regular engagement as an accompanist and repetiteur within various contexts, including individual lessons/tutorials and masterclasses.
- Masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Performance opportunities will feature as part of the practice of developing the necessary skills required in public concert performance.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	40	10%
Independent learning	160	40%
Placement learning	200	50%
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Appropriate to the discipline	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA7005	
Module Title	Public Concert Performance	
Classification	Reading List entry	Electronic*
Essential	Montgomery, A. (2020). <i>Opera Coaching – Professional Techniques for the Repetiteur (2nd Edition)</i> . Oxon: Routledge.	☐
Essential	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Essential	Adams, D <i>A handbook of diction for singers: Italian, German, French. Second edition</i> . Oxford: Oxford University Press, 2008	☐
Further	Deutsch, H. (2020). <i>Memoirs of an Accompanist</i> . London: Kahn & Averill.	☐
Further	Hunter, M. (2008). <i>Mozart's Operas</i> . Yale University Press, Harvard.	☐
Further	Kimball, C. (2006). <i>Song: A Guide to Art Song Style, and Literature. Revised edition</i> . Wisconsin: Hal Leonard Corporation.	☐
Further	Colorni, E. (1995). <i>Singer's Italian: A manual of diction and phonetics</i> . New York: Schirmer.	☐

Module Code	ADPA7006
Title	Vocal Technique
Date	05/05/2021
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To provide a thorough and confident understanding of vocal production compatible with a lasting career as a vocalist.
- To provide the basis of confident musical delivery and freedom in performance.
- To cultivate critical analysis, awareness and a regime to understand, apply and develop technique.

LEARNING OUTCOMES

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

- exhibit a systematic and critical understanding of issues relating to technique.
- present a professional level of technique in rehearsal and performance through the planning, development and realisation of personal regimes for the enhancement of practice.
- demonstrate the ability to make critical and analytical conclusions regarding applied technique within their own practice and that of others.

INDICATIVE CONTENT

- 1-to-1 individual tuition will be provided throughout the programme to advance technique, build a body of repertoire, and develop an understanding of appropriate practices in performance.
- A series of masterclasses will enable students to work with, and learn from a range of practitioners working within the industry.
- Lectures, seminars and workshops will focus on specific elements relating to the preparation and delivery of performance within professional contexts.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	96	24%
Independent learning	304	76%
Placement learning		
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation / Academic Interview	Appropriate to the discipline	20%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Technical Assessment	Appropriate to the discipline	80%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA7006	
Module Title	Vocal Technique	
Classification	Reading List entry	Electronic*
Essential	Davies, G & Jahn, A. (2004). <i>Care of the Professional Voice: A guide to Voice Management for Singers, Actors and Professional Voice Users</i> . Second Edition. London: A&C Black Publishers Ltd.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐
Essential	Lehmann, L. (1914). <i>How to Sing</i> Revised edition. London: Macmillan & Co.	☐
Essential	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Essential	Chapman, J. (2011). <i>Singing and Teaching Singing: A Holistic Approach to Classical Voice</i> . Plymouth: Plural Publishing.	☐
Further	Marafioti, P. (1927). <i>Caruso's Method of Voice Production: The Scientific Culture of the Voice</i> . London: D. Appleton and Company.	☐
Further	Morris, R & Hutchison, L. (2016). <i>If in Doubt, Breathe Out! Breathing and Support for Singing Based on the Accent Method</i> . GB: Compton Publishing Ltd.	☐
Further	Hemsley, T. (1998). <i>Singing and Imagination: A human approach to a great musical tradition</i> . Oxford: Oxford University, 1998	☐

Further	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐
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Module Code	ADPA7007
Title	Major Production
Date	18/08/2021
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To consolidate the skills learned in training by creating and performing a character as cast in a professional-standard public production, incorporating integrated acting, dance/movement, voice and music/singing techniques.
- To enable critical reflection to facilitate artistic development.

LEARNING OUTCOMES

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

- Apply knowledge and experience to manage personal engagement in an environment which, as nearly as possible, follows an industry model with a professional creative team: directors, musical directors, choreographers and designers
- study, analyse and evaluate current scholarship in the discipline and apply it in practice.
- demonstrate self-direction and originality in problem-solving, and the ability to act autonomously and collaboratively in a professional environment
- demonstrate a systematic understanding of performance with the ability to execute work performances to the standards required by the industry

INDICATIVE CONTENT

- Intensive rehearsal of a piece of theatre with a creative team, together with consultation of design and marketing departments
- Production week; including technical and dress rehearsals, and series of public performances
- An insight into professional company working practices
- All material and content covered will be reflective of the continually developing global perspective within the theatre/music industry, with an understanding and awareness of the history and context from which it is derived.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	216	36%
Independent learning	384	64%
Placement learning	0	0
TOTAL	600	100%

ASSESSMENT

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework	Performance in a production with supporting portfolio of work.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA7007	
Module Title	Major Production	
Classification	Reading List entry	Electronic*
Essential	Seabright. J : So You Want to be a Theatre Producer? Nick Hern Books,2010	☐
Further	Radosavljevic. D: The Contemporary Ensemble: Interviews with Theatre-Makers Hardcover. Routledge 2013	☐
Further	Alfreds, M. : Different every night: Freeing the actor: Nick Hern Books, 2011	☐
Essential	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Further	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Further	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Further	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐
Further	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐

Further	Goleman, D. : Emotional Intelligence: Why it can matter more than IQ: Bloomsbury Publishing PLC, 1996	☐
Further	Crawford, J.: Anxiety Relief (with heart): CreateSpace Independent Publishing Platform, 2017	☐
Further	Stawicki, M. : The Art of Persistence: top Quitting, Ignore Shiny Objects and Climb Your Way to Success: CreateSpace Independent Publishing Platform, 2015	☐
Further	Rhinegold: British Performing Arts Yearbook 2016-2017 : Rhinegold Publications, 2017	☐

Cod y Modwl	ADPA7007C
Teitl	Cynhyrchiad Mawr
Dyddiad	18/08/2021
Lefel	7
Credydau	60
Rhagofynion	Dim

AMCAN(ION)

- Atgyfnerthu'r sgiliau a ddysgwyd wrth hyfforddi drwy greu a pherfformio cymeriad y'u dewiswyd i'w berfformio mewn cynhyrchiad cyhoeddus o safon broffesiynol, gan ymgorffori technegau actio, dawn/symud, llais a cherddoriaeth/canu integredig.
- Galluogi adfyfyrio beirniadol i hwyluso datblygiad artistig.

DEILLIANNAU DYSGU

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

- Cymhwyso gwybodaeth a phrofiad i reoli ymgysylltiad personol mewn amgylchedd sy'n dilyn model y diwydiant, mor agos â phosibl, gyda thîm creadigol proffesiynol: cyfarwyddwyr, cyfarwyddwyr cerdd, coreograffwyr a dylunwyr
- astudio, dadansoddi, a gwerthuso ysgolheictod cyfredol yn y ddisgyblaeth a'i gymhwyso'n ymarferol
- dangos hunangyfeiriad a gwreiddioldeb wrth ddatrys problemau, a'r gallu i weithredu'n annibynnol ac ar y cyd mewn amgylchedd proffesiynol
- dangos dealltwriaeth systematig o berfformio gyda'r gallu i gyflawni perfformiadau gwaith yn ôl y safonau sy'n ofynnol gan y diwydiant

CYNNWYS DANGOSOL

- Ymarfer darn o theatr yn ddwys gyda thîm creadigol, ynghyd ag ymgynghori ag adrannau dylunio a marchnata
- Wythnos gynhyrchu; gan gynnwys ymarferion technegol a gwisg, a chyfres o berfformiadau cyhoeddus
- Cipolwg ar arferion gwaith cwmnïau proffesiynol
- Bydd yr holl ddeunydd a chynnwys a drafodir yn adlewyrchu'r persbectif byd-eang sy'n datblygu'n barhaus o fewn y diwydiant theatr/cerddoriaeth, gyda dealltwriaeth ac ymwybyddiaeth o'r hanes a'r cyd-destun y mae'n deillio ohono.

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	216	36%
Dysgu annibynnol	384	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	600	100%

ASESU

ASESU

Elfen Asesu 1

(Ticiwch un)

- ☐ Arholiad ysgrifenedig
 ☒ Gwaith cwrs
 ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Gwaith cwrs	Perfformiad mewn cynhyrchiad gyda phortffolio ategol o waith	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPA7007C	
Teitl y Modwl	Cynhyrchiad Mawr	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Seabright. J : So You Want to be a Theatre Producer? Nick Hern Books, 2010	☐
Pellach	Radosavljevic. D: The Contemporary Ensemble: Interviews with Theatre-Makers Hardcover. Routledge 2013	☐
Pellach	Alfreds, M. : Different every night: Freeing the actor: Nick Hern Books, 2011	☐
Hanfodol	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Pellach	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Pellach	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Pellach	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐
Pellach	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐

Pellach	Goleman, D. : Emotional Intelligence: Why it can matter more than IQ: Bloomsbury Publishing PLC, 1996	☐
Pellach	Crawford, J.: Anxiety Relief (with heart): CreateSpace Independent Publishing Platform, 2017	☐
Pellach	Stawicki, M. : The Art of Persistence: top Quitting, Ignore Shiny Objects and Climb Your Way to Success: CreateSpace Independent Publishing Platform, 2015	☐
Pellach	Rhinegold: British Performing Arts Yearbook 2016-2017 : Rhinegold Publications, 2017	☐

MODULE CODE: HPCB7001
TITLE: Public Performances
DATE: 13/06/2018

LEVEL: 7
CREDITS: 40

JACS CODE: W410

AIM(S)

- To provide experience that corresponds to working on a number of professional staged performances.
- An opportunity for the students to combine the skills they have mastered during other modules on the degree and sustain a series of consecutive performances of professional quality.

LEARNING OUTCOMES

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

- exhibit a mature level of conceptual understanding regarding developing a theatre production;
- exhibit an exceptional level of skill regarding practical development and realisation of the role/roles allotted to them in the production(s);
- exhibit a maturity and consistency in their ability to work independently, with a director and in cooperation with their peers;
- maintain a consistent standard of delivery over a series of consecutive performances.

INDICATIVE CONTENT

- This module will be structured around a number of public performances.
- An appropriate professional production team will work with the students to create the production while the module coordinator will act as a general supervisor.
- The work chosen for performance will be decided according to the composition of the group in order to ensure that each member has an opportunity to present work which will be a fair reflection of his/her ability;
- The structure of the rehearsal process will reflect current professional practice. Some flexibility will be ensured in order to ensure that each student has a commensurate challenge and the assessment criteria will reflect this;
- Formulate robust systems to document regular reflection on their strengths and weaknesses during the production period;
- Emphasis will be placed on both developing the students' evaluation skills and ensuring that they have the appropriate tools to evaluate their contribution.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	280	70%
Independent learning	120	30%
Placement learning		
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Deliver a role within a series of public performances	80%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written Coursework	Detailed analysis of character physicality, backstory, research and journey through play via events and objectives.	20%

Assessment Summary

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

READING LIST

When a decision is taken on the detailed content of the module in any specific semester, a full bibliography will be given to the students at the start of the module if appropriate.

MODULE CODE: HPCB7002
TITLE: Advanced Acting 1
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W400

AIM(S)

- To recognise the influence of major thinkers upon scripts and theatrical practice in the twentieth century and beyond;
- To develop an understanding of and application of both Stanislavski's analysis process and Meisner's acting technique to a professional level.

LEARNING OUTCOMES

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

- Demonstrate a systematic and advanced understanding of Stanislavsky's text and active analysis in order to embody and realise a character in a play or musical
- Deploy a high level of understanding of the Meisner technique of responding authentically within a given circumstance.
- Demonstrate a deepened understanding and appreciation of one's own process in performance.

INDICATIVE CONTENT

- The student will be afforded techniques to enable them to sense pictures and impressions that arise from the text, name character qualities and apply their findings via an active imagination. This work will also alert the students' attention to any physical or mental tensions that may impede their creative process and encourage a more total application to their process.
- The student will explore their ability to respond truthfully, in the moment. Using American texts and improvisation they will learn to resonate authentically and connect more fully with others, responding truthfully under imaginary circumstances
- The student will become proficient in recognising episodes and events in the text and fully explore the playing of objectives, actions and super objectives and understand their role in telling the story of the scene.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	The student will perform a scene from a play or musical and be assessed on their understanding and application of Stanislavski's model of Text & Active Analysis. 15 minutes	40%

Assessment Component 2

(Tick one)

☒ Written exam ☐ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written	The student will analyse a character in a scene from a play or musical. 1 hour	20%

Assessment Component 3

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	The student will perform a scene from an American text and be assessed on their understanding and application of the Meisner technique 15min	40%

Assessment Summary

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

READING LIST

Module Code	HPCB7002	
Module Title	Advanced Acting 1	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M: Different Every Night: <i>Freeing the Actor</i> , Nick Hern Books, 2007	☐
Essential	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Essential	Meisner. S and Longwell, D: Sanford Meisner On Acting, Vintage Original, 1987	☐
Further	Deer, J. and Dal Vera, R: Acting in Musical Theatre, Routledge, 2008	☐
Further	Gordon, M: Stanislavski in America: <i>An actor's work book</i> , Routledge, 2009	☐

MODULE CODE: HPCB7004
TITLE: Advanced Singing
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W410

AIM(S)

- To gain an advanced understanding of the anatomical mechanisms of the singing voice, including the role of breath and its relationship with tone production, the varying laryngeal conditions, and the function of resonance.
- To gain a comprehensive knowledge of different vocal and musical styles which exist within the musical theatre repertoire, and their differing styles and vocal demands.

LEARNING OUTCOMES

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

- Deploy advanced singing technique encompassing knowledge of vocal anatomy and physiology, appropriate use of breath in relation to tone, and resonance control, creating a consistent and sustainable sound and varying voice qualities;
- Utilise sustained control of singing technique in performance;
- Build and justify a sophisticated portfolio of repertoire appropriate to voice type, covering varying styles in musical theatre canon.
- Exhibit an enhanced ability to work independently, implement an efficient and specific personal practice regime and develop necessary communication skills to engage cohesively with professionals in the Industry.

INDICATIVE CONTENT

- Advanced vocal technique will be introduced and contextualised by a member of staff through lectures and seminars.
- The students will choose appropriate material which demonstrates and improves their range of skills; this material should be relevant to the industry and for their casting.
- The students will refine their repertoire under the supervision of the Programme Director.
- The students will develop their vocal technique in reference to physiological function of the larynx and body in individual tutorials.
- The students will apply vocal technique to the chosen repertoire and will be rehearsed with the Musical Director, with peers and independently throughout the process.

LEARNING AND TEACHING STRATEGY

Lectures will introduce the students to the concepts, principles and practices of advanced vocal technique in reference to anatomy and physiology. Individual tutorials will enable students to implement these principles into practice under the guidance of their assigned vocal coach. The module will be structured within a period of some 20 weeks of lectures and individual tutorials.

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Performance	Each student will be assessed on the quality of their performances as a part of the final production. There will be two formative assessment points and a final summative assessment of contrasting repertoire. a) Classroom Performance 1 (2 Songs) 15% b) Classroom Performance 2 (2 songs) 15% c) Summative Performance (15 minute recital) 30%	60%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Portfolio (1500 words) e.g. the student will be expected to present a portfolio full of contrasting musical theatre repertoire.	20%

Assessment Component 3

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Viva Voce	10 minutes e.g. the student will be expected to create a thoroughly researched and cited ten minute viva voce (can be	20%

	supported by presentation or handouts) outlining the vocal demands of advanced versatile singing in musical theatre, and how it is achieved technically, covering physiological characteristics of voice qualities and vocal technique.	
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Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	40%
Practical	60%
TOTAL	100%

READING LIST

Module Code	HPCB7004	
Module Title	Advanced Singing	
Classification	Reading List entry	Electronic*
Essential	Chapman, L J: Singing and Teaching Singing: A Holistic Approach to Classical Voice, Plural Publishing, 2011	☐
Essential	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐
Essential	Fisher J, Kayes, G and Connor, S: This is a Voice: 99 Exercises to train, project and harness the power of your voice. Wellcome Collection, Museum of Applied Arts and Sciences, 2016	☐
Further	King, M and Legge, A: The Singer's Handbook: A Guide for Aspiring Singers. Faber Music Pr., 2007	☐
Further	Melton, J. Singing in Musical Theatre: The Training of Singers and Actors. Allworth Pr., 2007	☐
Further	Steinhauer, K., Klimek, M. and Estill, J: The Estill Voice Model: Theory and Translation. Estill Voice International, 2017	☒

MODULE CODE: HPCB7007
TITLE: Advanced Dance
DATED: 13/06/2018

LEVEL: 7
CREDITS: 20

JACS CODE: W410

AIM(S)

- To develop to an advanced level of the student's skills and techniques in ballet, tap and jazz;
- To guide the students' understanding of style and genre that will enable them to understand the process and gain experience of a dance audition.

LEARNING OUTCOMES

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

- Exhibit systematic and comprehensive knowledge and understanding of advanced ballet, tap and jazz dance techniques;
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- Exhibit a strong understanding of various styles and genres connected to dance;
- Learn and perform to an advanced level a piece of choreography using appropriate style and performance quality within a dance audition;
- Exhibit robust physical awareness of coordination and musicality.

INDICATIVE CONTENT

- This module will be delivered through practical sessions in Ballet, Tap and Jazz technique, and will include the opportunity for appropriate levels of technique.
- Ballet sessions will encompass the following: barre work: pli  , tendu, glisse, rond de jambe, fondu, frappe, adage, grand battement. Centre practice: Port de bras and adage, traveling pirouette exercise to include pirouette en dehors and chaines. Allegro: saut  s, changement, echappe, temps levee, grand jete.
- Tap sessions will include the following: shuffles, cramp rolls, paradiddles, pick ups, off beat rhythms, turning steps, complex rhythms, time steps.
- Jazz sessions will encompass the following: Jazz plies, jazz tendus, jazz arm position, isolations, kicks, jazz pirouettes, chaines, travelling and jumping sequences including lay-out, split leaps, side leaps, picked up turns, barrel leaps.
- In order to broaden knowledge of varying dance practitioners, practical activity will be put into context through critical engagement examples of professional work. There will be the opportunity to apply appropriate techniques to each particular dance style.
- Choreographic repertoire will be taught within jazz sessions in order to assimilate skills and knowledge with the style and quality of an appropriate performance for a dance audition.

- Students will develop the necessary skills for taking part in a mock dance audition, encompassing pace and process of a dance audition at industry standard.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	90	45%
Independent learning	110	55%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical examination	Students will be assessed on their ability in all three dance components Tap (15min) Ballet (15min) Jazz (15min)	60%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Dance audition (30min)	40%

Assessment Summary

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

READING LIST

Module Code	HPCB7007	
Module Title	Advanced Dance	
Classification	Reading List entry	Electronic*
Essential	Frich, E.: The Matt Mattox Boom of Jazz Dance: Sterling Publishers New York, 1983	☐
Essential	Grieg, V. : Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. Princeton Book Company. New Jersey, 1994	☐
Essential	Hartley, D. :The Essential Guide to Tap Dance: Crowood Press Ltd. England, 2018	☐
Further	Stearns, M.W. and Stearns, J. : Jazz Dance: The Story of American Vernacular Dance: Da Capo Press, 1968	☐
Further	Wydro, K.: The Luigi Jazz Dance Technique: Doubleday, 1981	☐
Further	Ryman, R. : Dictionary of Classical Ballet Terminology: Royal Academy of Dance, 3 rd edition. London, 2007	☐
Further	Warren, G W. : Classical Ballet Technique: University Press. Florida, 1989	☐
Further	Feldman, A. : Inside Tap: Technique and Improvisation for Today's Tap Dancer: Princeton Book Company. New Jersey, 2004	☐
Further	Gray, A. : The Souls of Your Feet: A Tap Dance Guide Book for Rhythm Explorers. ebrandedbooks.com US, 2002	☐