

MODULE DIRECTORY

LEVEL 7

ACADEMIC DISCIPLINE OF DESIGN & PERFORMING INDUSTRIES

WALES INSTITUTE OF SCIENCE & ART

2022-2023

CONTENTS PAGE

Page No

INTRODUCTION.....	1
MODULES	2

INTRODUCTION

This Module Directory includes all the modules for Level 7 within the Academic Discipline of Design and Performing Industries 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	ADAD7014
Title	Approaches to Art & Design Research and Academic Communication
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To prepare the student to integrate academic research, scholarly discussion and professional practice within Art & Design and the creative industries

LEARNING OUTCOMES

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

- critically reflect on the role of theory, epistemology, ontology and axiology in shaping and interpreting the creative practitioners research;
- critically discuss approaches to reliability, validity and bias in social / cultural research;
- examine fully the ethical considerations in social/cultural research and develop designs for practitioner research that meet a high standard of ethical practice;
- critically analyse professional practice communications and communicate scholarship effectively.

INDICATIVE CONTENT

- This module develops an in-depth understanding of the philosophy, practice and communication of applied academic research. To this end, the student will study: theory, paradigms, epistemology and ontology – the philosophical underpinnings of practitioner research within Art & Design and the Creative Industries;
- practitioner positionality and bias in research;
- reading and evaluating literature as a practitioner-researcher;
- research design, qualitative and quantitative methodology; measurement; experimental, quasi-experimental and naturalistic studies; causality and causal inference; sampling; common pitfalls and problems,
- Making sense of data – approaches to data analysis, using theory to interpret data
- Generating theory
- Ethics - social and cultural

- Making a contribution – What makes an original and important research question?
- Linking to other research; applied social/cultural research; developing recommendations for evidence-based practice.
- Academic communication – academic conventions and styles of communication; conference presentations; journal and report writing; peer reviewing; presenting academic research to non-academic audiences.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio (to include oral and written components)	7500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAD7014	
Module Title	Approaches to Art & Design Research and Academic Communication	
Classification	Reading List entry	Electronic*
Essential	Costley, C., Elliott, G. and Gibbs, P. (2010) <i>Doing Work-Based Research: Approaches to Enquiry for Insider-Researchers</i> London: Sage	☒

Essential	Grix, J. (2004) <i>The Foundations of Research</i> . Houndmills: Palgrave Macmillan.	☒
Further	Babbie, E. (2013) <i>The Practice of Social Research</i> , 13 th edition. Wadsworth: Cengage Learning.	☒
Further	Blaxter, L., Hughes, C. and Tight, M. (2010) <i>How to Research</i> . Buckingham: Open University Press.	☒
Further	Bryman, A. (ed.) (2013) <i>Doing Research in Organisations</i> . London: Routledge.	☒
Further	Campbell, A. and Groundwater-Smith, S. (2007) <i>An Ethical Approach to Practitioner Research</i> . London: Routledge.	☒
Further	Easterby-Smith, M., Thorpe, R. and Jackson, P (2012 4 th ed) <i>Management Research</i> , London: Sage.	☐
Further	Gill, G and Johnson, P. (2011) <i>Research Methods for Managers</i> , London: Sage.	☐
Further	Robson, C. (2011) <i>Real World Research</i> . Chichester: John Wiley and Sons.	☐
Further	Thomson, A. (2009) <i>Critical Reasoning: A Practical Introduction</i> . London: Routledge.	☒

Module Code	ADAD7015
Title	Art & Design Practitioner Research Proposal
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To prepare the practitioner/student for the simulated work-based research phase of the DProf programme.
- To generate advanced knowledge of professional practice via the conceptualisation and design of a subject based research proposal

LEARNING OUTCOMES

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

- produce a research proposal for simulated work-based research that is critical, and which evaluates and enhances the Students' working practice;
- critically consider and address ethical issues associated with proposed research activity;
- present and defend the Practitioner Research Proposal

INDICATIVE CONTENT

- Application of criteria for choosing an appropriate topic; production of a clear rationale.
- Producing an indicative literature review, from both theoretical and professional spheres, with appropriate level of engagement and critical debate.
- Development of appropriate methodology and methods for investigating the chosen topic.
- Use of necessary resources such as professional literature, practice-based research and reports, on-line journals, methods and software for data analysis.
- Evaluation of legal and ethical issues within the professional working environment and the proposed research.
- Understanding of the requirements of Level 8 practitioner research moving forward, including: reflective debate; critical and objective evaluation; generation of new knowledge

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	7500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAD7015	
Module Title	Art & Design Practitioner Research Proposal	
Classification	Reading List entry	Electronic*
Essential	Bell, J. (2005) <i>Doing your Research Project</i> . (4th edition) Maidenhead: Open University Press.	☒
Essential	Bryman (2012) <i>Social Research Methods</i> . Oxford: Oxford University Press (key chapters available on Moodle)	☐
Essential	Denscombe, M. (2012) <i>Research Proposals: A Practical Guide</i> McGraw-Hill/Open University Press, Maidenhead.	☒
Essential	Punch, K (2006) <i>Developing effective research proposals</i> . Sage, London.	☐
Essential	Grix J. (2010) <i>The Foundations Of Research</i> 2 nd ed. Houndmills: Palgrave Macmillan	☐
Essential	Walker M. and Thomson, P. eds (2010) <i>The Routledge Doctoral Learner's Companion: Supporting Research in Education and the Social Sciences</i> . Oxford: Routledge.	☒
Further	Arbnor, I. and Bjerke, B. (2008) <i>Methodology for Creating Business Knowledge</i> London: Sage.	☒

Further	Fox, M., Martin, P. and Green, G. (2007) <i>Doing Practitioner Research</i> London: Sage.	☒
Further	Gregory, I (2003) <i>Ethics in research</i> . Continuum, London	☐
Further	Hart, C. (2001) <i>Doing a Literature Review: a comprehensive guide for the social sciences</i> . London: Sage.	☐
Further	Mitchell. M (2017) <i>In and Out of the Rabbit Hole: Unpacking the Research Proposal, Evidence Based Library and Information Practice</i> , 01 June 2017, Vol.12(2), pp.65-67 [Peer Reviewed Journal]	☒
Further	Nowotny, H., Scott, P. & Gibbons, M. (2003). 'Mode 2 revisited: the new production of knowledge'. <i>Minerva</i> 41, 179-194	☒
Further	Robson, C. (2011) <i>Real World Research: A Resource For Users of Social Research Methods in Applied Settings</i> Wiley,Chichester.	☐
Further	Wellington, J., Bathmaker, A., Hunt, C., McCulloch, G. and Sikes, P. (2005) <i>Succeeding with your Doctorate</i> , London: Sage	☒

Module Code	ADAD7017
Title	Professional Discourses
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To broaden the practitioners perception and experience of the ways in which disciplinary or trans-disciplinary group discourse can enrich a project.
- To broaden the practitioners perception and experience of the ways in which they can engage in a wider more participatory experience of creativity.
- To engender discourse across creative fields, inspiring the allogamy of ideas and practices in the concept and execution stages of projects.

LEARNING OUTCOMES

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

- critically analyse the process of innovation in others and be able to negotiate complex partnerships;
- take responsibility for planning and developing an innovative approach within a partnership or collaborative team environment;
- systematically and creatively evolve a concept through each stage of a project and effectively communicate the conclusions of this process to specialist and non-specialist audiences.

INDICATIVE CONTENT

- Group meetings in which to initiate negotiations within the broad peer group in order to build innovative and productive teams and partnerships.
- Lectures and seminars on collaborative practice, multiple perspectives on innovation strategies and methodologies, from across art, design and the creative industries
- Potential collaborative 'spaces', both physical and virtual, and their contribution to the process of innovation.
- Innovative discourse workshops supported by tutorials, group tutorials.
- Exploration of digital platforms for collation, communication and dissemination of group concept ideas.

Study Time Allocation

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	70	22%
Independent learning	230	78%
Placement learning	-	-
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	7500 words equivalent / 10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAD7017	
Module Title	Professional Discourses	
Classification	Reading List entry	Electronic*
Essential	Hackman, JR. (2011) <i>Collaborative Intelligence: Using Teams to Solve Hard Problems</i> . San Francisco, Berrett-Koehler Publishers.	☒
Essential	Markover, D. & McArthur, A. (2015) <i>Creative Intelligence: Thinking with People who Think Differently</i> . New York, Spiegel & Grau	☒
Essential	Green, CW. (2001) <i>The Third Hand: Collaboration in Art from Conceptualism to Postmodernism</i> , Minnesota, Univ of Minnesota Press	☒
Essential	Young, G, Sutcliffe, M (ed) McCann, G, Why Not Associates. (2013). <i>The Comedy Carpet Blackpool: a work of art by Gordon Young designed in collaboration with Why Not Associates</i> . Booth-Clibborn Editions.	☒
Essential	Dooley, S. Witthoft, S. & Plattner, H. (2012) <i>Make Space: How to Set the Stage for Creative Collaboration</i> . New Jersey, John Wiley & Sons.	☒
Essential	Goddard, P. (2015) <i>Improving Agile Teams: Using Constraints to Unlock Creativity</i> , Bradford on Avon, Agilify.	☒

Essential	Easterby-Smith, M., Thorpe, R. and Jackson, P (2012 4 th ed) <i>Management Research</i> , London: Sage.	☐
Essential	Gill, G and Johnson, P. (2011) <i>Research Methods for Managers</i> , London: Sage.	☐
Essential	Robson, C. (2011) <i>Real World Research</i> . Chichester: John Wiley and Sons.	☐
Essential	Thomson, A. (2009) <i>Critical reasoning: A practical introduction</i> . London: Routledge.	☒

Module Code	ADAD7016
Title	Qualitative Research Methods within the Creative Industries
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To provide a comprehensive grounding of the rationale and principles of qualitative data collection and analysis within the context of Art & Design and the Creative industries.
- To equip the student with the knowledge required to undertake qualitative research at doctoral level.

LEARNING OUTCOMES

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

- critically consider the underpinnings of qualitative research principles, and be able to recognise strengths and limitations of qualitative research techniques;
- critically assess the various contexts appropriate for qualitative research, and be able to apply qualitative data collection and analysis techniques in order to address a research question.

INDICATIVE CONTENT

- Foundation for Qualitative Research (philosophical underpinning)
- The Planning and Formulation of Qualitative Research
- Issues of Credibility
- Moral and Ethical Perspectives in qualitative research
- Researcher Role (Reflexivity)
- Qualitative Data Collection
- Interviewing techniques, practice and issues (sensitivity, informal interviewing, repeat interviewing)
- Observational Research
- Case studies
- Ethnography (researcher roles, participant/structured observation)
- Visual and Documentary Data

- Approaching the Analysis of Qualitative Data
- Analysis through Mechanical/Abstraction/Coding
- Analytical aids and the use of software to facilitate qualitative analysis
- Communicating Qualitative Findings (researcher voice, style, structure)

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Research Article	7500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAD7016	
Module Title	Qualitative Research Methods within the Creative Industries	
Classification	Reading List entry	Electronic*
Essential	Costley, C., Elliott, G. and Gibbs, P. (2010) Doing Work based Research: approaches to enquiry for insider-researchers London: Sage	☒
Essential	Creswell, J.W. (2012) Qualitative Inquiry and Research Design: Choosing Among Five Approaches, 3 rd Ed., London: Sage.	☐
Essential	Silverman, D. (2010) Qualitative Research, 3 rd Ed., London: Sage.	☐
Further	Gibbs, G. (2008) Analysing Qualitative Data (Qualitative Research Kit), London: Sage.	☐

Further	Gill, J. and Johnson, P. (2002) Research Methods for Managers, 3 rd Ed., London: Sage.	☐
Further	Easterby-Smith, M., Thorpe, R. and Jackson, P (2012 4 th d). Management Research, London: Sage	☐
Further	Gobo, G. (2008) Doing Ethnography, London.	☒
Further	King, N. and Horrocks, C. (2010) Interviews in Qualitative Research, London: Sage.	☐
Further	Bennett, J. (2009) Doing your social science Work-Based Research Project, London: Sage.	☐
Further	Boeije, H.R. (2009) Analysis in Qualitative Research, London: Sage	☐
Further	Marshall, C. and Rossman, G.B. (2010) Designing Qualitative Research, 5 th Ed., London: Sage.	☐
Further	Ritchie, L. and Lewis, J. (2003) Qualitative Research Practice: A Guide for Social Science Learners and Researchers, London: Sage.	☐

Module Code	ADAD7018
Title	Review of Professional Learning within Art and Design
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- The rationale underpinning this module is that a student must show they are equipped, in terms of professional experience, for the high-level work required on the DProf programme. Consequently, the aim of this module is to engage the student in the critical analysis of the range and depth of their own learning and professional capabilities, and to make connections between known and unknown areas of specialized knowledge to allow for adaptation and change which may have a direct effect on improving their professional practice.

LEARNING OUTCOMES

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

- undertake an analysis of their professional experience and its operational context, and thereby identify the range and depth of their existing professional knowledge and capabilities.
- reflect on key learning points in their careers, and evaluate how they manage their own learning, solve problems and undertake leadership and project management responsibilities;
- demonstrate an awareness of the need to explore concepts, theories and models, including issues beyond their immediate area of workplace practice;
- synthesise this review into an argument for:-
 - how work already undertaken, is relevant to both the level and proposed focus of the doctoral work to be subsequently undertaken on the programme. (Professional Doctorate pathway) or
 - developing a focused personal development plan, to achieve their next position within their organisation.

INDICATIVE CONTENT

- Identify the high-level informal learning the student has achieved, much of which is largely implicit or regarded as part of a person's general capability, rather than something that has been observably learned or planned within formal study. Discourse about learning is dominated by non-contextualised, explicit knowledge; so the student often finds it difficult to describe more complex aspects of their professional knowledge and work, and the nature of their expertise. Different typologies of informal learning will be analysed and used to support the identification and analysis of learning. More formalised learning will also be articulated and reviewed.

- Identify through the learning review what the student has already learnt, and support the recognition of proposed learning needed in relation to their work. The student will engage with various codifications of knowledge and its disciplinary or non-disciplinary base, to enable the exploration of the types and forms of knowledge they use within their professional practice, and its relationship with current theory and models. This will be undertaken whilst managing the self, the job, and the continuation of learning, in a context of constrained time and resources, conflicting priorities and complex inter- and intra- professional relationships. (The plan will also evidence whether a claim can be made for credit for experiential learning).
- Create an individual learning plan which will be the basis of the rest of the learning programme. The student will be given guidance and advice on how to analyse their own competences, needs, wants and aspirations in the context of their specific workplace setting. Knowledge acquisition will be related to complex areas and the student will be required to master a broad personal or formal knowledge base relating to their area of work and its wider context. In addition, they will be expected to develop and evaluate a range of concepts, theories and models which apply to their own work. The plan should include the use of practical, methodologically sound research to contribute to their work.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	7500 words equivalent / 10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAD7018	
Module Title	Review of Professional Learning within Art & Design	
Classification	Reading List entry	Electronic*
Essential	Boud, D., 2001. Using journal writing to enhance reflective practice. <i>New directions for adult and continuing education</i> , 2001(90), pp.9-18.	☒
Essential	Costley, C., Elliott, G.C. and Gibbs, P., 2010. <i>Doing work-based research: Approaches to enquiry for insider-researchers</i> . Sage.	☐
Essential	Fillery-Travis, A.J., 2014. The framework of a generic DProf programme—a reflection on its design, the relational dimension for candidates and advisers and the potential for knowledge co-creation. <i>Studies in Higher Education</i> , 39(4),	☒
Further	Coffield, F., Moseley, D., Hall, E. and Ecclestone, K. (2004) <i>Learning Styles and Pedagogy in Post-16 Learning: a systematic and critical review</i> . London: Learning and Skills Research Centre. University of Newcastle upon	☐
Further	Collins R. and Fillery-Travis A. 2015 Transdisciplinary Problems: The Teams Addressing them and their Support Through Team Coaching. In: Gibbs P. (eds) <i>Transdisciplinary Professional Learning and Practice</i> .	☒
Further	Honey, P. and Mumford, A. (1995) <i>Using Your Learning Styles</i> . Maidenhead: Peter Honey Publications	☐
Further	Moon, J. A. (2006). <i>Learning Journals - A Handbook for Reflective Practice and Professional Development</i> , Abingdon: Routledge.	☐
Further	Schoen, D.A., 1983. <i>The reflective practitioner: How Professionals Think In Action</i> . Basic Books.	☐
Further	Tyne Lundgren, H. and Poell, R.F., 2016. On critical reflection: A review of Mezirow's theory and its operationalization. <i>Human Resource Development Review</i> ,	☒
Further	Websites: http://www.learningstyles.net/ http://psychology-tools.com/myers-briggs-type-indicator/ http://vark-learn.com/the-vark-questionnaire/	

Module Code	ADAD7019
Title	Art & Design Work-based Learning Project
Date	14/05/2020
Level	7
Credits	30
Pre-Requisites	None

AIM(S)

- To enable the student to pursue an independent work-based learning project which has been negotiated with their assigned tutor and their organisation if and where appropriate

LEARNING OUTCOMES

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

- design and negotiate a substantial, methodologically sound, work-based study, demonstrating due regard to ethical issues;
- analyse, interpret, critically evaluate and report relevant research data, understanding and managing dilemmas and value-conflicts;
- recommend future actions based on the findings, discussing interrelationships between wider systems in which the area of practice is located;
- reflect critically on the outcomes of a project, including individual learning, lessons learned, and issues of insider research.

INDICATIVE CONTENT

- The student will design a complex, detailed and methodologically sound study that can be conducted within their workplace in the time allocated, with support from an individual project tutor.
- The student will complete the UWTSD E1 Ethical Approval Form to ensure that their project has been held to vigorous ethical standards by the University.
- The student will conduct their study as they have designed it, with ongoing support from an individual project tutor.
- The student will analyse their data using appropriate methods.
- The student will conduct their project with support from an individual project tutor.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	70	23%
Independent learning	230	77%
Placement learning	0	0%
	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Project Proposal and Report	7200 words	80%

Assessment Component 2

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation	12 minutes	20%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAD7019	
Module Title	Art & Design Work-based Learning Project	
Classification	Reading List entry	Electronic*
	<i>Essential texts relevant to the area(s) of study will be identified collaboratively with learners by individual project tutors.</i>	
Further	Costley, C., Elliott, G., and Paul Gibbs (2012) <i>Doing Work Based Research, Approaches to Enquiry for Insider-Researchers</i> , London: Sage.	☒
Further	Gray, D. E. (2004). <i>Doing Research in the Real World</i> , London: Sage.	☒
Further	Walliman, N. (2001) <i>Your Research Project: A Step-By-Step Guide For The First-Time Researcher</i> , London: Sage	☐

Module Code	ADDA7000
Title	Research and Innovation
Date	05/05/2021
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To select and identify theoretical knowledge linked to socio-political, environmental, cultural and professional awareness within design and materiality. This research should facilitate industry relevant understanding that develops deeper critical thinking.

LEARNING OUTCOMES

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

- Critically evaluate and discuss a range of approaches to creative design and material based research;
- Deploy systematic research methods appropriate to establish an organised and discipline specific inquiry;
- Critically evaluate and apply appropriate analogue/ digital technologies to communicate in an explicit and informative manner to a professional audience.

INDICATIVE CONTENT

- Identify practice based material and/ or innovation opportunities that explore industry relevant research to develop advanced technical sophistication within Surface Pattern Design.
- Develop the learner's ability to formulate well-informed research strategies, using a variety of modes, to critically evaluate and interpret theoretical and practical principles for creative research and technical innovation appropriate to Surface Pattern Design
- Facilitate the development of the learner's research practice in relation to industrial awareness and future employability.
- Research strategies, principles and approaches
- Research ethics and philosophies
- Practice based research and technical innovation approaches
- Referencing and data exchange management
- Commercial 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
Research Essay	3,000 words	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Innovation in Practice	3,000 word equivalent portfolio of practice based design research/ technical innovation	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA7000	
Module Title	Research and Innovation	
Classification	Reading List entry	Electronic*
Essential	Mariani, Ilaria; Rampino, Lucia (2019) <i>Advancements in Design Research</i> , FrancoAngeli	☒
Essential	Visocky O'Grady, Jennifer (2017) <i>A Designers Research manual: Succeed in design by knowing your clients and what they really need</i> , Rockport Publishers	☐
Essential	Carter, P (2004) <i>Material thinking: The Theory & Practice of Creative Research</i> , Melbourne University	☐
Further	Collins, H (2010) <i>Creative Research: The Theory & Practice of Research for the Creative Industries</i> , AVA Academia	☐

Further	Klein, B & Moss, G (2015) <i>Understanding Copyright: Intellectual Property in the Digital Age</i> , Sage.	☐
Further	Lucena, C (2015) <i>Collective Rights and Digital Content</i> , Springer	☐
Further	Miller, V (2011) <i>Understanding Digital Culture</i> , Sage	☐

Module Code	ADDA7001
Title	Contemporary Creative Practice
Date	05/05/2021
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To build critical awareness of current creative practice through the development of strategic and practical skills that respond to industry driven contemporary context.
- To engage with a range of analogue/ digital technology opportunities that actively market and self-promote graduate employability.

LEARNING OUTCOMES

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

- Critically evaluate and respond to a range of industry driven live briefs, business models, theories and strategic activities applied by contemporary Art/ Design practitioners in relation to commercial practice;
- Produce a range of design driven outcomes that critically examine, address and synthesize industry led problems;
- Explore, develop and present detailed, innovative and sustainable professional strategies that celebrate the advancement of practice while proactively showcasing/ celebrating advancement of learner skills.

INDICATIVE CONTENT

- Analysis of Creative Practice with regard to industry structure, established practitioners within the field of Surface Pattern and Textile design and its future changes and / or developments and innovations.
- Understanding existing and emerging approaches for generating sustainable creative business models.
- The role of showing and sharing work formally and informally in the physical world VS. emerging digital platforms.
- Exploring the wealth of opportunities for independent and collaborative marketing and self-promotion, in real world and virtual spaces to identify, explain and celebrate future graduate employability.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Portfolio of creative practice that responds to industry led design challenges and/ or problems (min. of 8 elements, 3500 words equivalent)	70%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Self-Promotion	Series of marketing/ self promotion activities that support and celebrate the developmental journey of practice (1500 words equivalent)	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA7001	
Module Title	Contemporary Creative Practice	
Classification	Reading List entry	Electronic*
Essential	Solanki, S (2018) <i>Why materials matter: responsible design for a better world</i> , Prestel Verlag	☐
Essential	Ruston, A (2013) <i>The Artists Guide to Selling Work</i> , Bloomsbury	☐
Essential	Carter, P (2004) <i>Material Thinking: the theory and practice of creative research</i> (2004) Melbourne University	☐

Further	Hernez-Broome, G; McLaughlin, C; Trovas, S (2006) <i>Selling yourself with selling out a leader's guide to ethical self-promotion, Centre for Creative Leadership</i>	☐
Further	Charney, D (2011) Power of making: the importance of being skilled	☐

Module Code	ADDA7002
Title	Advanced Practice
Date	05/05/2021
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To demonstrate independence and ownership to devise, manage and deliver advanced application and/ or technical innovation within Surface Pattern Design suitable for industry application.
- To extend, advance and strengthen knowledge, technical skills and experiences gained to date and applied within the context of commercial awareness and creative industry collaboration, to complement, stimulate, reinforce and encourage the development of discipline-specific technical knowledge and future employability.

LEARNING OUTCOMES

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

- Explore and implement a range of appropriate art and design research strategies alongside technical innovation to identify and apply knowledge that responds to identified social, environmental and/ or commercial concerns;
- Think speculatively, employing both convergent and divergent approaches, to identify and assess appropriate design solutions while evaluating issues and making decisions in situations of ambiguity, uncertainty and/ or risk;
- Synthesize and communicate in a professional manner, using digital and analogue technologies, to explain the outcome of the intellectual, experimental and practical modes of the investigation in line with industry wide standards;
- Formulate advanced understanding of a design problem context, generating multiple ideas, concepts, proposals, material solutions or arguments independently and/or collaboratively in response to research findings/opportunities;
- Appraise and apply strategies for resolution based on critical analysis, offering innovative and creative solutions to challenging and complex design problems;
- Act autonomously in planning, developing and implementing tasks at a professional level through self-direction and critical judgement while evaluating their own learning to identify and respond to shortfalls (skills gaps).

INDICATIVE CONTENT

- The nature of the module is totally reflective of the student's own personal and professional ambition. Learners will be exposed to the following 'shifts of focus' content in order to help develop and demonstrate innovative and entrepreneurial effectiveness:
- from case studies to emerging situations

- from abstract problems to innovation
- from passive learning to active learning
- from objective analysis to subjective experience
- from text-heavy communication to multimedia communication
- from neutrality to personal perspectives
- from formal activities to authentic activities
- from fearing failure to learning from failure
- from dependency to self-reliance and resilience

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Academic Interview: Visual and Verbal Presentation	10 - 15 mins	10%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Reflective / Evaluative Report	4,500 words	30%

Assessment Component 3

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio of Advanced Practice	Minimum of 8 elements (equivalent - 9,000 words)	60%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	90%
Practical	10%
TOTAL	100%

INDICATIVE READING LIST

This will be determined by the student's individual project.

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	Coloni, 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.	☐
---------	--	--------------------------

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.

COD Y MODWL: HPCB7001C

TEITL: PERFFORMIADAU CYHOEDDUS
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 60

COD JACS: W410

AMCAN(ION)

- Darparu profiad sy'n cyfateb i weithio ar nifer o berfformiadau proffesiynol a lwyfannir.
- Cyfle i'r myfyrwyr gyfuno'r sgiliau maent wedi'u meistroli yn ystod modylau eraill y radd a chynnal cyfres o berfformiadau dilynol o safon broffesiynol.

DEILLIANNAU DYSGU

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

- arddangos lefel aeddfed o ddealltwriaeth gysyniadol ynghylch datblygu cynhyrchiad theatr;
- arddangos lefel eithriadol o sgil yn gysylltiedig â datblygu'n ymarferol a gwireddu'r rôl/rolau a bennwyd iddo/iddi yn y cynhyrchiad/cynyrchiadau;
- arddangos aeddfedrwydd a chysondeb yn ei allu i weithio'n annibynnol, gyda chyfarwyddwr ac mewn cydweithrediad â'i gyd-fyfyrwyr;
- cynnal safon gyson o gyflawniad dros gyfres o berfformiadau dilynol.

CYNNWYS DANGOSOL

- Trefnir y modwl hwn o gwmpas dau berfformiad cyhoeddus.
- Bydd tîm cynhyrchu proffesiynol priodol yn gweithio gyda'r myfyrwyr i greu'r cynhyrchiad tra bydd y cydlynnydd modwl yn gweithredu'n oruchwyliwr cyffredinol.
- Penderfynir ar y gwaith a ddewisir i'w berfformio yn ôl priodoldeb y grŵp er mwyn sicrhau y caiff pob aelod gyfle i gyflwyno gwaith a fydd yn adlewyrchiad teg o'i allu a'r ystod sgiliau a fydd ganddo.
- Bydd strwythur y broses ymarfer yn adlewyrchu arfer proffesiynol cyfredol. Sicrhau rhywfaint o hyblygrwydd er mwyn sicrhau y caiff pob myfyriwr her gymesur a bydd y meini prawf asesu'n adlewyrchu hyn.
- Llunio mathau cadarn ar dystiolaeth o adfyfrio rheolaidd yn ystod y cyfnod cynhyrchu ar eu cryfderau a'u gwendidau, a thrafod yn adeiladol sut y gwnaethant ymateb ac actio er mwyn cefnogi'r cynhyrchiad yn ogystal â'u datblygiad personol;

- Rhoddir pwyslais priodol ar ddatblygu sgiliau gwerthuso'r myfyrwyr a sicrhau bod ganddynt yr offer priodol i werthuso'u cyfraniad i'r gwaith terfynol fel cyfanwaith.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	280	70%
Dysgu annibynnol	120	30%
Dysgu drwy leoliadau		
CYFANSWM	400	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Cyflawni rôl o fewn cyfres o berfformiadau cyhoeddus	80%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Dyddlyfr	Dyddlyfr adfyfyriol 3000 o eiriau	20%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0
Gwaith cwrs	20%
Ymarferol	80%
CYFANSWM	100%

RHESTR DDARLLEN

Pan benderfynir ar gynnwys manwl y modwl mewn unrhyw semester penodol, rhoddir llyfryddiaeth lawn i'r myfyrwyr ar ddechrau'r modwl os ydy'n briodol.

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	☐

COD Y MODWL: HPCB7002C
TEITL: ACTIO UWCH 1
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W400

AMCAN(ION)

- Datblygu dealltwriaeth o broses ddadansoddi Stanislavski a thechneg actio Meisner a dull o'u cymhwyso ar lefel broffesiynol, yn cynnwys eu dylanwad ar sgriptiau ac arfer theatraidd yn yr ugeinfed ganrif.

DEILLIANNAU DYSGU

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

- Arddangos dealltwriaeth systematig a chymhwyso proses dadansoddi testunol a gweithredol er mwyn ymgorffori a gwireddu cymeriad mewn drama neu sioe gerdd.
- Defnyddio dealltwriaeth ddatblygedig o hanfodion techneg Meisner o ymateb yn ddilys o fewn amgylchiadau penodol.
- Arddangos dealltwriaeth fwy manwl a gwerthfawrogiad o'i broses ei hun wrth berfformio.

CYNNWYS DANGOSOL

- Darperir technegau ar gyfer y myfyrwyr er mwyn eu galluogi i synhwyro ac enwi nodweddion cymeriadau a chymhwyso'u canfyddiadau'n weithredol drwy'r dychymyg a'r corff. Bydd y gwaith hwn hefyd yn dod â sylw'r myfyrwyr i unrhyw densiynau corfforol neu feddyliol a allai atal eu proses greadigol, gan leihau ataliadau a thensiynau ac annog ymddiriedaeth a hyder a chymhwyso'r broses greadigol yn fwy cyflawn.
- Bydd y myfyriwr yn archwilio'i allu i ymateb mewn modd gonest, gan gynnal ei ffocws. Drwy greu'n fyrfyr ac ymateb yn emosiynol byddant yn dysgu i daro tant dilys a chysylltu'n fwy cyflawn ag eraill, gan ymateb mewn modd gonest dan amgylchiadau dychmygol.
- Bydd y myfyriwr yn archwilio'n feirniadol a chreadigol ddatblygiad prosesau actio Rwsiaidd yn America a sut gwnaethant ysbrydoli'r ymarferwyr actio method Stella Adler, Lee Strasbourg a Meisner. Bydd astudiaethau golygfeydd o destunau theatr Americanaidd yn helpu i atgyfnerthu eu dealltwriaeth a'u hymroddiad.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Bydd y myfyriwr yn perfformio golygfa o ddrama neu sioe gerdd sy'n cyfleu'n eglur ei ddadansoddiad, sy'n deillio o fodel Stanislavski o Ddadansoddi Testunol a Gweithredol. 15 munud	40%

Elfen Asesu 2

(Ticiwch un)

☒ Arholiad ysgrifenedig ☐ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Ysgrifenedig	Bydd y myfyriwr yn dadansoddi cymeriad mewn golygfa allan o ddrama neu gerdd. 1 awr	20%

Elfen Asesu 3

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Bydd y myfyriwr yn perfformio golygfa o ddrama Americanaidd ac yn cael ei asesu ar ei ddealltwriaeth a dull o gymhwyso techneg Meisner 15 munud	40%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	20%
Gwaith cwrs	
Ymarferol	80%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7002C	
Teitl Modwl	ACTIO UWCH 1	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Alfreds, M: Different Every Night: <i>Freeing the Actor</i> , Nick Hern Books, 2007	☐
Hanfodol	Stanislavski, K: Building a character, Theatre Arts Books, 2008	☐
Hanfodol	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	☐

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.	
--	---	--

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	☒

COD Y MODWL: HPCB7004C
TEITL: CANU UWCH
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W410

AMCAN(ION)

- Ennill dealltwriaeth uwch o fecanweithiau anatomegol y llais canu, yn cynnwys rôl yr anadl a'i berthynas â chynhyrchu tôn, cyflyrau amrywiol y laryncs, a swyddogaeth cyseiniant.
- Ennill gwybodaeth gynhwysfawr am arddulliau lleisiol a cherddorol gwahanol sy'n bodoli o fewn repertoire y sioe gerdd, eu harddulliau gwahanol a'u gofynion lleisiol.

DEILLIANNAU DYSGU

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

- Defnyddio techneg canu uwch gan gwmpasu gwybodaeth am anatomeg a ffisioleg lleisiol, defnydd priodol o'r anadl mewn perthynas â thôn, a rheoli cyseiniant, gan greu sain gyson a chynaliadwy ac ansoddau lleisiol amrywiol;
- Defnyddio rheolaeth estynedig ar y dechneg canu wrth berfformio;
- Adeiladu a chyfiawnhau portffolio soffistigedig o repertoire sy'n briodol i'r math o lais, gan gwmpasu arddulliau amrywiol o ganon y sioe gerdd;
- Arddangos gallu datblygedig i weithio'n annibynnol, gan weithredu patrwm effeithlon a phenodol o arfer personol a datblygu sgiliau cyfathrebu angenrheidiol i ymgysylltu'n gydlynol â gweithwyr proffesiynol yn y diwydiant.

CYNNWYS DANGOSOL

- Bydd aelod o staff yn cyflwyno ac yn cyd-destunoli techneg lleisiol uwch drwy ddarlithoedd a seminarau.
- Bydd y myfyrrwyr yn dewis deunydd priodol sy'n arddangos ac yn gwella'u hystod o sgiliau; dylai'r deunydd hwn fod yn berthnasol i'r diwydiant ac ar gyfer eu castio.
- Bydd y myfyrrwyr yn mireinio eu repertoire dan oruchwyliaeth y Cyfarwyddwr Rhaglen.
- Bydd y myfyrrwyr yn datblygu eu techneg lleisiol o ran gweithrediad ffisiolegol y laryncs a'r corff mewn tiwtorialau unigol.
- Bydd y myfyrrwyr yn cymhwyso techneg lleisiol i'r repertoire a ddewiswyd a byddant yn ymarfer gyda'r Cyfarwyddwr Cerddorol, gyda chyd-fyfyrrwyr ac yn annibynnol ar hyd y broses.

STRATEGAETH DYSGU AC ADDYSGU

Bydd darlithoedd yn cyflwyno'r myfyrrwyr i gysyniadau, egwyddorion ac arferion techneg lleisiol uwch o ran anatomeg a ffisioleg. Bydd tiwtorialau unigol yn galluogi myfyrrwyr i weithredu'r egwyddorion hyn yn eu harfer dan gyfarwyddyd yr hyfforddwr lleisiol a bennir ar eu cyfer. Trefnir y modwl o fewn cyfnod o oddeutu 20 wythnos o ddarlithoedd a thiwtorialau unigol.

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Perfformiad Ymarferol	Asesir pob myfyriwr ar ansawdd ei berfformiadau'n rhan o'r cynhyrchiad terfynol. Bydd dau bwynt asesu ffurfiannol ac asesiad crynodol terfynol o repertoire cyferbyniol. a) Perfformiad Ystafell Ddosbarth 1 (2 gân) 15% b) Perfformiad Ystafell Ddosbarth 2 (2 gân) 15% c) Perfformiad Crynodol (datganiad 15 munud) 30%	60%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio	Portffolio (1500 o eiriau) e.e. disgwylir i'r myfyriwr gyflwyno portffolio'n llawn o repertoire cyferbyniol y sioe gerdd.	20%

Elfen Asesu 3

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Viva Voce	10 munud e.e. disgwylir i'r myfyriwr greu arholiad viva voce deg munud a ymchwiliwyd a	20%

	chyfeirnodwyd yn drylwyr (gellir ei gefnogi drwy gyflwyniad neu daflenni) yn amlinellu gofynion lleisiol canu uwch hyblyg yn y sioe gerdd, a sut mae cyflawni hynny'n dechnegol, gan gwmpasu nodweddion ffisiolegol ansoddau lleisiol a thechneg leisiol.	
--	---	--

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0
Gwaith cwrs	40%
Ymarferol	60%
CYFANSWM	100%

RHESTR DDARLLEN

Cod y Modwl	HPCB7004C	
Teitl Modwl	Canu uwch	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Chapman, L J: Singing and Teaching Singing: A Holistic Approach to Classical Voice, Plural Publishing, 2011	☐
Hanfodol	Kayes, G: Singing and the Actor. A & C Black Publishers Ltd., 2004	☐
Hanfodol	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	☐
Pellach	King, M and Legge, A: The Singer's Handbook: A Guide for Aspiring Singers. Faber Music Pr., 2007	☐
Pellach	Melton, J. Singing in Musical Theatre: The Training of Singers and Actors. Allworth Pr., 2007	☐
Pellach	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;
- 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	☐

COD Y MODWL: HPCB7007C
TEITL: DAWNS UWCH
DYDDIAD: 13/06/2018

LEFEL: 7
CREDYDAU: 20

COD JACS: W410

AMCAN(ION)

- Datblygu sgiliau a thechnegau'r myfyriwr mewn bale, tap a jazz i lefel uwch;
- Arwain dealltwriaeth y myfyrwyr o arddull a genre er mwyn eu galluogi i ddeall y broses ac ennill profiad o glyweliad dawns.

DEILLIANNAU DYSGU

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

- Arddangos gwybodaeth a dealltwriaeth systematig a chynhwysfawr o dechnegau dawns uwch bale, tap a jazz;
- Arddangos dealltwriaeth gadarn o amryw o arddulliau a genres yn gysylltiedig â dawns;
- Dysgu a pherfformio darn o goreograffi i lefel uwch gan ddefnyddio arddull briodol a safon perfformiad o fewn clyweliad dawns;
- Arddangos ymwybyddiaeth gorfforol gadarn o gydsymud a cherddoroldeb.

CYNNWYS DANGOSOL

- Cyflwynir y modwl hwn drwy sesiynau ymarferol yn nhechneg Bale, Tap a Jazz, a bydd yn cynnwys cyfle am dechneg ar lefelau priodol.
- Bydd sesiynau bale'n cwmpasu'r canlynol: gwaith bar: plié, tendu, glissé, rond de jambe, fondu, frappé, adage, grand battement. Ymarfer canol yr ystafell: Port de bras ac adage, ymarfer pirwét teithio yn cynnwys pirouette en dehors a chaines. Allegro: sautés, changement, échappé, temps levé, grand jeté.
- Bydd sesiynau tap yn cynnwys y canlynol: shiffladau, rholiau cramp, rhugliadau, codiadau, rhythmau trawsacennog, camau troi, rhythmau cymhleth, camau amser.
- Bydd sesiynau Jazz yn cynnwys y canlynol: Pliés jazz, tendus jazz, ystum breichiau jazz, ynysiadau, ciciau, pirwetau jazz, chaines, dilyniannau teithio a neidio'n cynnwys 'lay-out', neidiau hollt, neidiau ochr, troeon codi, neidiau casgen.
- Er mwyn ehangu gwybodaeth am ymarferwyr dawns amrywiol, rhoddir gweithgarwch ymarferol yn ei gyd-destun drwy ymgysylltu'n feirniadol ag

enghreifftiau o waith proffesiynol. Bydd cyfle i gymhwyso technegau priodol i bob arddull ddawns benodol.

- Addysgir repertoire coreograffig o fewn sesiynau jazz er mwyn cymathu sgiliau a gwybodaeth ag arddull ac ansawdd perfformiad sy'n briodol ar gyfer clyweliad dawns.
- Bydd myfyrwyr yn datblygu'r sgiliau angenrheidiol ar gyfer cymryd rhan mewn clyweliad dawns ffug, yn cwmpasu cyflymder a phroses clyweliad dawns yn ôl safonau'r diwydiant.

STRATEGAETH DYSGU AC ADDYSGU

Mae'r amser astudio ar gyfer y modwl wedi ei rannu yn y modd hwn:

Math o weithgaredd	Oriau	Canran
Dysgu ar yr amserlen	90	45%
Dysgu annibynnol	110	55%
Dysgu drwy leoliadau	0	0
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Arholiad ymarferol	Asesir myfyrwyr ar eu gallu ymhob un o'r tair elfen ddawns Tap (15 munud) Bale (15 munud) Jazz (15 munud)	60%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Clyweliad dawns (30 munud)	40%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	HPCB7007C	
Teitl Modwl	Dawns Uwch	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Frich, E. (1983) <i>The Matt Mattox Boom of Jazz Dance</i> . Sterling Pub Co. New York.	☐
Hanfodol	Grieg, V. (1994) <i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> . Princeton Book Company. New Jersey.	☐
Hanfodol	Hartley, D. (2018) <i>The Essential Guide to Tap Dance</i> . The Crowood Press Ltd. England.	☐
Pellach	Stearns, M.W. and Stearns, J. (1994) <i>Jazz Dance: The Story of American Vernacular Dance</i> . Da Capo Press.	☐
Pellach	Wydro, K. (1981) <i>The Luigi Jazz Dance Technique</i> . Doubleday.	☐
Pellach	Ryman, R. (2007) <i>Dictionary of Classical Ballet Terminology</i> . Royal Academy of Dance, 3 rd edition. London.	☐
Pellach	Warren, G W. (1989) <i>Classical Ballet Technique</i> . University of Press. Florida.	☐
Pellach	Feldman, A. (2004) <i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> . Princeton Book Company. New Jersey.	☐
Pellach	Gray, A. (2002) <i>The Souls of Your Feet: A Tap Dance Guide Book for Rhythm Explorers</i> . ebrandedbooks.com. US.	☐

MODULE CODE: HPTD7004
TITLE: The Assistant Director
DATED: 13/06/2018

LEVEL: 7
CREDITS: 30

JACS CODE: W420

AIM(S)

- To assist a Main House director in the process of developing and staging a Main House show.

LEARNING OUTCOMES

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

- Deploy a high degree of conceptual understanding in the development of a theatrical production;
- Utilise a high degree of skill in leading the practical development and realisation of allocated production role(s);
- Utilise a high degree of ability to work independently and appropriately with a professional director;
- Systematically and comprehensively evaluate the whole creative process and their contribution to it.

INDICATIVE CONTENT

- Working with a mentor/tutor, who will be a full-time member of staff, the student will assist a Main House director in the process of developing and staging a Main House show
- The module will be structured around theatre productions. These will be performed either in the Halliwell Theatre or at an alternative theatre venue which poses similar performance challenges. The productions will be directed by either a permanent member of staff or by a guest director of appropriate professional standing.
- The structure of the rehearsal process will reflect current professional practice and the student will be expected to run this process in collaboration with the professional director.
- Students will critically evaluate their own contribution throughout the project.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	120	40
Independent learning	180	60
Placement learning		
TOTAL	300	100%

ASSESSMENT

Assessment Component 1

☐ Written exam x Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	To the equivalent of 5000 words	80%

Assessment Component 2

(Tick one)

☐ Written exam x Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Director's report	To the equivalent of 1000 words	20%

Assessment Summary

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

READING LIST

Module Code	HPTD7004	
Module Title	The Assistant Director	
Classification	Reading List entry	Electronic*
Essential	Once the detailed content of the module has been decided in any given semester, a full bibliography will, be presented to students at the outset of the module.	☐

MODULE CODE: HPTD7005
TITLE: The Directing Project
DATED: 13/06/2018

LEVEL: 7
CREDITS: 60

JACS CODE: W420

AIM(S)

- To independently direct a studio piece of theatre using a contemporary script, and to critically reflect upon the process.

LEARNING OUTCOMES

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

- Apply knowledge and experience in order to direct a show deploying conceptual analysis and synthesis of a range of performance, design and production skills;
- Facilitate appropriate skill levels in performance, design and production work in response to the conceptual, artistic and practical challenges of the particular project;
- Exhibit sustained ability to run an appropriate rehearsal room, employing a range of expected etiquette and current theatre practice;
- Critically appraise their own directorial process to an advanced level.

INDICATIVE CONTENT

- Working under a mentor the director will lead, develop, rehearse and create a piece of studio theatre.
- The director will deploy conceptual analysis and synthesis of a range of performance, design and production skills.
- The director will consider and critically appraise their own contribution to the project in relation to relevant contemporary theatre practice.

LEARNING AND TEACHING STRATEGY

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

☐ **Written exam** x **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	To the equivalent of 10000 words	80%

Assessment Component 2

(Tick one)

☐ **Written exam** ☐ **Coursework** x **Practical**

Mode of assessment	Volume	Weighting
Presentation	15 minutes	20%

Assessment Summary

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

READING LIST

Module Code	HPTD7005	
Module Title	The Directing Project	
Classification	Reading List entry	Electronic*
Essential	Once the detailed content of the module has been decided in any given semester, a full bibliography will, be presented to students at the outset of the module.	☐

MODULE CODE: ADCD7001
TITLE: Coexistent Perspectives
DATED: 31/08/2017

LEVEL: 7
CREDITS: 20

JACS CODE: W990

AIM(S)

- To provide the theoretical and practical knowledge of the Coexistent perspectives shaping the landscape of contemporary art and design theory and practice.
- To develop the student's ability to formulate well-informed research strategies and to critically evaluate and interpret theoretical principles and methods for creative research.
- To facilitate the development of the student's research practice and ability to communicate complex concepts effectively.

LEARNING OUTCOMES

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

- critically evaluate and comment upon a range of approaches to creative research and practice;
- deploy systematic research methods appropriate to an organised and discipline specific inquiry;
- formulate and effectively communicate a creative proposition in an explicit and informative manner

INDICATIVE CONTENT

- Varied historical and contemporary perspectives on Art & Design relevant to the range of disciplines across the portfolio.
- Research strategies, principles and approaches in the creative industries.
- Research ethics, paradigms and philosophies.
- Research and structure an academic argument in relation to visual art or design practice.
- Best practices for advanced 2D|3D visual communication and perception.
- Referencing protocols.

LEARNING AND TEACHING STRATEGY

The delivery of this module will be via formal lectures, seminars and tutorials. The students will be expected to develop individual strategies in response to their personal philosophy and project direction necessary to drive their research activities. A high priority will be placed on referencing skills throughout the module to emphasise the importance of producing evidence-based research. Students are expected to work autonomously to supplement the taught module through private study and reflective practice, encouraging them to manage their own learning activities. Students will be encouraged to make connections between the practice-based modules that run parallel this module.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 100%

Coursework: Academic essay (4000 words) and 'poster' presentation (1000 word equivalent).

Exemplar

A discursive essay which may for example place the work of two artists or designers in a theoretical context, critically analysing their practice. Critical perspectives on contemporary practice and creative drivers within the field of choice should frame this work. The proposition will be delivered in the form of a written essay supported by a 'poster' presentation, which visually communicates the theories, context and creative research adopted within the academic writing.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module embeds "Future Fit Framework" (2012) and 'UNESCO Five Essential Pedagogical Approaches' in particular 'Futures Thinking' and 'Critical and Creative Thinking'. This is achieved through the development of pedagogical approaches to teaching and learning and innovative teaching strategies. Students are encouraged	

to explore new ways of thinking and acting, make informed decisions and create alternative views and outcomes. Students are encouraged to imagine preferred visions for the future and take ownership and responsibility for more sustainable futures. Student mindsets will be challenged in a drive towards sustainable futures.

BIBLIOGRAPHY

Essential

Collins, H. (2010)	<i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing
Csikszentmihaly, M. (2013)	<i>Creativity: The Psychology of Discovery and Invention</i> , New York, Harper Collins.
Robinson, K. (2011)	<i>Out of our minds: Learning to be Creative</i> , Capstone Publishing
Burke, C; Kindel, E & Walker, S. (eds)	<i>Isotype: design and contexts 1925-1971</i> . Hyphen.
Hemmings, J (Ed) (2013)	<i>The Textile Reader</i> . London: Berg
O'Sullivan, S. (2007)	<i>Art Encounters: Deleuze and Guattari – Thought beyond Representation</i> . New York: Palgrave Macmillan.

Recommended

Weinschenk, S. (2011)	<i>100 Things Every Designer Needs to Know About People: What Makes Them Tick? (Voices That Matter)</i> . New Riders, 1 st Edition.
McCandless, D., (2010)	<i>Information is Beautiful</i> . Collins.
Viscocky O'Grady, J & K (2009)	<i>A Designers Research Manual</i> . Rockport Publishing
MacFarlane, A & Martin, A (2003)	<i>The Glass Bathyscaphe: How Glass changed the world</i> . Profile Books
Sutton, D. (2009)	<i>Photography, Cinema, Memory</i> . Minneapolis: University of Minnesota Press.
Livingston, J (2007)	<i>The Objects of Labor: Art, Cloth and Cultural Production</i> . Harvard: MIT Press

Barbour, R. (2013)	<i>Introducing Qualitative Research: A Student's Guide</i> , Sage Publications
--------------------	--

Background

Ziman, J. (ed) (2003)	<i>Technological Innovation as an Evolutionary Process</i> . Cambridge University Press.
Yau, Nathan. (2011)	<i>Visualize this: the flowing data guide to design, visualization, and statistics</i> . Indianapolis, IN: Wiley
Bentley, P. (2001)	<i>Digital Biology. How Nature is Transforming our Technology</i> , Headline Book Publishing
Norman, D. A. (2005)	<i>Emotional Design. Why We Love (or Hate) Everyday Things</i> , Basic Books.
Parker, R (2010)	<i>The Subversive Stitch</i> . London: Tauris.
Stracey, F. (2014)	<i>Constructed Situations</i> . London: Pluto Press.

Journals

CoDesign: International Journal of Co-creation in Design and the Arts

Multi: the RIT journal of plurality and diversity in design

Scope

Creative Quarterly

Creativity Research Journal

Websites

www.academia.edu

www.culturemachine.net

www.designingcollaboration.com

www.publicartonline.org

Module Code	M7X01988
Title	The Thought Experiment
Date	05/05/2021
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To provide an 'experimental space' to explore the boundaries of the student's current medium specific practice by finding creative solutions to a research question stimulated by 'new' modes of thinking.
- To widen the student's creative potential, engender dialogues across critical practices and encourage exploration and experimentation with a range of research methods, strategies and practices available across diverse art and design disciplines.
- To enable the student to develop individual and innovative approaches to the recording, collating and application of new knowledge and experience within their creative practice.

LEARNING OUTCOMES

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

- navigate opportunities for experimentation with a high level of skill and critical thinking;
- critically analyse, interpret and evaluate complex information related to art and design concepts and theories, and produce modified conceptions;
- professionally communicate conceptual ideas and experimental practices.

INDICATIVE CONTENT

- The undertaking of a 'thought experiment' regarding self and experience, which will test assumptions regarding the definition and boundaries of each individual's discipline and extend their current practice.
- Systematic approaches to project planning, research documentation and information retrieval.
- The free-associative creating and planning of a design research project from indeterminate or external stimulus that is process led and does not necessarily have a prescribed outcome or object.
- Cross-disciplinary experimentation, including collaborative working, performative and non-material practices.
- Historical and current models of experimental presentation modes; e.g. Pecha Kucha, blogging and social media platforms.

- Research sources and methodologies. These involve the examination and application of relevant paradigmatic methodologies derived from a range of sources across the history of art, design and ideas.

LEARNING AND TEACHING STRATEGY

The module will be delivered across a number of creative disciplines that constitute the Creative Dialogues Postgraduate Portfolio. Initially these disciplines will be clustered using descriptive constructs of Art (**A**) and Design (**D**) as investigative strands. Seminars and tutorials will introduce the concepts of open-ended experiment and the potential of 'play' and 'experimental working' in art and design.

As the module progresses the **A & D** strands will be encouraged to interlace through seminars and the use of the VLE. For example, 'speed dating' events will be utilised to give the students quick access to multi-faceted feedback from practitioners outside their specific area of creative practice and encourage trans-disciplinary discourse. The module culminates in a presentation 'event' at which opportunities for future collaborative dialogues across the portfolio will be established and formalised.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	5,000 words equivalent – 10 elements	100%

Exemplar

A student initiated project, presented as a portfolio of exploratory creative work, which demonstrates experimental practice and conceptual thinking. The work can be communicated in any suitable format (analogue or digital) and may comprise of a combination of any of the following elements e.g. drawings, sketchbooks, visual diaries, samples, prototypes, computer models, video recordings, artefacts etc.

This body of experimental work will be communicated at a trans-disciplinary 'event' using any appropriate and effective communication modalities, for example, a 'Pecha Kucha' style (20 slides / 20 seconds each) creative presentation, a video, interactive experiences, digital or physical prototypes.

Assessment Summary

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

INDICATIVE READING LIST

Module Code	M7X01988	
Module Title	The Thought Experiment	
Classification	Reading List entry	Electronic*
Essential	Collins, H. (2010) <i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing	☐
Essential	Csikszentmihaly, M. (2013) <i>Creativity: The Psychology of Discovery and Invention</i> , New York, Harper Collins.	
Essential	Robinson, K. (2011) <i>Out of our minds: Learning to be Creative</i> , Capstone Publishing	
Essential	Fletcher, A. (2001) <i>The art of looking sideways</i> . Phaidon.	
Essential	Pol Droit, R. (2002) <i>101 Experiments in the Philosophy of Everyday Life</i> , Faber & Faber	
Recommended	Barbour, R. (2013) <i>Introducing Qualitative Research: A Student's Guide</i> , Sage Publications	
Recommended	Ingledew, J. (2011) <i>The A-Z of visual ideas: how to solve any creative brief</i> . Laurence King	
Recommended	<i>Technological Innovation as an Evolutionary Process</i> . Cambridge University Press	
Recommended	Norman, D. A. (2005) <i>Emotional Design. Why We Love (or Hate) Everyday Things</i> , Basic Books.	
Recommended	Plummer, H (2012), <i>The Architecture of Natural Light</i> . Thames and Hudson,	
Recommended	Hemmings, J (Ed) (2014) <i>Cultural Threads</i> . Bloomsbury	
Recommended	Rowley, S (ED) (1999) <i>Reinventing Textiles Volumes 1, 2, 3</i> . Telos Art Publishing	
Recommended	Newman, H (2001) <i>Performancemania. London : Matt's Gallery</i>	
Recommended	Glasner, B (2008) <i>Patterns 2: Design, Art and Architecture</i> . Birkhäuser GmbH.	
Background	Baggini, J. (2010) <i>The Pig That Wants to be Eaten: And Ninety-Nine Other Thought Experiments</i> , Granta Books,	
Background	Kaprow, A. (2004) <i>Essays on the Blurring of Art and Life</i> , Univ. California Press	
Background	Kumar, R. (2014) <i>Research methodology: a step-by-step guide for beginners</i> . SAGE.	
Background	Perkowitz, S. (2001) <i>Universal Foam. The Story of Bubbles – from Cappuccino to the Cosmos</i> . Vintage Books.	

Background	Surowiecki, J. (2006) <i>The Wisdom of the Crowds. Why the Many are Smarter Than the Few.</i> Abacus	
Background	Bentley, P. (2001) <i>Digital Biology. How Nature is Transforming our Technology</i> , Headline Book Publishing	
Background	Colchester, C. (1993) <i>The New Textiles: Trends and Traditions</i> . London: Thames and Hudson	
Journals	Creativity Research Journal	
Websites	www.rhizomes.net	
Websites	www.culturemachine.net	
Websites	www.notbored.org	
Websites	www.droog.com	
Websites	www.slowlab.net	
Websites	www.wired.com	

COD Y MODWL: M7X01988C
TEITL: Yr Arbrawf Meddwl
DYDDIAD: 24/01/2017

LEFEL: 7
CREDYDAU: 20

COD JACS: W990

AMCAN(ION)

- Darparu 'lle arbrofol' i archwilio ffiniau arfer cyfrwng-benodol cyfredol y myfyriwr drwy ddod o hyd i atebion creadigol i gwestiwn ymchwil a ysgogir gan ddulliau 'newydd' o feddwl.
- Ehangu potensial creadigol y myfyriwr, creu dialogau ar draws arferion beirniadol ac annog archwilio ac arbrofi gydag ystod o ddulliau ymchwil, strategaethau ac arferion sydd i'w cael ar draws disgyblaethau celf a dylunio amrywiol.
- Galluogi'r myfyriwr i ddatblygu dulliau unigol ac arloesol o ran cofnodi, coladu a chymhwyso gwybodaeth a phrofiadau newydd o fewn eu harfer creadigol.

DEILLIANNAU DYSGU

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

- archwilio cyfleoedd ar gyfer arbrofi gyda lefel uchel o fedrusrwydd a meddwl yn feirniadol;
- dadansoddi'n feirniadol, dehongli a gwerthuso gwybodaeth gymhleth ynghylch cysyniadau a damcaniaethau celf a dylunio, a chynhyrchu cysyniadau wedi'u haddasu;
- cyfathrebu syniadau cysyniadol ac arferion arbrofol yn broffesiynol.

CYNNWYS DANGOSOL

- Ymgymryd ag 'arbrawf meddwl' ynghylch yr hunan a phrofiadau, a fydd yn rhoi prawf ar ragdybiaethau ynghylch diffiniad a ffiniau disgyblaeth pob unigolyn ac yn ymestyn ei arfer cyfredol.
- Dulliau systematig o gynllunio prosiectau, cofnodi ymchwil ac adalw gwybodaeth.
- Creu a chynllunio mewn modd rhyddgysylltiol brosiect ymchwil dylunio o ysgogiad amhenodol neu allanol sy'n cael ei arwain gan broses ac nad oes o reidrwydd ganddo ganlyniad neu amcan a ragnodwyd.
- Arbrofi traws-ddisgyblaethol, gan gynnwys gwaith cydweithredol, ac arferion perfformiadol ac anfaterol.
- Modelau hanesyddol a chyfredol o foddau cyflwyno arbrofol; e.e. Pecha Kucha, blogiau a phlatfformau'r cyfryngau cymdeithasol.
- Ffynonellau a methodolegau ymchwil. Mae'r rhain yn cynnwys archwilio a chymhwyso methodolegau paradeimatig perthnasol sy'n deillio o ystod o ffynonellau ar draws hanes celf, dylunio a syniadau.

STRATEGAETH DYSGU AC ADDYSGU

Cyflwynir y modwl ar draws nifer o ddisgyblaethau creadigol sy'n ffurfio'r Portffolio Ôl-raddedig Deialogau Creadigol. I ddechrau bydd y disgyblaethau hyn yn cael eu clystyru gan ddefnyddio lluniadau disgrifiadol o Gelf (**A**) a Dylunio (**D**) fel llinynnau ymchwiliol. Bydd seminarau a thiwtorialau'n cyflwyno cysyniadau arbrofi penagored a photensial 'chwarae' a 'gwaith arbrofol' mewn celf a dylunio. Wrth i'r modwl symud ymlaen anogir llinynnau **A** a **D** i gydbblethu drwy seminarau a defnyddio'r ADRh. Er enghraifft, defnyddir digwyddiadau 'gwibrywdeithio' i roi mynediad cyflym i fyfyrwyr i adborth amlweddol gan ymarferwyr o'r tu allan i'w maes penodol o arfer creadigol ac i annog disgwrs trawsddisgyblaethol. Daw'r modwl i ben mewn 'digwyddiad' cyflwyniadau lle caiff cyfleoedd am ddeialogau cydweithredol yn y dyfodol ar draws y portffolio eu sefydlu a'u ffurfioli.

Dyrennir yr addysgu fel a ganlyn i gyflwyno'r modwl:

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 – 100%

Gwaith cwrs - Portffolio (cyfwerth â 5000 o eiriau / 10 elfen).

Enghraifft

Prosiect a gychwynnir gan y myfyriwr, a gyflwynir fel portffolio o waith creadigol archwiliadol, sy'n dangos arfer arbrofol a meddwl cysyniadol. Gall y gwaith gael ei gyfleu ar unrhyw fformat addas (analog neu ddigidol) a gall gynnwys cyfuniad o unrhyw rai o'r elfennau canlynol e.e. lluniadau, llyfrau braslunio, dyddlyfrau gweledol, samplau, prototeipiau, modelau cyfrifiadurol, recordiadau fideo, arteffactau ac ati. Caiff y corff hwn o waith arbrofol ei gyfleu mewn 'digwyddiad' traws-ddisgyblaethol gan ddefnyddio unrhyw ddulliau cyfathrebu priodol ac effeithiol, er enghraifft, cyflwyniad creadigol ar ddull 'Pecha Kucha' (20 sleid/20 eiliad yr un), fideo, profiadau rhyngweithiol, prototeipiau digidol neu ffisegol.

Crynodeb o'r Asesiad

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

ADDYSG AR GYFER DATBLYGU CYNALIADWY (ADC)

Ydy'r modwl yn cyfrannu at ADC?	Ydy

Mae'r modwl hwn yn ymgorffori cynaliadwyedd drwy addysgeg arloesol megis y tiwtorialau gwib sy'n caniatáu gweithio traws-ddisgyblaethol fel y'i nodir yn y 'Future Fit Framework' (2012). Lluniwyd y modwl i herio canfyddiadau myfyrwyr ac arbrofi gyda'u meddyliau a'u syniadau o fewn amgylchedd dysgu ac addysgu cydweithredol. Mae 'Pum Dull Pedagogiaidd Hanfodol UNESCO' yn ganolog i ddulliau dysgu ac addysgu'r modwl hwn. Caiff myfyrwyr eu herio i feddwl yn feirniadol ac yn greadigol ac i archwilio gweledigaeth ar gyfer dyfodol cynaliadwy.

LLYFRYDDIAETH

Hanfodol

Collins, H. (2010)	<i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing
Csikszentmihaly, M. (2013)	<i>Creativity: The Psychology of Discovery and Invention</i> , New York, Harper Collins.
Robinson, K. (2011)	<i>Out of our minds: Learning to be Creative</i> , Capstone Publishing
Fletcher, A. (2001)	<i>The art of looking sideways</i> . Phaidon.
Pol Droit, R. (2002)	<i>101 Experiments in the Philosophy of Everyday Life</i> , Faber & Faber

Argymhellir

Barbour, R. (2013)	<i>Introducing Qualitative Research: A Student's Guide</i> , Sage Publications
Ingledew, J. (2011)	<i>The A-Z of visual ideas: how to solve any creative brief</i> . Laurence King.
Ziman, J. (ed) (2003)	<i>Technological Innovation as an Evolutionary Process</i> . Cambridge University Press.
Norman, D. A. (2005)	<i>Emotional Design. Why We Love (or Hate) Everyday Things</i> , Basic Books.
Plummer, H (2012)	<i>The Architecture of Natural Light</i> . Thames and Hudson,
Hemmings, J (Ed) (2014)	<i>Cultural Threads</i> . Bloomsbury
Rowley, S (ED) (1999)	<i>Reinventing Textiles Volumes 1, 2, 3</i> . Telos Art Publishing
Newman, H (2001)	<i>Performancemania</i> . London : Matt's Gallery
Glasner, B (2008)	<i>Patterns 2: Design, Art and Architecture</i> . Birkhäuser GmbH.

Cefndirol

Baggini, J. (2010)	<i>The Pig That Wants to be Eaten: And Ninety-Nine Other</i>
--------------------	--

	<i>Thought Experiments</i> , Granta Books,
Kaprow, A. (2004)	<i>Essays on the Blurring of Art and Life</i> , Univ. California Press
Kumar, R. (2014)	<i>Research methodology: a step-by-step guide for beginners</i> . SAGE.
Perkowitz, S. (2001)	<i>Universal Foam. The Story of Bubbles – from Cappuccino to the Cosmos</i> . Vintage Books.
Surowiecki, J. (2006)	<i>The Wisdom of the Crowds. Why the Many are Smarter Than the Few</i> . Abacus
Bentley, P. (2001)	<i>Digital Biology. How Nature is Transforming our Technology</i> , Headline Book Publishing
Colchester, C. (1993)	<i>The New Textiles: Trends and Traditions</i> . London: Thames and Hudson

Cyfnodolion

Creativity Research Journal

Gwefannau

www.rhizomes.net
www.culturemachine.net
www.notbored.org
www.droog.com
www.slowlab.net
www.wired.com

MODULE CODE: M7X01997
TITLE: Collaborative Dialogues
DATED: 12/02/2016

LEVEL: 7
CREDITS: 20

JACS CODE: W990

AIM(S)

- To widen the student's outlook and experience concerning ways in which disciplinary or trans-disciplinary peer-group/team dialogue can enhance the creative project, as well as engaging in the wider more participatory experience of personal creativity.
- To engender dialogues across creative fields, stimulating the cross-fertilisation of ideas and practices in the concept and execution stages of creative projects and to foster a team dynamic in the minds and experience of the student.

LEARNING OUTCOMES

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

- critically analyse the creative process of others and be able to negotiate complex partnerships that prove to be mutually productive;
- take responsibility for planning and developing an innovative approach within a partnership or collaborative team environment;
- systematically and creatively evolve of a 'Futures' oriented concept through each stage of a project and effectively communicate the conclusions of this process to specialist and non-specialist audiences.

INDICATIVE CONTENT

- The engagement of all students in the final presentation of the 'thought experiment' module across the **A** and **D** (Art *and* Design) routes through the module in order to identify potential creative partners.
- Group meetings in which to initiate negotiations within the broad peer group in order to build creative and potentially productive teams and partnerships.
- Lectures and seminars on collaborative practice, multiple creative perspectives, strategies and methodologies, including case studies from across a broad spectrum of art & design.
- Potential collaborative 'spaces', both physical and non-physical, and their contribution to the creative process, including case studies and presentation modes.
- Dialoguing and creative team workshops supported by tutorials, group tutorials.

- Exploration of digital platforms for collation, communication and dissemination of group concept ideas.

LEARNING AND TEACHING STRATEGY

Developing upon the 'Thought Experiment', this module establishes and formalises opportunities for collaborative dialogues across the portfolio. These are developed within this module, initially through lectures and seminars, which will encourage the students to engage with and discuss the concepts, principles and practices of their student colleagues. Tutorials and seminars will develop upon practical examples that will be used to support the application, discussion, and critical evaluation of collaborative practice. Where appropriate, case studies from creative industries will also be used to develop understanding and application of techniques. In addition students will negotiate and take personal responsibility for their alliances, communicating productively, planning and bringing concepts to fruition under monitored conditions, enabling them to learn from mistakes and enhance their skills in creative and collaborative dialogue.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 100%

Coursework: Portfolio (5000 word equivalent / 10 elements).

Exemplar

A collaborative research venture, with each student's contribution presented as portfolio of creative work (digital or analogue) with a defined documentary element (e.g. blog, journal, etc.) comprising of references, analysis, personal records and critical evaluation to quantify the creative process and the nature and effectiveness of individual and collaborative activity. Collaborations will be communicated through appropriate formats to professional standards utilising contemporary media and techniques – this in itself will form part of the challenge for students, as they work together to enhance dialogues across medium specific pathways. The outcomes of collaborations will be communicated at a trans-disciplinary 'event' using any appropriate and effective communication modalities.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module embeds the 'Future Fit Framework' (2012), which focuses upon employability and enterprise. The module will prepare students to 'cope with, manage, and shape social, economic and ecological conditions characterised by change, uncertainty, risk and complexity'. Students will achieve this through collaborative group working, dealing with complex issues that they will have to negotiate with fellow students and reach professional outcomes through their work. The 'UNESCO Five Essential Pedagogic Approaches' will also be embedded into this module, in particular an emphasis upon Participation and Participatory Learning and partnerships. Again these will be achieved throughout collaborative group work.	

BIBLIOGRAPHY

Essential

Hackman, JR. (2011)	<i>Collaborative Intelligence: Using Teams to Solve Hard Problems</i> . San Francisco, Berrett-Koehler Publishers.
Markover, D. & McArthur, A. (2015)	<i>Creative Intelligence: Thinking with People who Think Differently</i> . New York, Spiegel & Grau.
Green, CW. (2001)	<i>The Third Hand: Collaboration in Art from Conceptualism to Postmodernism</i> , Minnesota, Univ of Minnesota Press.
Young, G, Sutcliffe, M (ed) McCann, G, Why Not Associates. (2013).	<i>The Comedy Carpet Blackpool: a work of art by Gordon Young designed in collaboration with Why Not Associates</i> . Booth-Clibborn Editions.
Dooley, S. Witthoft, S. & Plattner, H. (2012)	<i>Make Space: How to Set the Stage for Creative Collaboration</i> . New Jersey, John Wiley & Sons.

Recommended

Goddard, P. (2015)	<i>Improving Agile Teams: Using Constraints to Unlock Creativity</i> , Bradford on Avon, Agilify.
Markover, D. & McArthur, A. (2015)	<i>Creative Intelligence: Thinking with People who Think Differently</i> . New York, Spiegel & Grau.
Seno, E; Schiller, M; McCormick, C; Schiller, S. (2010).	<i>Trespass: a history of uncommissioned urban art</i> . Köln: Taschen.
Olsen, C & MacNamara, S (2014)	<i>Collaborations in Architecture and Engineering</i> . Routledge

Wark, M. (2008)	<i>50 Years of Recuperation of the Situationist International</i> . New York, Princeton Architectural Press/Forum, New York.
-----------------	--

Background

Brotchie, H. & Matthews, H. (Eds) (2005)	<i>Oulipo Compendium</i> , London, Atlas Press.
Dougherty, B; Celery Design Collaborative. (2008)	<i>Green graphic design</i> . New York: Allworth.

Journals

CoDesign: International Journal of Co-creation in Design and the Arts

Multi: the RIT journal of plurality and diversity in design

Scope

Creative Quarterly

Afterall

Websites

www.academia.edu

www.culturemachine.net

www.designingcollaboration.com

www.publicartonline.org

MODULE CODE: M7X02015
TITLE: Explorative Research & Praxis
DATED: 12/02/2016

LEVEL: 7
CREDITS: 60

JACS CODE: W990

AIM(S)

- To establish a wide range of advanced creative research methodologies and develop critical awareness of individual and collaborative research processes that negotiates the relationship between context, concept, media, material, process and subject.
- To enable students to conceive speculative and innovative methodologies, which instigate a new creative direction and consolidate praxis in anticipation of a confirmative body of work.

LEARNING OUTCOMES

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

- synthesise, consolidate and critically analyse research methods and varied source material appropriate to the development of an expansive creative practice or conceptual approach;
- identify appropriate resources and supportive opportunities through collaborative networking and respond positively to challenges and novel situations;
- conceive and deploy professional, appropriate and innovative methodologies, which incorporate relevant materials, processes, tools and techniques to evolve concepts both as an individual and collaboratively.

INDICATIVE CONTENT

This will be a personal research trajectory centred on the student's medium Pathway (**A**=ART | **D**=DESIGN), but exploring non-medium specific codes where necessary to open projects out into trans-disciplinary directions.

- Explore creative strategies, which address issues concerning materials, media and critical values.
- Experimentation to establish appropriate strategies for knowledge gathering, creative and conceptual development.
- Develop methodologies for achieving objectives using primary and secondary research, making independent judgments and individual insights.
- Research appropriate skills areas and critical context in support of personal aspirations.

- Experimentation with and employment of collaborative practice as a research methodology.
- Fully explore a range of material and digital outcomes in order to synthesise thought processes and concepts into contemporary dissemination interfaces and communication channels.

LEARNING AND TEACHING STRATEGY

Individual and collaborative working practices and research methodologies will be explored through a series of lectures, which will utilise case studies and theoretical references to help establish a working process. Tutorials and seminars will support the development of individual and group working and develop forums for critical debate and sharing of best practice.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 100%

Coursework: Portfolio (15,000 word equivalent / 30 elements).

Exemplar

A body of either theoretical and/or practical research and development work collated into a 'portfolio' (digital or analogue) consisting of multiple elements with a clear diagnostic and reflective element that includes references and analysis. This will evidence the on-going investigation, development and definition of the exploratory proposition generated in Semester 1 and may consist of the following as appropriate to the individual student's medium pathway (**A**=ART | **D**=DESIGN):

- **A** = Experimentation with concepts of personal space and identity expressed through media such as photography, performance, video documentation, site specific installation, drawings, paintings etc.
- **D** = Experimentation with thematic form and surface development of an artefact and the methods of digitally capturing, manipulating and reproducing the outcomes of this using 3D scanning, modelling and printing processes to explore boundaries between hand 'craft' and mass production.

A professional 'pitch' under industry conditions to a panel of peers and staff will be used as a formative means of assessment to encourage students to develop their foci for confirmative praxis in the next semester.

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module embeds sustainability within a research and development context. Students will consider UNESCO's 'Sustainability Lens' and will critically analyse how issues surrounding the challenges we face in society influences thinking within their personal research practice. This will inform the development of their research ideas. In terms of process and product development, students will consider the physical environmental impact of their personal practice and will look to develop processes and products that promote a sustainable future. Students will be encouraged to envisage sustainable alternatives for process and product development through teaching and learning.	

BIBLIOGRAPHY

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

Some references are provided here to stimulate the initial development of the student's own bibliography:

Essential

Barrett, E Bolt, B, (2010)	<i>Practice as Research: Approached to Creative Arts Enquiry</i> , London: I B Tauris & Co Ltd
Biggs, M (ed) & Karlsson, H (ed), (2012)	<i>The Routledge Companion to Research in the Arts</i> , London: Routledge; Reprint
Collins, H. (2010)	<i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing
Kumar, R, (2011)	<i>Research Methodology: A Step-by-Step Guide for Beginners</i> , London: Sage
Thomson, JL. (2013)	<i>Why Photography Matters</i> . Cambridge MA: The MIT Press
Bleyen, M. (ed) (2012)	<i>Minor Photography: Connecting Deleuze and Guattari to Photography Theory</i> (Leuven: Leuven Univ Press
Buchmann, I & Scheuing R (Eds) (2006)	<i>Material Matters - the art and culture of Contemporary Textiles</i> . YYY Books

Halfpenny, P. & Proctor, R. (2015)	<i>Innovations in Digital Research Methods</i> . London: Sage Publications.
------------------------------------	---

Recommended

Feuvre, L (ed), (2010)	<i>Failure</i> , London: Whitechapel Gallery
Martin, B. & Hannington, B. (2012)	<i>Universal Methods of Design</i> , Massachusetts: Rockport.
Tullis, T. & Albert, B. (2008)	<i>Measuring the User Experience</i> , Massachusetts: Morgan Kaufmann.
Schifferstein, H.N.J., & Hekkert, P. (eds) (2009)	<i>Product Experience</i> , Oxford & Amsterdam: Elsevier.
Pender, R & Godfrainds, S (2011)	<i>Glass and Glazing, English Heritage, Practical Building Conservation</i> . London.
Wurm, J (2007)	<i>Glass Structures: Design and Construction of Self-supporting Skins</i> . Birkhäuser GmbH.
Bishop, C. (2012)	<i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> . London: Verso
Miller, D. (2005)	<i>Materiality</i> . North Carolina: Duke University Press
Elkins, J. (2008)	<i>Six Stories from the End of Representation</i> . Stanford University Press

Background

Elkins, J. (2011)	<i>On Pictures and the words that fail them</i> , Cambridge: Cambridge University Press; Reissue edition.
Ackerman, M. (2011)	<i>Half Life</i> . Stockport: Dewi Lewis Publishing
Saint-Gobain GLASS GUIDE (2006)	Printed version or www.saint-gobain.co.uk
Barker, C., 2004,	<i>The SAGE Dictionary of Cultural Studies</i> , London: SAGE Publications Ltd.
Costello, D., Vickery, J., [Eds.], (2007)	<i>Art: Key Contemporary Thinkers</i> , Oxford: Berg Publishing
Ford, S. (2005)	<i>The Situationist Handbook –A Users Guide</i> . London: Black Dog
Lechte, J., (1994)	<i>Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity</i> , London: Routledge

Journals

Journal of Brand Management
Journal of Small Business Management
Journal of Entrepreneurship
Journal of Innovation and Entrepreneurship
Art Monthly
Artist's News Letter
International Journal of Design
International Journal of Design Sciences & Technology
Craft Arts International
The Design Journal
Design Studies
Journal of Design Research
Interior Motives (CDN)
Crafts
Craft Research Journal
BSMGP Glass Journal
Neus Glass
Dazed
Trends Crafts
Embroidery
Selvedge
Surface Design
Bloom
Fashion Practice
Fashion Theory
Textile Journal of Cloth & Culture
Another
Elephant
Cereal
Foam
Mix interiors
Hole and corner

Websites

www.designcouncil.org.uk
www.creativepublic.com
www.artresources.co.uk
www.artswales.org.uk
www.artscouncil.org.uk
www.artangel.org.uk
www.culturemachine.net
www.rhizomes.net
www.boundless.com
www.digitalmethods.net
www.engage.org/engage-cymru

www.engage.org
www.ccardesignnews.com
www.ccardesignnews.com/articles/interior-motives/
www.elysiumgallery.com
www.notjustalabel.com
www.patternity.org
www.tedorg.com
www.trendtablet.com
www.vam.co.uk
www.cmog.org
<http://www.cgs.org.uk>

COD Y MODWL: M7X02015C
TEITL: Ymchwil ac Arfer Archwiliol
DYDDIAD: 12/02/2016

LEFEL: 7
CREDYDAU: 60

COD JACS: W990

AMCAN(ION)

- Sefydlu ystod eang o fethodolegau ymchwil creadigol uwch a datblygu ymwybyddiaeth feirniadol o brosesau ymchwil unigol a chydweithredol sy'n trin a thrafod y berthynas rhwng cyd-destun, cysyniad, cyfryngau, deunydd, proses a phwnc.
- Galluogi myfyrwyr i lunio methodolegau dyfaliadol ac arloesol sy'n ennyn cyfeiriad creadigol newydd ac yn atgyfnerthu arfer gyda disgwyliad ar gyfer corff cadarnhaol o waith.

DEILLIANNAU DYSGU

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

- gyfuno, atgyfnerthu a dadansoddi'n feirniadol ddulliau ymchwil a deunydd ffynhonnell amrywiol sy'n briodol ar gyfer datblygu arfer creadigol eang neu ddull cysyniadol;
- dynodi adnoddau priodol a chyfleoedd cefnogol drwy rwydweithio cydweithredol ac ymateb yn gadarnhaol i heriau a sefyllfaoedd newydd;
- llunio a defnyddio methodolegau proffesiynol, priodol ac arloesol sy'n cynnwys deunyddiau, prosesau, offer a thechnegau perthnasol er mwyn datblygu cysyniadau fel unigolyn ac yn gydweithredol.

CYNNWYS DANGOSOL

Bydd hwn yn llwybr ymchwil personol sy'n troi o gwmpas llwybr cyfrwng y myfyriwr (**A**=CELF | **D**=DYLUNIO), ond gan archwilio codau nad ydynt yn gyfrwng-benodol pan fo angen er mwyn agor prosiectau allan i gyfeiriadau trawsddisgyblaethol.

- Archwilio strategaethau creadigol, sy'n mynd i'r afael â materion ynghylch deunyddiau, cyfryngau a gwerthoedd beirniadol.
- Arbrofi er mwyn sefydlu strategaethau priodol ar gyfer casglu gwybodaeth, a datblygiad creadigol a chysyniadol.
- Datblygu methodolegau ar gyfer cyflawni amcanion gan ddefnyddio ymchwil gwreiddiol ac eilaidd, gan wneud dyfarniadau annibynnol a chanfyddiadau unigol.
- Ymchwilio i feysydd sgiliau priodol a chyd-destun beirniadol i gefnogi dyheadau personol.

- Arbrofi gydag arfer cydweithredol a'i ddefnyddio fel methodoleg ymchwil.
- Archwilio ystod o ganlyniadau materol a digidol yn gyflawn er mwyn cyfuno prosesau meddwl a chysyniadau yn rhyngwynebau lledaenu a sianeli cyfathrebu cyfoes.

STRATEGAETH DYSGU AC ADDYSGU

Bydd arferion gwaith a methodolegau ymchwil unigol a chydweithredol yn cael eu harchwilio drwy gyfres o ddarlithoedd, a fydd yn defnyddio astudiaethau achos a chyfeiriadau damcaniaethol i helpu i sefydlu proses waith. Bydd tiwtorialau a seminarau'n cefnogi datblygu gwaith unigol a grŵp ac yn datblygu fforymau ar gyfer trafodaeth feirniadol a rhannu arfer gorau.

Dyrennir yr addysgu fel a ganlyn i gyflwyno'r modwl:

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	144	24%
Dysgu annibynnol	456	76%
Dysgu drwy leoliadau	-	-
CYFANSWM	600	100%

ASESU

Elfen Asesu 1 – 100%

Gwaith cwrs: Portffolio (cyfwerth â 15,000 o eiriau / 30 elfen).

Enghraifft

Corff o naill ai gwaith damcaniaethol a/neu waith ymchwil a datblygu ymarferol wedi'i goladu yn 'bortffolio' (digidol neu analog) sy'n cynnwys nifer o elfennau gydag elfen ddiagnostig ac adfyfyriol eglur sy'n cynnwys cyfeiriadau a dadansoddi. Bydd hyn yn rhoi tystiolaeth o'r ymchwilio, datblygu a diffinio parhaus ar y cynnig archwiliadol a grëwyd yn Semester 1 a gallai gynnwys y canlynol fel y bo'n briodol i lwybr cyfrwng y myfyriwr unigol (**A**=CELF | **D**=DYLUNIO):

- **A** = Arbrofi gyda chysyniadau o le a hunaniaeth bersonol a fynegir drwy gyfryngau megis ffotograffiaeth, perfformio, cofnodi ar fideo, gosodwaith safle-benodol, lluniadau, paentiadau ac ati.
- **D** = Arbrofi gyda ffurf thematig a datblygiad arwyneb arteffact a'r dulliau o gipio, trin ac atgynhyrchu canlyniadau hyn yn ddigidol gan ddefnyddio prosesau sganio, modelu ac argraffu 3D er mwyn archwilio ffiniau rhwng 'crefft' â llaw a masgynhyrchu.

Defnyddir sesiwn 'cynnig syniadau' proffesiynol dan amodau'r diwydiant i banel o gyd-fyfyrwyr a staff yn ddull ffurfiannol o asesu er mwyn annog myfyrwyr i ddatblygu eu ffoci ar gyfer arfer cadarnhaol yn y semester nesaf.

Crynodeb o'r Asesiad

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

ADDYSG AR GYFER DATBLYGU CYNALIADWY (ADC)

Ydy'r modwl yn cyfrannu at ADC?	Ydy
Mae'r modwl hwn yn ymgorffori cynaliadwyedd o fewn cyd-destun ymchwil a datblygu. Bydd myfyrwyr yn ystyried 'Lens Cynaliadwyedd' UNESCO ac yn dadansoddi'n feirniadol sut mae materion ynghylch yr heriau a wynebwn yn y gymdeithas yn dylanwadu ar feddwl o fewn eu harfer ymchwil personol. Bydd hyn yn llywio datblygu eu syniadau ymchwil. Yn nhermau datblygu proses a chynnyrch, bydd myfyrwyr yn ystyried effaith amgylcheddol ffisegol eu harfer personol ac yn ceisio datblygu prosesau a chynnyrch sy'n hyrwyddo dyfodol cynaliadwy. Anogir myfyrwyr i ddychmygu dewisiadau cynaliadwy eraill ar gyfer datblygu prosesau a chynnyrch drwy ddysgu ac addysgu.	

LLYFRYDDIAETH

Y myfyriwr i ddatblygu llyfryddiaeth benodol o destunau gwreiddiol ac eilaidd, dan gyfarwyddyd goruchwyliwr academiaidd ac yn ymwneud yn uniongyrchol â ffocws ac arfer y myfyriwr unigol. Am fod y modwl yn cynnwys astudiaeth annibynnol yn bennaf, y myfyriwr sy'n gyfrifol am fynd ati i geisio deunyddiau eilaidd neu archifol yn ystod ei ymchwil. Bydd goruchwyliwr yn arwain ac yn annog y broses ymchwil, a allai gynnwys cylchgronau ar-lein, deunydd clywedol, arteffactau o gasgliadau arbennig ac ati.

Darperir rhai cyfeiriadau yma i ysgogi datblygiad cychwynnol llyfryddiaeth y myfyriwr ei hun:

Hanfodol

Barrett, E Bolt, B, (2010)	<i>Practice as Research: Approached to Creative Arts Enquiry</i> , London: I B Tauris & Co Ltd
Biggs, M (ed) & Karlsson, H (ed), (2012)	<i>The Routledge Companion to Research in the Arts</i> , London: Routledge; Reprint
Collins, H. (2010)	<i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing
Kumar, R, (2011)	<i>Research Methodology: A Step-by-Step Guide for Beginners</i> , London: Sage
Thomson, JL. (2013)	<i>Why Photography Matters</i> . Cambridge MA: The MIT Press
Bleyen, M. (ed) (2012)	<i>Minor Photography: Connecting Deleuze and Guattari to Photography Theory</i> (Leuven: Leuven Univ Press
Buchmann, I & Scheuing R (Eds) (2006)	<i>Material Matters - the art and culture of Contemporary Textiles</i> . YYY Books

Halfpenny, P. & Proctor, R. (2015)	<i>Innovations in Digital Research Methods</i> . London: Sage Publications.
------------------------------------	---

Argymhellir

Feuvre, L (ed), (2010)	<i>Failure</i> , London: Whitechapel Gallery
Martin, B. & Hannington, B. (2012)	<i>Universal Methods of Design</i> , Massachusetts: Rockport.
Tullis, T. & Albert, B. (2008)	<i>Measuring the User Experience</i> , Massachusetts: Morgan Kaufmann.
Schifferstein, H.N.J., & Hekkert, P. (eds) (2009)	<i>Product Experience</i> , Oxford & Amsterdam: Elsevier.
Pender, R & Godfrainds, S (2011)	<i>Glass and Glazing, English Heritage, Practical Building Conservation</i> . London.
Wurm, J (2007)	<i>Glass Structures: Design and Construction of Self-supporting Skins</i> . Birkhäuser GmbH.
Bishop, C. (2012)	<i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> . London: Verso
Miller, D. (2005)	<i>Materiality</i> . North Carolina: Duke University Press
Elkins, J. (2008)	<i>Six Stories from the End of Representation</i> . Stanford University Press

Cefndirol

Elkins, J. (2011)	<i>On Pictures and the words that fail them</i> , Cambridge: Cambridge University Press; Reissue edition.
Ackerman, M. (2011)	<i>Half Life</i> . Stockport: Dewi Lewis Publishing
Saint-Gobain GLASS GUIDE (2006)	Printed version or www.saint-gobain.co.uk
Barker, C., 2004,	<i>The SAGE Dictionary of Cultural Studies</i> , London: SAGE Publications Ltd.
Costello, D., Vickery, J., [Eds.], (2007)	<i>Art: Key Contemporary Thinkers</i> , Oxford: Berg Publishing
Ford, S. (2005)	<i>The Situationist Handbook –A Users Guide</i> . London: Black Dog
Lechte, J., (1994)	<i>Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity</i> , London: Routledge

Cyfnodolion

Journal of Brand Management
Journal of Small Business Management
Journal of Entrepreneurship
Journal of Innovation and Entrepreneurship
Art Monthly
Artist's News Letter
International Journal of Design
International Journal of Design Sciences & Technology
Craft Arts International
The Design Journal
Design Studies
Journal of Design Research
Interior Motives (CDN)
Crafts
Craft Research Journal
BSMGP Glass Journal
Neus Glass
Dazed
Trends Crafts
Embroidery
Selvedge
Surface Design
Bloom
Fashion Practice
Fashion Theory
Textile Journal of Cloth & Culture
Another
Elephant
Cereal
Foam
Mix interiors
Hole and corner

Gwefannau

www.designcouncil.org.uk
www.creativepublic.com
www.artresources.co.uk
www.artswales.org.uk
www.artscouncil.org.uk
www.artangel.org.uk
www.culturemachine.net
www.rhizomes.net
www.boundless.com
www.digitalmethods.net
www.engage.org/engage-cymru

www.engage.org
www.ccardesignnews.com
www.ccardesignnews.com/articles/interior-motives/
www.elysiumgallery.com
www.notjustalabel.com
www.patternity.org
www.tedorg.com
www.trendtablet.com
www.vam.co.uk
www.cmog.org
<http://www.cgs.org.uk>

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

AIM(S)

- To provide an opportunity to develop a full-scale confirmative body of work, which would normally be presented/exhibited in the public arena and enable the students to develop a clear trajectory of creative enquiry of an individual nature.
- To enable students to establish personal and professional identities through an individually derived balance of material practice and supporting discourse.
- To enable students to strengthen, extend and apply the advanced knowledge, skills and critical awareness gained from their programme experiences in the context of commercial practice and creative industry collaboration, and to complement, stimulate, reinforce and encourage the development of discipline-specific and trans-disciplinary skills.

LEARNING OUTCOMES

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

- apply advanced knowledge, together with high-level practical understanding of established and developing techniques of research and enquiry to create and interpret works of Art and Design;
- critically analyse and interpret the outcomes of their own research, through the development of an expansive creative practice or conceptual approach, leading to the creation of a substantial body of work that demonstrates advanced standing and challenges the boundaries of their field;
- acquire and deploy advanced strategies and expertise within a chosen field of practice for the resolution of an artistic/design proposition which, based on systematic and creative analysis, offers innovative and novel responses to challenging and complex contextual domains;
- communicate ideas systematically and professionally in a public format, using appropriate media demonstrating the successful outcomes of their intellectual and practical engagement within their creative practice.

INDICATIVE CONTENT

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

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

Study Time Allocation

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

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

The allocation of teaching to deliver the module is:

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

Assessment Component 1

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

A choice of:

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

Exemplar

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

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

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

Assessment Summary

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

INDICATIVE READING LIST

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