

MODULE DIRECTORY

LEVEL 5

ACADEMIC DISCIPLINE OF DESIGN & PERFORMING INDUSTRIES

WALES INSTITUTE OF SCIENCE & ART

2022-2023

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INTRODUCTION

This Module Directory includes all the modules for Level 5 within the Academic Discipline of Design & 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: ADDA5001
TITLE: Design & Make 3
DATED: 26/04/2018

LEVEL: 5
CREDITS: 20

JACS CODE: W200

AIM(S)

- To broaden and enhance material understanding so that students can refine making skills and develop personal / individual responses to craft concepts and contexts.

LEARNING OUTCOMES

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

- Employ convergent and divergent thinking in the process of observation, investigation, speculative enquiry, visualisation and making.
- Demonstrate deeper understanding and contextual awareness of design craft processes, material and making.

INDICATIVE CONTENT

- Personal research
- Contextual awareness
- Refining choice of materials and processes
- Visual studies

LEARNING AND TEACHING STRATEGY

This module challenges the students to give a more personal approach to research and design ideas with the introduction of more open project briefs that require personal direction and conceptual thinking. Through a series of tasks, students are encouraged to analyse their thought process and investigate different approaches to their enquiry. Lectures, seminar groups, study visits and individual tutorials give a range of teaching and learning opportunities. Within this module and as part of a more personal response to project briefs, the students begin to select and specialise into a chosen material or process within which to refine their skills and develop their ideas. Through this process, they will be expected to define and critically reflect upon their practice in terms of environmental, social, legal and ethical frameworks.

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework Portfolio	6 elements (4000-word equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA5001	
Module Title	Design & Make 3	
Classification	Reading List entry	Electronic*
Essential	Soderstrom, E (2016) <i>Hanna Hedman & Sanna Lindberg: Murmuring</i> . Kerber Verlag.	☐
Essential	Loder, C (2013) <i>Sculpting and Handbuilding Ceramics</i> . A&C Black.	☐
Essential	Mori, J & Ryan, J (2010) <i>Beauty in Repetition: Metalwork and Jewellery</i> . Blackwell.	☐
Further	Coffey, Y (2010) <i>Glass Jewellery</i> . A&C Blacks. 2010.	☐
Further	Foley, V (2015) <i>Porcelain (New Ceramics)</i> Bloomsbury Academic	☐
Further	Pye, D (2007) <i>The Nature and Art of Workmanship</i> . Herbert Press.	☐
Further	Newell, L. B. (2007) <i>Out of the Ordinary: Spectacular Craft</i> . V&A Publishing	☐
Further	Theo-Mass Lexileictous (2016) <i>Otherworldly: Avant-Garde Fashion and Style</i> . Die Gestalten Verlag	☐

COD Y MODWL: ADDA5001C
TEITL: Dylunio a Gwneud 3
DYDDIAD: 26/04/2018

LEFEL: 5
CREDYDAU: 20

COD JACS: W200

AMCAN(ION)

- Ehangu a chyfoethogi dealltwriaeth o ddeunyddiau er mwyn i fyfyrwyr allu mireinio sgiliau gwneud a datblygu ymatebion personol / unigol i gysyniadau a chyd-destunau crefft.

DEILLIANNAU DYSGU

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

- Defnyddio meddwl cydgyfeiriol a dargyfeiriol yn y broses o arsylwi, ymchwilio, ymholi dyfaliadol, delweddu a gwneud.
- Dangos dealltwriaeth ac ymwybyddiaeth gyd-destunol ddyfnach o brosesau crefftau dylunio, deunyddiau a gwneud.

CYNNWYS DANGOSOL

- Ymchwil personol
- Ymwybyddiaeth gyd-destunol
- Mireinio'r dewis o ddeunyddiau a phrosesau
- Astudiaethau gweledol

STRATEGAETH DYSGU AC ADDYSGU

Mae'r modwl hwn yn herio'r myfyrwyr i roi dull mwy personol i ymchwil a syniadau dylunio drwy gyflwyno briffiau prosiect mwy agored sy'n gofyn am gyfeiriad personol a meddwl cysyniadol. Drwy gyfres o dasgau, anogir myfyrwyr i ddadansoddi eu prosesau meddwl ac ymchwilio i wahanol ddulliau o ran eu hymholi. Mae darlithoedd, grwpiau seminar, ymweliadau astudio a thiworialau unigol yn rhoi ystod o gyfleoedd dysgu ac addysgu. O fewn y modwl hwn ac yn rhan o ymateb mwy personol i friffiau prosiect, mae'r myfyrwyr yn dechrau dewis ac arbenigo mewn deunydd neu broses o'u dewis y gallant fireinio eu sgiliau a datblygu eu syniadau gydag ef/hi. Drwy'r broses hon, disgwylir iddynt ddiffinio ac adfyfrio'n feirniadol ar eu harfer yn nhermau fframweithiau amgylcheddol, cymdeithasol, cyfreithiol a moesegol.

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

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

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio Gwaith Cwrs	6 elfen (cyfwerth â 4000 o eiriau)	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Rhoddir cyngor ynghylch deunydd ychwanegol mewn gohebiaeth gyda briffiau penodol.

Cod y Modwl	ADDA5001C	
Teitl y Modwl	Dylunio a Gwneud 3	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Soderstrom, E (2016) <i>Hanna Hedman & Sanna Lindberg: Murmuring</i> . Kerber Verlag.	☐
Hanfodol	Loder, C (2013) <i>Sculpting and Handbuilding Ceramics</i> . A&C Black.	☐
Hanfodol	Mori, J & Ryan, J (2010) <i>Beauty in Repetition: Metalwork and Jewellery</i> . Blackwell.	☐
Pellach	Coffey, Y (2010) <i>Glass Jewellery</i> . A&C Blacks. 2010.	☐
Pellach	Foley, V (2015) <i>Porcelain (New Ceramics)</i> Bloomsbury Academic	☐
Pellach	Pye, D (2007) <i>The Nature and Art of Workmanship</i> . Herbert Press.	☐
Pellach	Newell, L. B. (2007) <i>Out of the Ordinary: Spectacular Craft</i> . V&A Publishing	☐
Pellach	Theo-Mass Lexileictous (2016) <i>Otherworldly: Avant-Garde Fashion and Style</i> . Die Gestalten Verlag	☐

MODULE CODE: ADDA5004
TITLE: Design & Make 4
DATED: 26/04/2018

LEVEL: 5
CREDITS: 20

JACS CODE: W200

AIM(S)

- To develop a greater understanding of the vocational context of Design Crafts, including responding to the needs of specific clients and markets and communicating effectively with these different audiences.

LEARNING OUTCOMES

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

- Design, make and communicate a resolved body of craft work that meets the client's brief.
- Demonstrate a well-developed knowledge and understanding of future career path and awareness of current and future market trends.

INDICATIVE CONTENT

- Creative development
- Materials samples
- Fabricated models
- Market research
- Technical / CAD drawing and file preparation

LEARNING AND TEACHING STRATEGY

This module gives the students an opportunity to respond to a live brief and gain experience of working with a specific audience or client. The student gains experience of working to a set brief, meeting the client's needs and expectations and developing the skills required to communicate and collaborate. The outcome may be an individual or series of craft pieces as specified in the brief, supported by appropriate research and development work.

Through a series of lectures, seminars and tutorials, which may involve the client or audience, students will gain skills in communication and professional presentation.

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework Portfolio	6 elements (4000-word equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA5004	
Module Title	Design & Make 4	
Classification	Reading List entry	Electronic*
Essential	Adamson, G (2007) <i>Thinking Through Craft</i> . Berg. Oxford Press. New York.	☐
Essential	Dormer, P (1997) <i>The Culture of Craft</i> . Manchester University Press.	☐
Essential	Skinner, D (2013) <i>Contemporary Jewellery in Perspective</i> . Lark.	☐
Further	Shillito, A (2013) <i>Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers</i> . A&C Blacks	☐
Further	Gault, R (2013) <i>Paperclay: Art and Practice (New Ceramics)</i> A&C Blacks	☐
Further	Verbruggen D. & Warnier C. (2014) <i>Printing Things: Visions and Essentials for 3D Printing</i> . Die Gestalten Verlag	☐
Further	Openshaw J. (2015) <i>Postdigital Artisans: Craftsmanship with a New Aesthetic in Fashion, Art, Design and Architecture</i> . Frame Publishers BV	☐
Further	Jongerius H. (2010) <i>Misfit (Museum Boijmans-Van Beuningen, Rotterdam: Exhibition Catalog)</i> . Phaidon Press.	☐
Further	Mansell A. (2008) <i>Adorn: New Jewellery</i> . Laurence King	☐

Module Code	ADDA5018
Title	Advanced Material Practice
Date	20/05/2019
Level	5
Credits	10
Pre-Requisites	

AIM(S)

- To develop an advanced technical understanding of material and explore its potential and application within a Design Crafts context.
- To systematically document and record material samples created by different processes and evidence further potential applications.

LEARNING OUTCOMES

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

- demonstrate the ability to produce a series of focused material samples that explore the material qualities and application for use within a Design Crafts context;
- demonstrate personal investigation and creative thinking in the application of processes learnt, accompanied by an informative technical file for future reference.

INDICATIVE CONTENT

- Material samples. Cross referenced with parameters of:
 - Process and making.
 - Costs / H&S / Environmental Impact.
- Surface decoration.
- Digital and analogue making.
- Cutting and shaping materials.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework: Portfolio	3 elements (2000 words equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA5018	
Module Title	Advanced Material Practice	
Classification	Reading List entry	Electronic*
Essential	Astfalck J. & Derrez P. (2005) <i>New Directions in Jewellery</i> . Black Dog Publishing	☐
Essential	Johnston, L (2015) <i>Digital Handmade: Craftsmanship and the New Industrial Revolution</i> . Thames and Hudson.	☐
Further	Curtis, L (2004) <i>Electroforming: Jewellery Handbooks</i> . A&C Black.	☐
Further	Howes, P. (2012) <i>Material Matters: New Materials in Design</i> . Black Dog Publishing	☐
Further	Hughes, R (1991) <i>The Colouring, Bronzing and Patination of Metals</i> . Thames and Hudson.	☐
Further	Phethean, R (2012) <i>Throwing</i> . A&C Black.	☐
Further	Lee, J. (2015) <i>Material Alchemy: Redefining Materiality Within The 21st Century</i> . Bis publishers	☐

Cod y Modwl	ADDA5018C
Teitl	Ymarfer Datblygedig gyda Deunyddiau
Dyddiad	20/05/2019
Lefel	5
Credydau	10
Rhagofynion	

AMCAN(ION)

- Datblygu dealltwriaeth dechnegol ddatblygedig o ddeunydd ac archwilio'i botensial a'i gymhwysiad mewn cyd-destun Crefftau Dylunio.
- Dogfennu a chofnodi'n systematig samplau o ddeunyddiau a grëwyd gan wahanol brosesau a dangos tystiolaeth o gymwysiadau posibl pellach.

DEILLIANNAU DYSGU

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

- dangos y gallu i lunio cyfres o samplau o ddeunyddiau â ffocws sy'n archwilio rhinweddau'r deunyddiau a'u cymhwyso i'w defnyddio mewn cyd-destun Crefftau Dylunio;
- dangos ymchwiliad personol a meddwl creadigol wrth gymhwyso'r prosesau a ddysgwyd, ynghyd â ffeil dechnegol addysgiadol i gyfeirio ati yn y dyfodol.

CYNNWYS DANGOSOL

- Samplau o ddeunyddiau. Wedi'u croesgyfeirio â pharamedrau:
 - Prosesu a gwneud.
 - Costau / lechyd a Diogelwch / Effaith Amgylcheddol.
- Addurno arwyneb.
- Creu'n ddigidol ac analog.
- Torri a siapio deunyddiau.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Gwaith cwrs: Portffolio	3 elfen (cyfwerth â 2000 o eiriau)	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Rhoddir cyngor ynghylch deunydd ychwanegol mewn gohebiaeth gyda briffiau penodol.

Cod y Modwl	ADDA5018C	
Teitl y Modwl	Ymarfer Datblygedig gyda Deunyddiau	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Astfalck J. & Derrez P. (2005) <i>New Directions in Jewellery</i> . Black Dog Publishing	☐
Hanfodol	Johnston, L (2015) <i>Digital Handmade: Craftsmanship and the New Industrial Revolution</i> . Thames and Hudson.	☐
Pellach	Curtis, L (2004) <i>Electroforming: Jewellery Handbooks</i> . A&C Black.	☐
Pellach	Howes, P. (2012) <i>Material Matters: New Materials in Design</i> . Black Dog Publishing	☐
Pellach	Hughes, R (1991) <i>The Colouring, Bronzing and Patination of Metals</i> . Thames and Hudson.	☐
Pellach	Phethean, R (2012) <i>Throwing</i> . A&C Black.	☐
Pellach	Lee, J. (2015) <i>Material Alchemy: Redefining Materiality Within The 21st Century</i> . Bis publishers	☐

Module Code	ADDA5019
Title	Advanced Material Finishing
Date	20/05/2019
Level	5
Credits	10
Pre-Requisites	

AIM(S)

- To develop an advanced technical understanding of materials and the importance of professional finish and fixings required for industry standards.
- To systematically document and record material samples created by different finishing processes and evidence further potential applications.

LEARNING OUTCOMES

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

- demonstrate the ability to produce a series of focused material samples that demonstrate skills in finishing, polishing and fixing materials to a professional standard;
- create a focused and informative series of samples that demonstrate personal investigation and professional application of design craft work.

INDICATIVE CONTENT

- Material samples. Cross referenced with parameters of:
 - Process and making.
 - Costs / H&S / Environmental Impact.
- Finishing / polishing.
- Digital and analogue making.
- Glaze / enamel technology.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework: Portfolio	3 elements (2000 words equivalent)	100%

Assessment Summary

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

READING LIST

Additional material will be advised in correspondence with set briefs.

Module Code	ADDA5019	
Module Title	Advanced Material Finishing	
Classification	Reading List entry	Electronic*
Essential	Hughes, R (1991) <i>The Colouring, Bronzing and Patination of Metals</i> . Thames and Hudson.	☐
Essential	Runfola, M (2014) <i>Metal Patination Techniques for Jewellers and Metalsmiths</i> . Thames and Hudson.	☐
Essential	Phethean, R (2012) <i>Throwing</i> . A&C Black.	☐
Further	Curtis, L (2004) <i>Electroforming: Jewellery Handbooks</i> . A&C Black.	☐
Further	Astfalck J. & Derrez P. (2005) <i>New Directions in Jewellery</i> . Black Dog Publishing	☐
Further	Howes, P. (2012) <i>Material Matters: New Materials in Design</i> . Black Dog Publishing	☐
Further	Johnston, L (2015) <i>Digital Handmade: Craftsmanship and the New Industrial Revolution</i> . Thames and Hudson.	☐
Further	Lee, J. (2015) <i>Material Alchemy: Redefining Materiality Within The 21st Century</i> . Bis publishers	☐

Cod y Modwl	ADDA5019C
Teitl	Gorffeniad Deunyddiau Datblygedig
Dyddiad	20/05/2019
Lefel	5
Credydau	10
Rhagofynion	

AMCAN(ION)

- Datblygu dealltwriaeth dechnegol ddatblygedig o ddeunyddiau a phwysigrwydd gorffeniad a gosodiadau proffesiynol sy'n ofynnol ar gyfer safonau diwydiant.
- Dogfennu a chofnodi'n systematig samplau o ddeunyddiau a grëwyd gan wahanol brosesau gorffennu a dangos tystiolaeth o gymwysiadau posibl pellach.

DEILLIANNAU DYSGU

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

- dangos y gallu i lunio cyfres o samplau o ddeunyddiau â ffocws sy'n archwilio sgiliau gorffennu, caboli a gosod deunyddiau at safon broffesiynol.
- creu cyfres o samplau addysgiadol â ffocws sy'n dangos ymchwiliad personol a chymhwysiad proffesiynol o waith crefft dylunio.

CYNNWYS DANGOSOL

- Samplau o ddeunyddiau. Wedi'u croesgyfeirio â pharamedrau:
 - Prosesu a gwneud.
 - Costau / Iechyd a Diogelwch / Effaith Amgylcheddol.
- Gorffennu / caboli.
- Creu'n ddigidol ac analog.
- Technoleg gwydredd / enamel.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Gwaith cwrs: Portffolio	3 elfen (cyfwerth â 2000 o eiriau)	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Rhoddir cyngor ynghylch deunydd ychwanegol mewn gohebiaeth gyda briffiau penodol.

Cod y Modwl	ADDA5019C	
Teitl y Modwl	Gorffeniad Deunyddiau Datblygedig	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Hughes, R (1991) <i>The Colouring, Bronzing and Patination of Metals</i> . Thames and Hudson.	☐
Hanfodol	Runfola, M (2014) <i>Metal Patination Techniques for Jewellers and Metalsmiths</i> . Thames and Hudson.	☐
Hanfodol	Phethean, R (2012) <i>Throwing</i> . A&C Black.	☐
Pellach	Curtis, L (2004) <i>Electroforming: Jewellery Handbooks</i> . A&C Black.	☐
Pellach	Astfalck J. & Derrez P. (2005) <i>New Directions in Jewellery</i> . Black Dog Publishing	☐
Pellach	Howes, P. (2012) <i>Material Matters: New Materials in Design</i> . Black Dog Publishing	☐
Pellach	Johnston, L (2015) <i>Digital Handmade: Craftsmanship and the New Industrial Revolution</i> . Thames and Hudson.	☐
Pellach	Lee, J. (2015) <i>Material Alchemy: Redefining Materiality Within The 21st Century</i> . Bis publishers	☐

Module Code	ADDA5022
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.
- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

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
Online portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADDA5022	
Module Title	Changemakers: Creativity and Value Creation	
Classification	Reading List entry	Electronic*
Essential	Hargreaves, J., and Page, L. (2013) <i>Reflective Practice</i> . (Key Themes in Health and Social Care Series). Polity Press.	☒
Essential	Nardi, P.M. (2017) <i>Critical Thinking : Tools for Evaluating Research</i> . University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A., <i>Leading Digital: Turning Technology Into Business Transformation</i> . (Audiobook) Recorded Books. 2017.	☒
Further	Schiuma, G. (2011) <i>Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics</i> Hershey, Pa.: Business Reference Service.	☒

Further	Rescher, N. (2014). <i>A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality</i> (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Further	Turner, E. (2020) <i>Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people</i> . John Wiley & Sons.	☒

Module Code	ADDA5023
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

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
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADDA5023	
Module Title	Changemakers: Building your Personal Brand for Sustainable Employment	
Classification	Reading List entry	Electronic *
Essential	Lock, D. (2018). <i>Project management</i> . Routledge	☒
Essential	Dweck, C. (2017) <i>Mindset: Changing The Way You think To Fulfil Your Potential</i> . Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) <i>Working in Teams: Moving From High Potential to High Performance</i> . SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). <i>Teams and team-working</i> (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). <i>Ethics : A contemporary introduction</i> (3 rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) <i>How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.)</i> . Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) <i>The complete guide to professional networking : the secrets of online and offline success</i> . London, England : Kogan Page	☒
Further	Snow, S. (2018) <i>Dream Teams: Working Together Without Falling Apart</i> . Piatkus.	☒
Further	<i>Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias</i> . Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) <i>Managing Change, Creativity and Innovation</i> . SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). <i>The diversity training handbook a practical guide to understanding & changing attitudes</i> (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	ADDA5024
Title	Image Making 2 – Drawing for a Live Brief
Date	05/05/2021
Level	5
Credits	10
Pre-Requisites	None

AIM(S)

- To expand upon the visual qualities and primary research skills initiated at level 4, through an increasingly analytical approach. Students are expected to interpret ideas, themes and trends from a position of increased visual awareness, and vantage point of a professional collaboration.

LEARNING OUTCOMES

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

- Present evidence that demonstrates the ability to generate ideas independently and/or collaboratively in response to set briefs.
- Demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making, with the ability to evaluate critically the appropriateness of different approaches to solving problems set by collaborative project partners/live briefs/clients.

INDICATIVE CONTENT

- Consolidation of observational skills as an academic tool
- Trend analysis
- Exploratory drawing processes for design
- Textile industry appropriate paint techniques – gouache, inks, open mesh print
- Digital drawing
- Drawing through Printed Textiles, Print Making
- Drawing with hard materials; wire, clay, enamel
- Development of critical skills in visualisation techniques
- Advanced exploration of visual qualities i.e. line, tone, colour, texture, shape.
- Consolidation of research and application skills in relation to a chosen subject
- Formulate critique as an evaluation of processes

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio of coursework	Up to 4 elements, or equivalent	100%

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

INDICATIVE READING LIST

Module Code	ADDA5024	
Module Title	Image Making 2 – Drawing for a Live Brief	
Classification	Reading List entry	Electronic*
Essential (General)	Apprich C (2013) <i>Provocative Alloys: A Post-Media Anthology</i> , Mute, London	☒
Essential (General)	Finlay, V (2014) <i>The Brilliant History of Colour in Art</i> , Getty Publications, New York.	☒
Essential (General)	Howells, R & Negreiros, J (2011) <i>Visual Culture</i> , Polity Press; 2nd edition, London Smith, Keri (2011)	☒
Further	Schoeser, M (2012) <i>Textiles: The Art of Mankind</i> , Thames and Hudson, London	☐
Further	Rhodes, S (2018) <i>Sketchbook Explorations: Mixed media approaches for textile artists: For Mixed-Media and Textile Artists Hardcover</i> , Batsford Ltd, London	☐
Further	Selingman, I (2019) <i>Pushing Paper: Contemporary drawing from 1970 to now</i> , Thames & Hudson Ltd, London	☐

Cod y Modwl	ADDA5024C
Teitl	Gwneud Delweddu 2 – Lluniadu ar gyfer Briff Byw
Dyddiad	05/05/2021
Lefel	5
Credydau	10
Rhagofynion	Dim

AMCAN(ION)

- Ehangu ar y nodweddion gweledol a'r sgiliau ymchwil gwreiddiol a gychwynnwyd ar lefel 4, drwy ddull sy'n fwyfwy dadansoddol. Disgwylir i fyfyrwyr ddehongli syniadau, themâu a thueddiadau o sefyllfa o ymwybyddiaeth weledol uwch, ac o safbwynt cydweithredu proffesiynol.

DEILLIANNAU DYSGU

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

- Cyflwyno tystiolaeth sy'n dangos y gallu i gynhyrchu syniadau'n annibynnol a/neu'n gydweithredol mewn ymateb i friffiau penodol.
- Dangos hyfedredd o ran arsylwi, ymchwilio, ymholi, delweddu a/neu wneud, gyda'r gallu i werthuso'n feirniadol briodoldeb gwahanol ddulliau o ddatrys problemau a osodir gan bartneriaid prosiectau cydweithredol/briffiau byw/cleientiaid.

CYNNWYS DANGOSOL

- Atgyfnerthu sgiliau arsylwi fel arf academiaidd
- Dadansoddi tueddiadau
- Prosesau lluniadu archwiliadol ar gyfer dylunio
- Technegau paent sy'n briodol i'r diwydiant tecstilau – gouache, inciau, print rhwyll agored
- Lluniadu digidol
- Lluniadu drwy Decstilau Printiedig, Gwneud Printiau
- Lluniadu gyda deunyddiau caled: gwifren, clai, enamel
- Datblygu sgiliau beirniadol ym maes technegau delweddu
- Archwiliad uwch o nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Atgyfnerthu sgiliau ymchwil a chymhwyso mewn perthynas â dewis bwnc
- Llunio beirniadaeth yn fodd o werthuso prosesau.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio o waith cwrs	Hyd at 4 elfen, neu'r cyfwerth	100%

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADDA5024	
Teitl y Modwl	Gwneud Delweddau 2 – Lluniadu ar gyfer Briff Byw	
Categori	Eitemau'r Rhestr Darllen	Electronig*
Hanfodol (cyffredinol)	Apprich C (2013) <i>Provocative Alloys: A Post-Media Anthology</i> , Mute, London	☒
Hanfodol (Cyffredinol)	Finlay, V (2014) <i>The Brilliant History of Colour in Art</i> , Getty Publications, New York.	☒
Hanfodol (Cyffredinol)	Howells, R & Negreiros, J (2011) <i>Visual Culture</i> , Polity Press; 2nd edition, London Smith, Keri (2011)	☒
Pellach	Schoeser, M (2012) <i>Textiles: The Art of Mankind</i> , Thames and Hudson, London	☐
Pellach	Rhodes, S (2018) <i>Sketchbook Explorations: Mixed media approaches for textile artists: For Mixed-Media and Textile Artists Hardcover</i> , Batsford Ltd, London	☐
Pellach	Selingman, I (2019) <i>Pushing Paper: Contemporary drawing from 1970 to now</i> , Thames & Hudson Ltd, London	☐

Module Code	ADDA5025
Title	Visual and Material Language
Date	05/05/2021
Level	5
Credits	10
Pre-Requisites	None

AIM(S)

- To further explore and develop the individual's awareness and responsiveness to visual stimuli and ideation within the specific context of their chosen area of study.
- To emphasise the development of an individual approach to observation and perception in the quest of a personal visual language.

LEARNING OUTCOMES

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

- Develop enhanced concepts from primary sources; demonstrating an enthusiasm for enquiry into their discipline and the motivation to sustain it through exercising broad autonomy and judgement in selecting, planning and implementing tasks.
- Demonstrate an increasingly versatile and articulate visual vocabulary through a critical understanding of the significance of the work of other practitioners and awareness of major developments in current and emerging inter and multi-disciplinary approaches to surface pattern and textiles design.

INDICATIVE CONTENT

- Discussion and analysis of the visual and material language within and beyond specialist area.
- Advancement of production skills in a range of media.
- Curiosity and questioning of material and process in distinctly individual directions
- Innovative connections between workshop strands and conventional process domains.
- The advanced analysis of visual and perceptual information.
- Formulate critique as an evaluation of processes
- Further exploratory drawing processes for design
- Textile industry appropriate paint techniques – gouache, inks, open mesh print
- Digital drawing
- Drawing through Printed Textiles, Stitch, Print Making
- Drawing with hard materials; wire, clay, enamel

- Development of critical skills in visualisation techniques
- Advanced exploration of visual qualities i.e. line, tone, colour, texture, shape.
- Consolidation of research and application skills in relation to a chosen subject

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio of coursework.	Up to 4 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA5025	
Module Title	Visual and Material Language	
Classification	Reading List entry	Electronic*
Essential (General)	Aguirre, P, (2011) Vitamin P2: New Perspectives in Painting, London: Phaidon Press	☒
Essential (General)	Alonso, R, (2009) Vitamin Ph, London: Phaidon Press	☒
Essential (General)	Perry, C, Cashdan, M, Krause, C (2013) Vitamin D2: New Perspectives in Drawing London: Phaidon Press	☐
Essential (Specific)	Marshall, R, (2012) Hyperdrawing: Beyond the Lines of Contemporary, London: I.B.Tauris	☒
Further	Bell, J Balchinm J Tobin, C (2019) Ways of Drawing: Artists' Perspectives and Practices, Thames & Hudson Ltd, London	☐
Further	Hudson, S (2015) Painting Now, Thames & Hudson Ltd, London	☒
Further	Steed, J, Stevenson, F, (2020) Sourcing Ideas for Textile Design: Researching Colour, Surface, Structure,	☐

	Texture and Pattern (Basics Textile Design) Bloomsbury Visual Arts	
Further	Perrella, L (2007) Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages, Rockport Publishers	☐

Cod y Modwl	ADDA5025C
Teitl	Iaith Weledol a Materol
Dyddiad	05/05/2021
Lefel	5
Credydau	10
Rhagofynion	Dim

AMCAN(ION)

- Archwilio a datblygu ymhellach ymwybyddiaeth yr unigolyn o ysgogiadau gweledol a chreu syniadau gweledol a'i ymatebolrwydd iddynt, o fewn cyd-destun penodol ei ddewis faes astudio.
- Pwysleisio datblygu dull unigol o ran arsylwi a chanfod wrth geisio iaith weledol bersonol.

DEILLIANNAU DYSGU

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

- Datblygu cysyniadau estynedig o ffynonellau gwreiddiol; gan ddangos brwdfrydedd am ymholi i'w ddisgyblaeth a'r cymhelliant i gynnal hynny drwy arfer annibyniaeth a barn eang o ran dewis, cynllunio a gweithredu tasgau.
- Dangos geirfa weledol sy'n gynyddol hyblyg a huawdl drwy ddealltwriaeth feirniadol o arwyddocâd gwaith ymarferwyr eraill ac ymwybyddiaeth o ddatblygiadau mawr o ran dulliau rhyngddisgyblaethol ac amlddisgyblaethol cyfredol a datblygol ym maes dylunio patrymau arwyneb a thecstilau.

CYNNWYS DANGOSOL

- Trafod a dadansoddi'r iaith weledol a materol o fewn a thu hwnt i'r maes arbenigol.
- Gwellu sgiliau cynhyrchu mewn ystod o gyfryngau.
- Chwalfrydedd a chwestiynu deunyddiau a phrosesau mewn cyfeiriadau hollol unigol
- Cysylltiadau arloesol rhwng y llinynnau gweithdy a meysydd prosesau confensiynol
- Dadansoddi gwybodaeth weledol a chanfyddiadol mewn modd uwch.
- Llunio beirniadaeth yn fodd o werthuso prosesau
- Prosesau lluniadu archwiliadol pellach ar gyfer dylunio
- Technegau paent sy'n briodol i'r diwydiant tecstilau – gouache, inciau, print rhwyll agored
- Lluniadu digidol
- Lluniadu drwy Decstilau Printiedig, Pwytho, Gwneud Printiau
- Lluniadu gyda deunyddiau caled: gwifren, clai, enamel

- Datblygu sgiliau beirniadol ym maes technegau delweddu
- Archwiliad uwch o nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Atgyfnerthu sgiliau ymchwil a chymhwyso mewn perthynas â dewis bwnc

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio o waith cwrs	Hyd at 4 elfen, neu'r cyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADDA5025C	
Teitl y Modwl	Iaith Weledol a Materol	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol (cyffredinol)	Aguirre, P, (2011) Vitamin P2: New Perspectives in Painting, London: Phaidon Press	☒
Hanfodol (Cyffredinol)	Alonso, R, (2009) Vitamin Ph, London: Phaidon Press	☒
Hanfodol (Cyffredinol)	Perry, C, Cashdan, M, Krause, C (2013) Vitamin D2: New Perspectives in Drawing London: Phaidon Press	☐
Hanfodol (Cyffredinol)	Marshall, R, (2012) Hyperdrawing: Beyond the Lines of Contemporary, London: I.B.Tauris	☒
Pellach	Bell, J Balchinm J Tobin, C (2019) Ways of Drawing: Artists' Perspectives and Practices, Thames & Hudson Ltd, London	☐
Pellach	Hudson, S (2015) Painting Now, Thames & Hudson Ltd, London	☒
Pellach	Steed, J, Stevenson, F, (2020) Sourcing Ideas for Textile Design: Researching Colour, Surface, Structure,	☐

	Texture and Pattern (Basics Textile Design) Bloomsbury Visual Arts	
Pellach	Perrella, L (2007) Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages, Rockport Publishers	☐

Module Code	ADDA5026
Title	Major Studies A3 - Designing for a Live Brief
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To undertake and manage a robust surface pattern and textiles design process in response to a significant creative industry design brief.

LEARNING OUTCOMES

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

- Present evidence and realise final design outcome(s) by selecting appropriate materials and processes, including both analogue and digital, with considerations for a professional presentation to industry.
- Apply, consolidate and extend their learning in different contextual frameworks and situations, in the field of surface pattern and textiles.

INDICATIVE CONTENT

- Contextual research and interpretation in response to an 'external' live brief.
- Critical thinking, troubleshooting and problem solving.
- Drawing and its application through to preparation and artwork ready for print.
- Trend forecasting and awareness of the surface pattern and textile design industry.
- Mood board development and digital visualisation.
- Pattern building and design development; understanding pattern – repeat, scale, placement etc.
- Technical process development from inception to conception, considering technologies in surface pattern design practice including digital and analogue; and the combination of.
- Manipulation of pattern through digital applications; digital drawing, painting, montage and collage
- Materiality and knowledge for a sustainable future; including printed textiles and fibre knowledge dictated by the 'live' brief.
- Dyes, chemicals and equipment with relevant health and safety awareness
- Application of colour onto cloth and substrates.
- Digital applications and the growth of the new digital economy.

- Applied surface decoration techniques including stitch for construction or decoration.
- Application of new and emerging digital technologies.
- Idea creation through to realisation.
- Formulate and articulate a final major collection for the 'live' client as the surface pattern design industry demands.
- Developing and producing digital snapshot reports as and when required for review.
- Articulation of ideas within peer reviews, as well as 'live' client dialogues and responding to feedback thereafter.
- Individual time management.

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	Up to 4 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA5026	
Module Title	Major Studies A3 - Designing for a Live Brief	
Classification	Reading List entry	Electronic*
Essential	Yelavich, S. (2014) <i>Design as Future-Making</i> Bloomsbury Academic	☒
Essential	Udale, J. (2014) <i>Exploring Printed Textiles, Knitwear, Embroidery, Menswear and Womenswear</i> , Fairchild Books	☒

Essential	Labaco, R. (2013) <i>Out of Hand: Materializing the Postdigital</i> , Black Dog Publishing	☒
Further	Quinn, B. (2010) <i>Textile Futures Fashion, Design & Technology</i> , Berg	☒
Further	Fletcher, K (2014) <i>Sustainable Fashion and Textiles: Design Journeys</i> , Routledge	☒
Further	Wood, B (2019) <i>Adobe Illustrator Classroom in a Book</i> (2020 release) Adobe; Illustrated Edition	☒
Further	Faulkner, A and Chavez, C (2019) <i>Adobe Photoshop Classroom in a Book</i> (2020 release)	☒

Module Code	ADDA5027
Title	Major Studies A4 - A Self Directed Brief
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To understand, develop and take increased responsibility for the design direction, content and delivery of self-initiated creative work; clarifying personal aims and objectives in relation to their chosen context.

LEARNING OUTCOMES

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

- Initiate and self-direct a surface pattern design brief anticipating and accommodating change, working within contexts of uncertainty, unfamiliarity and ambiguity.
- Demonstrate responsibility, exercising broad autonomy and judgement in selecting, planning and implementing tasks in conjunction with the knowledge of new and appropriate skills, processes and materials for the surface pattern and textile design context chosen.

INDICATIVE CONTENT

- Contextual research and interpretation in response to a 'self-directed' brief.
- Formulate and articulate a self-directed major collection brief with timescale, management plan, and materials and processes that will be investigated.
- Critical thinking, troubleshooting and problem solving.
- Test-bed of ideas and concepts ahead of the 3rd year provision – a pre-cursor to the final major project.
- Consider and implement the presentation of the work as a trial run for an exhibition; on campus or online
- Idea creation through to realisation.
- Trend forecasting and awareness of the surface pattern design industry in relation to self-chosen context.
- Mood board development and digital visualisations.
- Technical process development from inception to conception, considering technologies in surface pattern design practice including digital and analogue; and the combination of.
- Manipulation of pattern and design through digital applications; digital drawing, painting, montage and collage.

- Materiality and knowledge for a sustainable future; including printed textiles and fibre knowledge dictated by the self-directed brief at hand.
- Dyes, chemicals and equipment for our sustainable future.
- Application of colour onto cloth and diverse range of conventional and unconventional substrates.
- Applied surface decoration techniques including stitch for construction or decoration.
- Application of new and emerging digital technologies for making, printing, designing and visualisation purposes.

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	Up to 4 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADDA5027	
Module Title	Major Studies A4 - A Self Directed Brief	
Classification	Reading List entry	Electronic*
Essential	<u>Bradbury, D. (2014) <i>Mid-Century Modern Complete</i>, Thames & Hudson Ltd</u>	☒
Essential	Clarke, S. (2014) <i>Print: Fashion, Interiors, Art</i> , Laurence King Publishing	☒

Essential	Quinn, B. (2013) <i>Textile Visionaries: Innovation and Sustainability in Textile Design</i> Laurence King Publishing	☒
Essential	Wilhide, E. (2018) <i>Pattern Design</i> , Thames & Hudson Ltd London	☐
Further	Jackson, P. (2018) <i>How to Make Repeat Patterns: A Guide for Designers, Architects and Artists</i> Laurence King Publishing	☒
Further	Willbanks, A., Oxford, N. <i>Textiles for Residential and Commercial Interiors</i> , & Miller, D. (2014) Fairchild Books	☒
Further	Koepke, P (2016) <i>Patterns: Inside the Design Library</i> , Phaidon Press; Illustrated Edition	☒

Module Code	ADMA5000
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.
- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Online portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADMA5000	
Module Title	Changemakers: Creativity and Value Creation	
Classification	Reading List entry	Electronic*
Essential	Hargreaves, J., and Page, L. (2013) <i>Reflective Practice</i> . (Key Themes in Health and Social Care Series). Polity Press.	☒
Essential	Nardi, P.M. (2017) <i>Critical Thinking : Tools for Evaluating Research</i> . University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A., <i>Leading Digital: Turning Technology Into Business Transformation</i> . (Audiobook) Recorded Books. 2017.	☒
Further	Schiuma, G. (2011) <i>Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics</i> Hershey, Pa.: Business Reference Service.	☒
Further	Rescher, N. (2014). <i>A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality</i> (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Further	Turner, E. (2020) <i>Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people</i> . John Wiley & Sons.	☒

Module Code	ADMA5003
Title	Adventure, Wildlife and Environmental Imaging
Date	09/07/2020
Level	5
Credits	20
Pre-Requisites	

AIM(S)

- To develop the skills required to produce a photographic portfolio themed around adventure, wildlife, and the environment.
- To develop the skills required to produce a documentary film themed around adventure, wildlife and/or the environment.

LEARNING OUTCOMES

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

- Consider the appropriateness of different approaches, including problem-solving, to adventure, wildlife and environmental imaging;
- Demonstrate knowledge and critical understanding of the well-established and emerging principles of planning and executing an adventure, wildlife or environmental imaging project;
- Demonstrate through production work an ability to apply the underlying concepts and principles of creative imaging practice in an adventure, wildlife and environment context;
- Critically analyse the results of their work through exhibition.

INDICATIVE CONTENT

- Introduction of the range of technical and planning skills required to capture high quality material in a range of situations.
- Processing of photographs to deliver high quality images suitable for exhibition.
- Introduction of photographic skills such as operating equipment effectively, composition, exposure, and innovative image capture techniques.
- Researching relevant practitioners and work from the field and sharing of experiences through networks whilst developing skills.
- Research, plan, and execute a documentary film focusing on adventure, wildlife or environmental subject matter.
- The historical and theoretical context, and aesthetic value, of documentary films in the areas of adventure, wildlife and environment.
- Development of production skills in relation to the unique challenges of the student's chosen field.

- Through pre-production students will critically reflect on their choice of documentary mode and production methods.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Project Output	Equivalent of 3,000 words	50%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Project Output	5-minute film	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADMA5003	
Module Title	Adventure, Wildlife and Environmental Imaging	
Classification	Reading List entry	Electronic*
Essential	Anderson, K. and Lucas, M. (2016) <i>Documentary Voice and Vision: A Creative Approach to Non-Fiction Media Production</i> . New York: Focal Press.	☐
Essential	Ang, T. (2017) <i>Digital Photography Masterclass</i> . London: Dorling Kingsley.	☐
Essential	Nichols, B. (2017) <i>Introduction to Documentary</i> (3 rd ed.). Ohio: Indiana University Press.	☐
Essential	Macdonald, K. and Cousins, M. (2006) <i>Imagining Reality</i> . London: Faber & Faber.	☐
Further	Bailey, D. (2015) <i>Outdoor Action and Adventure Photography</i> . London: Routledge.	☐
Further	Bernard, S. C. (2016) <i>Documentary Storytelling</i> . New York: Focal Press.	☐

Further	Misrach, R. (2021) <i>Richard Misrach on Landscape and Meaning</i> . New York: Aperture.	☐
Further	Hoddinott, R. and Hall, B. (2013) <i>The Wildlife Photography Workshop</i> . Lewes: Ammonite Press.	☐
Further	Palmer, C. (2010) <i>Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom</i> . San Francisco: Sierra Club Books.	☐
Further	Rich, C. (2019) <i>Stories Behind the Images: Lessons from a Life in Adventure Photography</i> . Seattle: Mountaineers Books.	☐
Further	Stark, T. (2020) <i>The Insiders' Guide to Factual Filmmaking</i> . London: Routledge.	☐
Further	Westwood, M., Warren, P. and Goodall, J. (2015) <i>Conservation Filmmaking: How To Make Films That Make A Difference</i> . Haywards Heath: Wildeye.	☐
Further	Winston, B. (2013) <i>The Documentary Film Book</i> . London: BFI.	☐

Module Code	ADMA5008
Title	Design Realisation
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To develop students' understanding and application of the various processes of design through the creation of a designed installation

LEARNING OUTCOMES

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

- Critically analyse a specific text and dramatic genre from a design perspective and understand 'visual communication'.
- Apply design methodologies in the exploration of a given design brief.
- Identify, refine and demonstrate a variety of technical and production processes in the realisation of appropriately complex design ideas.

INDICATIVE CONTENT

- At the outset of the module, students will be introduced to a range of textual or other dramatic stimuli that might be considered appropriate for scenographic exploration. This will, in turn, lead to the study of a particular dramatic genre, aesthetic movement and/or time period. For example, the crisis of identity reflected in Dadaism might be explored, offering students the opportunity to gain insight into how social upheaval led to cultural transformations, which resulted in a breakdown of dramatic forms such as Realism and Naturalism. Students will then be challenged to explore the way in which these ideas might be translated into a design installation incorporating lighting, sound, multi-media, VR/AR, scenic-space, costume and performance as deemed appropriate in order to reflect, explore and illuminate complex ideas.
- In addition to detailed textual analysis, students will explore, through discussion and experimentation the design and production skills necessary to demonstrate, through physical realisation, original dramatic responses to the work and ideas encountered in the module. Students will be expected to apply their knowledge in the creation of a group project to be presented at the end of the module. The project will enable students to synthesise theoretical and practical knowledge and skills acquired during the module.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADMA5008	
Module Title	Design Realisation	
Classification	Reading List entry	Electronic*
Essential	Hanington, B. (2017) <i>The Pocket Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions</i> . London: Rockport	☒
Essential	Hanington, B. M. (2019) <i>Universal Methods of Design, Expanded and Revised: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions</i> . London: Rockport	☒
Further	Blokdyk, G. (2021) <i>Form Follows Function - a Complete Guide</i> The Art of Service: 5STARCOOKS	☐
Further	Fami, S. (2020) <i>Virtual Reality with Cinema Technique and Storytelling</i> London: Grosvenor House	☐
Further	Hillmann, C. (2021) <i>UX for XR: User Experience Design and Strategies for Immersive Technologies (Design Thinking)</i> . London: Apress	☒

Module Code	ADMA5009
Title	Production for Screen
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To appraise a range of industry standard practices, processes and outcomes, through the development of visual enquiry, practical skills, research informed methodologies and industry relevant techniques.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of suitable processes for a given design problem.
- Critically investigate and analyse prop making and painting techniques suitable to their design needs.
- Understand and apply advanced knowledge of the visual and technical resources available to a designer for TV and/or Film

INDICATIVE CONTENT

- Taking influence from a screenplay.
- Visualisation techniques for interior locations.
- Adapting the design for a studio space.
- Safe working studio practices.
- Rear projection and negative mattes.
- Setting up a workspace.
- Digital processes and techniques.
- Concept sketches and composition.
- The three types of perspective: linear, colour and atmospheric.
- Working with reference photos.
- Modelling, extrusion and casting.
- Surface treatments and effects.
- 3D modelling, printing and finishing.
- Day to night conversions and changing seasons.
- Scaling objects in three dimensions.
- Virtual backlots and stages.
- Permissions and liabilities.

- Green screening and set extensions.
- Studio lighting techniques.
- Virtual sets and interventions.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	36%
Independent learning	120	64%
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

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	ADMA5009	
Module Title	Production for Screen	
Classification	Reading List entry	Electronic*
Essential	Barnwell, J. (2020) <i>Production Design for Screen: Visual Storytelling in Film and Television</i> London: Bloomsbury Academic	☐
Essential	Shorter, G. (2012) <i>Designing for Screen: Production Design and Art Direction Explained</i> Marlborough: Crowood Press Ltd	☒
Further	Bryan, B. (2017) <i>Set Design and Prop Making in Theatre (Exploring Theatre) (1st ed)</i> London: Cavendish Square Publishing	☐
Further	Planet, L. (2017) <i>A Spotter's Guide to Film (and TV) Locations (1st ed)</i> London, UK: Lonely Planet	☒
Further	Gress, J. (2014) <i>[Digital] Visual Effects and Compositing (1st ed)</i> London: New Riders	☒
Further	Gillette, J. M. and Dionne, R. (2019) <i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume and Makeup (FILM)</i> . London: McGraw-Hill	☒
Essential	Brejzek, T. (2018) <i>The Model as Performance: Staging Space in Theatre and Architecture (Performance and Design)</i> London: Methuen Drama	☒
Further	Hart, E. (2016) <i>The Prop Building Guidebook: For Theatre, Film, and TV (2nd ed)</i> London: Routledge	☒

Module Code	ADMA5010
Title	Production Project
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To test students' abilities to synthesise knowledge and understanding of dramatic genre and form with design and production skills within a specific context.

LEARNING OUTCOMES

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

- Deploy active and sustained contribution to the creative development and practical realisation of a project within a production team.
- Apply design, production and technical methodologies as appropriate to identify and solve project problems/roles.
- Critically analyse the quality of the collective endeavour and individual contributions to it.

INDICATIVE CONTENT

- The emphasis of this module will be upon the creation of a project that draws together a broad range of performance, design and production techniques in order to develop and express complex production ideas and images. For example, the module's project might centre upon the idea of the 'dramatic moment'. Numerous scripts contain sequences of action that are highly dramatic but extremely challenging to stage/screen. A synthesis of dramaturgy, design, performance and creative arts is needed to achieve in practice the 'dramatic moment'. Such a project would entail a high degree of creative collaboration, research, experimentation, critical analysis and problem solving on the part of students undertaking the module.
- The students' understanding of the study area will be demonstrated through the creation of an original dramatic response within a given set of practical and artistic parameters. The piece will be devised within a group or groups and will be supported by written/visual materials appropriate to the task. In all cases the module will adopt a flexible approach, in teaching, production and assessment, in order to be responsive to students' particular specialisms in design and production.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100
TOTAL	100%

INDICATIVE READING LIST

Module Code	ADMA5010	
Module Title	Production Project	
Classification	Reading List entry	Electronic*
Essential	D'Arcy, G. (2018) <i>Critical Approaches to TV and Film Set Design</i> London: Routledge	☒
Essential	Hanington, B. M. (2019) <i>Universal Methods of Design, Expanded and Revised: 125 Ways to Research Complex Problems, Develop Innovative Ideas and Design Effective Solutions (Revised ed)</i> London: Rockport	☒
Further	Howarth, S. (2021) <i>Beyond the Moon: Over 35 Years of Freelance Modelmaking, Propmaking and Sculpting for Industry, Film and Television</i> . Independently published	☐
Further	Doyle, B. (2019) <i>Understanding Design in Film Production: Using Art, Light and Locations to Tell Your Story</i> London: Routledge	☒
Further	McClellan, P. (2020) <i>Production Design: Visual Design for Film and Television</i> London: Routledge	☒
Further	Porter, L. (2018) <i>Unmasking Theatre Design</i> London: Focal Press	☒

Module Code	ADPA5002
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.
- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Online e-portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADPA5002	
Module Title	Changemakers: Creativity and Value Creation	
Classification	Reading List entry	Electronic*
Essential	Hargreaves, J., and Page, L. (2013) <i>Reflective Practice</i> (Key Themes in Health and Social Care Series) London: Polity Press	☒
Essential	Nardi, P.M. (2017) <i>Critical Thinking : Tools for Evaluating Research</i> University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A. (2017) <i>Leading Digital: Turning Technology into Business Transformation. (Audiobook)</i> Recorded Books	☒
Further	Schiuma, G. (2011) <i>Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics</i> Hershey, Pa: Business Reference Service	☒
Further	Rescher, N. (2014). <i>A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality</i> (Princeton Legacy Library). Princeton: Princeton University Press	☒
Further	Turner, E. (2020) <i>Be Less Zombie: How Great Companies Create Dynamic Innovation, Fearless Leadership and Passionate People</i> London: John Wiley & Sons	☒

Cod y Modwl	ADPA5002C
Teitl	Ysgogwyr Newid: Creadigrwydd a Chreu Gwerth
Dyddiad	25/06/2020
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Datblygu cysyniadau ac arferion creadigrwydd a chreu gwerth i ddatblygu datrysiadau arloesol, uchelgeisiol a blaengar.

DEILLIANNAU DYSGU

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

- Arddangos gwybodaeth a dealltwriaeth feirniadol o arloesedd, creadigrwydd a meddylfryd mentrus, gan gydnabod y gwerthoedd a'r cyfraniad mae creadigrwydd yn ei wneud er lles pawb.
- Ffurio, mynegi a chymhwyso meddwl creadigol o fewn cyd-destun seiliedig ar waith neu academiaidd i ddatblygu datrysiadau newydd a/neu greu gwerth.

CYNNWYS DANGOSOL

- Creadigrwydd mewn theori ac ymarfer.
- Creu gwerth mewn theori ac ymarfer.
- Arweinyddiaeth greadigol a moesegol: sgiliau a heriau.
- Ysgogi arloesedd a newid, yr unigolyn intrapreneuraidd ac entrepreneuraidd.
- Meddwl yn feirniadol, cywiro diffygion a datrys problemau, datblygu datrysiadau newydd.
- Casglu gwybodaeth ar gyfer ysbrydoliaeth, creu gweledigaeth a syniadaeth.
- Datblygu'r meddylfryd mentrus a yrrir gan ddata.
- Technolegau cyfoes: realiti rhithwir ac estynedig a deallusrwydd artiffisial i wella creadigrwydd ac arloesedd.
- Ymarferion rheoli amser ar gyfer meddylfryd entrepreneuraidd.
- Bod yn ddyfeisgar, o ran llwyddo i wneud y tro â llai o adnoddau.
- Myfyrio a hunan-fyfyrrio.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio o ymarferion gosod ar-lein	2,000 o eiriau neu gyfwerth	50%

Elfen Asesu 2

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Aseiniad	2,000 o eiriau neu gyfwerth	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Bydd y rhestr yn cael ei llywio gan faes pwnc y myfyriwr.

Cod y Modwl	ADPA5002C	
Teitl y Modwl	Ysgogwyr Newid: Creadigrwydd a Chreu Gwerth	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Hargreaves, J., and Page, L. (2013) <i>Reflective Practice</i> . (Key Themes in Health and Social Care Series). Polity Press.	☒
Hanfodol	Nardi, P.M. (2017) <i>Critical Thinking : Tools for Evaluating Research</i> . University of California Press	☒
Hanfodol	Westerman, G., Bonnet, D. and McAfee, A., <i>Leading Digital: Turning Technology Into Business Transformation</i> . (Audiobook) Recorded Books. 2017.	☒
Pellach	Schiuma, G. (2011) <i>Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics</i> Hershey, Pa.: Business Reference Service.	☒
Pellach	Rescher, N. (2014). <i>A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality</i> (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Pellach	Turner, E. (2020) <i>Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people</i> . John Wiley & Sons.	☒

Module Code	ADPA5003
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

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
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	ADPA5003	
Module Title	Changemakers: Building your Personal Brand for Sustainable Employment	
Classification	Reading List entry	Electronic *
Essential	Lock, D. (2018). <i>Project management</i> . Routledge	☒
Essential	Dweck, C. (2017) <i>Mindset: Changing The Way You think To Fulfil Your Potential</i> . Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) <i>Working in Teams: Moving From High Potential to High Performance</i> . SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). <i>Teams and team-working</i> (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). <i>Ethics : A contemporary introduction</i> (3 rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) <i>How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.)</i> . Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) <i>The complete guide to professional networking : the secrets of online and offline success</i> . London, England : Kogan Page	☒
Further	Snow, S. (2018) <i>Dream Teams: Working Together Without Falling Apart</i> . Piatkus.	☒
Further	<i>Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias</i> . Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) <i>Managing Change, Creativity and Innovation</i> . SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). <i>The diversity training handbook a practical guide to understanding & changing attitudes</i> (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Cod y Modwl	ADPA5003C
Teitl	Ysgogwyr Newid: Adeiladu eich Brand Personol ar gyfer Cyflogaeth Gynaliadwy
Dyddiad	25/06/2020
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Meithrin y sgiliau a'r cymwyseddau angenrheidiol ar gyfer gyrfa gadarn a datblygiad proffesiynol ar gyfer y cyd-destun gwaith yn y dyfodol.

DEILLIANNAU DYSGU

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

- Gwerthuso sgiliau cyflogadwyedd personol a'u cysondeb â'r sgiliau sydd eu hangen ar gyfer arfer proffesiynol mewn amgylchedd go iawn neu ffug.
- Adeiladu brand personol a hyrwyddo hunaniaeth broffesiynol ar gyfer cyfle penodol.

CYNNWYS DANGOSOL

- Dadansoddi eich sector cyflogaeth er mwyn nodi problemau, bylchau yn y farchnad a sut y gallwch ychwanegu gwerth ar gyfer cyflogadwyedd cynaliadwy.
- Adeiladu eich brand a hyrwyddo hunaniaeth broffesiynol trwy ddadansoddi sgiliau personol a chynllunio datblygiad personol.
- Technolegau cyfoes: datblygu presenoldeb personol ar-lein (e.e. adeiladu gwefan sylfaenol/cyfryngau cymdeithasol/blogiau/flogiau ac ati).
- Chwilio technegau ar gyfer cyfleoedd cyflogaeth/hunangyflogaeth.
- Mabwysiadu dulliau rheoli prosiect (diffinio'r broblem; pennu'r nodau a'r amcanion, cerrig milltir a monitro, gwerthuso).
- Cydweithio, rhwydweithio, adeiladu cyfalaf cymdeithasol, cyd-drafod a dylanwadu.
- Ymwybyddiaeth, deallusrwydd emosiynol, llesiant a chydnerthedd.
- Moeseg, gwerthoedd, amrywiaeth, cynhwysiant, ymwybyddiaeth ryngddiwyllynnol a stiwardiaeth gyfrifol: ystyriaethau, heriau a gweithredoedd.
- Mynegiant diwyllianol ac ieithyddol.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Portffolio ar-lein	2,000 o eiriau neu gyfwerth	50%

Elfen Asesu 2

(Ticiwch un)

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Aseiniad	2,000 o eiriau neu gyfwerth	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Bydd y rhestr yn cael ei llywio gan faes pwnc y myfyriwr.

Cod y Modwl	ADPA5003C	
Teitl y Modwl	Ysgogwyr Newid: Adeiladu eich Brand Personol ar gyfer Cyflogaeth Gynaliadwy	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Lock, D. (2018). <i>Project management</i> . Routledge	☒
Hanfodol	Dweck, C. (2017) <i>Mindset: Changing The Way You think To Fulfil Your Potential</i> . Robinson Publishers.	☒
Hanfodol	Griffith, B.A. (2014) <i>Working in Teams: Moving From High Potential to High Performance</i> . SAGE Publications Inc.	☒
Hanfodol	Baguley, P. (2003). <i>Teams and team-working</i> (New ed.). London: Teach Yourself.	☐
Hanfodol	Gensler, H. J. (2017). <i>Ethics : A contemporary introduction</i> (3 rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Hanfodol	Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015 (Ar-lein). Ar gael ar http://www.legislation.gov.uk/cy/anaw/2015/2/contents/enacted/welsh	☒
Pellach	Smale, B. and Fowlie, J. (2015) <i>How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.)</i> . Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Pellach	Phillips, S. (2014) <i>The complete guide to professional networking : the secrets of online and offline success</i> . London, England : Kogan Page	☒
Pellach	Snow, S. (2018) <i>Dream Teams: Working Together Without Falling Apart</i> . Piatkus.	☒
Pellach	<i>Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias</i> . Rockridge Press	☒
Pellach	Dawson, P. and Andriopoulos, C. (2017) <i>Managing Change, Creativity and Innovation</i> . SAGE Publications Ltd.	☒
Pellach	Clements, P., & Jones, J. (2008). <i>The diversity training handbook a practical guide to understanding & changing attitudes</i> (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	ADPA5005
Title	Drama Health and Wellbeing
Date	19/08/2020
Level	5
Credits	20
Pre-Requisites	

AIM(S)

- To introduce students to the notion of drama and creativity as a tool for development in the mental, emotional and/or physical health and wellbeing of individuals, groups or communities.
- To explore various applied practices, practitioners and companies as well as their methodologies and approaches.
- To appraise and examine the ethical, social and environmental issues encountered with applied drama practices for health and wellbeing.

LEARNING OUTCOMES

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

- identify, interpret and employ techniques and approaches of applied practitioners in health and wellbeing contexts.
- analyse the wider ethical, social and environmental implications of such applied drama practice and be able to examine issues in relation to more general ethical perspectives.

INDICATIVE CONTENT

- Dramatherapy Approaches.
- The work of Geese Theatre with offenders and people at risk (could include: Social Learning Theory and Role theory).
- Reminiscence Theatre.
- Autobiographical storytelling.
- An introduction to Person-Centred approaches (Carl Rogers).
- Inclusivity and disability.
- The Ethics of Participatory Theatre.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	36%
Independent learning	128	64%
Placement learning		
TOTAL	20	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Participatory performance/ workshop in a simulated health and wellbeing context.	45 minute workshop	60%

Exemplar

Design, deliver and evaluate a 45 min workshop for an identified participant group within a health and wellbeing setting. Apply theoretical understanding through your practice.

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Written - Case Study	2,500 words	40%

Exemplar

Create a case study on your chosen practitioner, company or practice with the field of drama for health and wellbeing. This case study should include an understanding of the ethical considerations raised and their impact in practice.

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5005	
Module Title	Drama, Health and Wellbeing	
Classification	Reading List entry	Electronic*
Essential	Baim, C., Brookes, S. & Mountford, A. (*Eds.) (2002)	☐

	<i>The Geese Theatre Handbook: Drama with Offenders and People at Risk.</i> Hampshire: Waterside Press.	
Essential	Boal, A (2002) <i>Games for Actors and Non-Actors</i> (2 nd Ed). London: Routledge.	☐
Further	Tsirir, G., Pavlicevic, M. & Farranr, C. (2014) <i>A Guide to Evaluation for Arts Therapists and Arts and Health Practitioners</i> . London: Jessica Kingsley.	☐
Further	Prentki, T. & Preston, S., (Eds.) (2009) <i>The Applied Theatre Reader</i> . London: Routledge.	☐
Further	Prendergast, M. & Saxton, J. (2013) <i>Applied Drama: A Facilitator's Handbook for Working in Community</i> . Bristol: Intellect.	☐
Further	Jennings, S., Cattnach, A., Mitchell, S., Chesner, A. and Meldrum, B. (1994) <i>The Handbook of Dramatherapy</i> . London: Routledge.	☐
Further	Van der Kolk, B. (2014) <i>The Body Keeps the Score: Mind, Brain and Body in the Transformation of Trauma</i> . London: Penguin.	☐
Further	Journal: <i>Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)</i> . Abingdon: Carfax	☐
Further	Journal: Griffith University/IDEA. <i>Applied Theatre Researcher</i> . Brisbane: Centre for Applied Theatre Research	☐
Further	<i>Journal of Applied Arts and Health</i> Bristol: Intellect	☐

Module Code	ADPA5006
Title	Participatory Performance Project
Date	19/08/2020
Level	5
Credits	20
Pre-Requisites	

AIM(S)

- To further develop student understanding of theatre/performance as a social construct and investigate its relevance to society.
- Examine various approaches to creating participatory performances work.
- To lead the students in exploring ethical, social and environmental issues encountered participatory performance practice.
- To provide students with the opportunity to deliver participatory performance practice within an actual and/or simulated community, educational or other settings.

LEARNING OUTCOMES

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

- apply a growing awareness of the wider social, educational, therapeutic or political implications of participatory drama to their practice.
- synthesise knowledge of a range of techniques and creative methodologies suitably and consistently to organise and facilitate a community-based or simulated participatory drama workshop/performance.
- recognise and appraise general ethical perspectives identified in their practice.

INDICATIVE CONTENT

- Participatory performance practice in the Welsh context: Community arts practices, Hijinx Theatre, Taking Flight Theatre, TIE, NTW.
- Applied drama as a mechanism for facilitating dialogue, engagement, supporting learning, raising awareness, improving emotional and mental health, developing creativity.
- Devising and workshop planning and development.
- Negotiation with partners and venues.
- Ethical considerations.
- Affective/effective practice.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	60	30%
Independent learning	140	70%
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Participatory Performance Project	20 minutes performance per student	60%

Exemplar

Working with the supervision of your module tutor or guest practitioner, create and deliver a piece of participatory theatre work in companies. This will be for a specific community or setting and deliver within that setting or a simulated one.

Assessment Component 2 (Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Reflective project portfolio	2,500 words or equivalent	40%

Exemplar

Project Portfolio documenting your process, including research, theory, and application of theory to practice and an evaluation of the project.

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5006	
Module Title	Participatory Performance Project	
Classification	Reading List entry	Electronic*

Essential	Prendergast, M. & Saxton, J. (2013) <i>Applied Drama: A Facilitator's Handbook for Working in Community</i> . Bristol: Intellect.	☐
Essential	Oddey, A. (1994) <i>Devising Theatre: a practical and theoretical handbook</i> London: Routledge.	☐
Further	Wooster, R. (2007) <i>Contemporary Theatre in Education</i> Bristol: Intellect.	☐
Further	Boal, A. (2002) <i>Games for Actors and Non-Actors</i> (2 nd Ed) London: Routledge.	☐
Further	Prentki, T. & Preston, S. (Eds.) (2009) <i>The Applied Theatre Reader</i> . London: Routledge.	☐
Further	Baim, C., Brookes, S. & Mountford, A. (*Eds.) (2002) <i>The Geese Theatre Handbook: Drama with Offenders and People at Risk</i> . Hampshire: Waterside Press.	☐
Further	Journal: <i>Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)</i> . Abingdon: Carfax	☐
Further	Journal: Griffith University/IDEA. <i>Applied Theatre Researcher</i> . Brisbane: Centre for Applied Theatre Research	☐

1. Programme Details

1.1. Programme Summary

PROGRAMME SUMMARY						Module Status (CR / CM / O)	Shared with other programmes YES/NO
Module Details, usage of shared modules, module status (CR = Core / CM = Compulsory / O = Optional)							
Module Code	Module Title	New or Existing	Credits	Level	Assessment summary		
HPDA4001	Introduction to Contemporary Techniques	E	20	4	Component 1 – 60% Practical: Technique Class (6 minutes per person) Component 2 – 40% Coursework: Essay (1500 words)	CM	NO
HPDA4002	Fit to Perform	N	20	4	Component 1 – 60% Coursework: Process Workbook (2500 words) Component 2 – 40% Coursework: Personal Development Plan (1500 words)	CM	YES
HPDA4003	Dance in Context	E	20	4	Component 1 – 60% Coursework: Analysis Study (2500 words) Component 2 – 40% Coursework: Essay (1500 words)	CM	NO
HPDA4004	Exploring Dance Styles	E	20	4	Component 1 – 75% Practical: Performance Piece (8 minutes per person)	CM	NO

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					Component 2 – 25% Coursework: Personal Development Plan (1000 words)		
HPDA4005	Introduction to Choreography	E	20	4	Component 1 – 50% Practical: Choreographic Work (5 minutes per person) Component 2 – 50% Coursework: Process Workbook (2000 words)	CM	NO
HPDA4006	Safe Dance Practice	N	20	4	Component 1 – 20% Coursework: Online Assessment (800 words) Component 2 – 40% Coursework: Essay (1500 words) Component 3 – 40% Practical: Filmed Warm-Up or Cool-Down (5 minutes)	CM	NO
HPDA4005	Introduction to Choreography	E	20	4	Component 1 – 50% Practical (5 mins) Component 2 – 50% Coursework: Process workbook (2,000 work equivalent)		
ADPA4010	Dance Performance	E	20	4	Component 1 – 75%: Practical (8 minutes) Component 2 – 25%:	CM	No

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					<u>Coursework (1,000 words)</u>		
<u>ADPA4011</u>	<u>Movement Practices</u>	<u>E</u>	<u>20</u>	<u>4</u>	<u>Component 1 – 100% Practical: Practical project and workbook (5 mins performance and reflective workbook)</u>	<u>CM</u>	<u>Yes: BA Acting BA Applied Drama</u>
<u>ADPA4000</u>	<u>Core Techniques 1</u>	<u>E</u>	<u>20</u>	<u>4</u>		<u>CM</u>	<u>No</u>
<u>ADPA4001</u>	<u>Learning in the Digital Era</u>	<u>E</u>	<u>20</u>	<u>4</u>	<u>Component 1 – 50% Coursework – e-portfolio (2,000 word equivalent)</u> <u>Component 2 – 50% – Practical Video and supporting materials (3mins)</u>	<u>CM</u>	<u>Yes – GAM</u>
<u>ADPA4002</u>	<u>Contemporary Challenges: Making a Difference</u>	<u>E</u>	<u>20</u>	<u>4</u>	<u>Component 1 – 50% Coursework – e-portfolio (2,000 word equivalent)</u> <u>Component 2 – 50% – Practical – Presentation and supporting materials (2 mins+ 1,000 word equivalent)</u>	<u>CM</u>	<u>Yes – GAM</u>
<u>HPDA5001</u>	<u>Dance Technique in Performance</u>	<u>E</u>	<u>20</u>	<u>5</u>	<u>Component 1 – 75% Practical: Performance Piece (8 minutes per person)</u> <u>Component 2 – 25% Coursework: Viva Voce (8 minutes)</u>	<u>CM</u>	<u>NO</u>
<u>HPDA5002</u>	<u>Dance and Psychological Wellbeing</u>	<u>N</u>	<u>20</u>	<u>5</u>	<u>Component 1 – 40% Coursework: Essay (2000 words)</u> <u>Component 2 – 60%</u>	<u>CM</u>	<u>NO</u>

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					Coursework: Mini-Study (3000 words or assessment equivalence)		
HPDA5003	Repertoire in Context	E	20	5	Component 1 – 70% Practical: Performance Piece (7 minutes per person) Component 2 – 30% Coursework: Essay (1500 minutes)	CM	NO
HPDA5004ADPA5013	Inclusive Dance Practice	N	20	5	Component 1 – 60% Practical: 12 minutes Component 2 – 40% Coursework: Research Project workbook (2500 words or assessment equivalence)	CM	~~Yes: BA Applied Drama~~ NO
HPDA5005	Choreography and Creative Practice	E	20	5	Component 1 – 50% Practical: Choreographic Work (5 minutes per person) Component 2 – 50% Coursework: Process Workbook (2500 words)	CM	NO
HPDA5006	Leadership in the Performing Arts	E	20	5	Component 1 – 50% Coursework: Essay (2500 words) Component 2 – 50% Practical: Delivery of	CM	YES
							BA Acting BA Theatre Design and Production

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					Workshop Activity (30 minutes)		
ADPA5000	Core Technique 2	E	20	5	Component 1 – 35% Practical assessment: Contemporary; (4 mins) Component 2 – 35% Practical assessment: Ballet; (4 mins) Component 3 – 30% Coursework: Process workbook (1,500 words)	CM	No
ADPA5014	Specialised Performance Practice	E	20	5	Component 1 – 100% Practical: 10-20 minute practical project and process workbook (equivalent 1,500 words.)	CM	Yes: BA Acting
GAI-5004 M5X02301	International Independent Study Module	E	60		Component 1 – 100% Coursework: As per learning agreement	Q	Yes
ADPA5002	Changemakers: Creativity and Value Creation	E	20	5	Component 1 – 50% Coursework: (2,000 words or equivalent.) Component 2 – 50% Coursework: (2,000 words or equivalent.)	CM	Yes GAM
ADAP5003	Changemakers: Building Your Personal Brand for Sustainable Employment	E	20		Component 1 – 50% Coursework: (2,000 words or equivalent.) Component 2 – 50% Coursework: (2,000 words or equivalent.)	CM	Yes GAM

HPAC6004ADPA6006	Professional Practice	N	30	6	Component 1 – 8550% Practical: Presentation (210 mins max) Component 2 – 150% Coursework: Process Workbook (20500 words)	CM	YES (module already validated) BA Acting BA Theatre Design and Production
HPDA6001	Interdisciplinary Arts	E	30	6	Component 1 – 75% Practical: Extended Performance Piece (20-30 minutes) Component 2 – 25% Coursework: Essay (1500 words)	CM	NO
HPDA6002	Major Project	E	30	6	Component 1 – 75% Practical: Extended Performance Piece (20-30 minutes) Component 2 – 25% Coursework: Viva Voce (10 minutes)	CM	NO
HPDA6003	Independent Project		30	6	Mode of assessment will be determined to reflect the nature of each individual project. Content volume will be determined in-line with the QAA Assessment Guidance, depending on the mode of assessment.	CM	NO
ADPA6000	Independent Project	E	40	6	Component 1 – 100% Coursework: 3	CM	Yes – GAM

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					elements to contribute to the creation of Dissertation-/ Practical Dissertation-/ Applied Dissertation (10.000 word equivalent)		
	International Independent Study Module						

1.2. Programme Overview

BA (Honours) Dance continues to provide an opportunity for the transformed University to offer a programme which builds upon existing strengths within Wales Institute of Science and Arts the Faculty of Humanities and Performing Arts, the Faculty of Sport, Health and Outdoor Education and the curriculum area of Creative Industries, Sport and Public Services at Coleg Sir Gâr. The study of contemporary dance/movement has been a carefully integrated component of the movement training of actors on the highly successful BA (Honours) Acting programme. At Coleg Sir Gâr, the synthesis between physical education and performing arts is already well established through the medium of dance in the Level 3 Extended Diploma in Performing Arts (Dance) and the GCSE Dance provision that is offered to all partner schools in the area. The programme builds on existing staff expertise in each of the contributing curriculum areas with significant freelance engagement by industry practitioners and artists. This partnership model provides student access to a wide range of expertise and ensures that the students' work remains contemporaneous with current practice. The emphasis is on developing creative practitioners capable of working independently and collectively with an appropriate level of critical, academic and practical rigour. As with many of practice based programmes, the learning and teaching is student-centred, exploratory and creative. The partnership established in the creation of this programme aims to meet the needs of the region through the development of a coherent progression strategy for students of dance. The degree will provide access opportunities, exit awards and the development of high-level skills in the pursuit of excellence. Teaching is delivered via practical workshops and rehearsals supported by seminars and demonstrations. As they grow in confidence, students will work more independently culminating in the major creative projects and production work in their final year. This programme has been rewritten in response to the ever-changing landscape of the dance industry and the challenges that we have come to face over the past four years. Since the course was first validated in 2013, another BA Dance degree has also been validated in the University of South Wales. To ensure sustained recruitment figures it is crucial that we develop our programme in response to local needs, providing a clear progression pathway into the industry for graduates. It is also vital that we clearly identify what sets us apart from what is on offer at other institutions within Wales, in particular the growing emphasis on dance health and wellbeing.

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1.3. Programme Structure

The styles of learning and teaching on the programme are predominantly practical and are consistent with the University's Learning and Teaching Strategy and the other vocational programmes in Performing Arts. Students are taught through a mixture of tutorials, seminars, rehearsals and workshops. There is distinct progression in the styles of teaching and learning as students move through the programme's three levels. At Level Four, classes are taught in blocks of four to five weeks. At Level Five, modules are also taught intensively in blocks of four or five weeks with approximately seventy-two hours of tutor contact time. This enables students to concentrate full time on specific projects. The staff-student relationship becomes more flexible depending upon the nature of each module and its project. At Level Six the style of teaching and learning further increases the level of student autonomy since the final year consists of public productions, individual and collaborative projects, and the 'Professional

Practice' module. In addition to a designated module tutor, productions benefit from additional production staff, often a freelance director, choreographer or movement coach. In this way students are encouraged to develop personal autonomy while supported by specialist staff.

The approach to teaching and learning is resolutely student-centred, viewing theory and practice as indivisible and encourage professional development planning. Students will be given the skills to express themselves professionally through their academic and practical work, and to develop confident, independent and creative approaches to their various projects and productions.

There is also an opportunity to study abroad as an exchange student in the second semester of Level 5 or first semester of Level 6 at partner institutions in the USA. The Wales Institute Faculty of Humanities and Performing Science and Arts currently has well-established exchange agreements in place with the University of California Fullerton and the University of North Carolina Greensboro. Students would undertake TH1-6011 International Independent Study Module in place of an agreed 60 credits at Level 6. There would be an application and interview process for this opportunity conducted through the Institute faculty.

The following table shows the structure of delivery:

LEVEL 4

Semester 1 and 2

At Level Four, classes are taught in blocks of four to five weeks.

Module Code	Title	Module type (core, compulsory or optional)	Credits
HPDA4001	Introduction to Contemporary Techniques	compulsory	20
HPDA4002	Fit to Perform	compulsory	20
HPDA4003	Dance in Context	compulsory	20
HPDA4004	Exploring Dance Styles	compulsory	20
HPDA4005	Introduction to Choreography	compulsory	20
HPDA4006	Safe Dance Practice	compulsory	20
ADPA4011	Movement Practices	compulsory	20
ADPA4010	Dance Performance	compulsory	20
ADPA4000	Core Technique 1	compulsory	20
HPDA4005	Introduction to Choreography	compulsory	20
ADPA4001	Learning in the Digital Era	compulsory	20
ADPA4002	Contemporary Challenges	compulsory	20

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LEVEL 5

Semester 1 and 2

At Level Five, modules are taught intensively in blocks of four or five weeks

Module Code	Title	Module type (core, compulsory or optional)	Credits
HPDA5001	Dance Technique in Performance	compulsory	20
HPDA5002	Dance and Psychological Wellbeing	compulsory	20
HPDA5003	Repertoire in Context	compulsory	20
ADPA5013HP DA5004	Inclusive Dance Practice/Inclusive Dance Practice	compulsory	20
HPDA5005	Choreography and Creative Practice	compulsory	20
HPDA5006	Leadership in the Performing Arts	compulsory	20
ADPA5000	Core Technique 2	compulsory	20

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ADPA5014	Specialised Performance Practice	compulsory	20
CAI 5004 / MSX02301	International Independent Study Module	optional	60
ADPA5002	Changemakers: Creativity and Value Creation	compulsory	20
ADAP5003	Changemakers: Building Your Personal Brand for Sustainable Employment	compulsory	20

LEVEL 6

Semester 1 and 2

At Level Six, modules are taught intensively in blocks of six to seven weeks

Module Code	Title	Module type (core, compulsory or optional)	Credits
HPDA6001	Interdisciplinary Arts	compulsory	30
HPDA6002	Major Project	compulsory	30
HPDA6003AD PA6000	Independent Project	compulsory	430
HPAC6004AD PA6006	Professional Practice	compulsory	230

1.4. Programme Aims

The programme has the following general educational and specific aims:

- develop students' experience in the creation, presentation and performance of dance skills;
- nurture graduates able to apply their skills effectively as professional dancers or in cognate areas;
- promote students' understanding of the history, development and forms of dance;
- encourage students' understanding of the transferable nature of skills integral to the study of dance;
- nurture graduates able to collaborate effectively with a range of individuals and organisations in the creation, presentation, promotion and performance of dance in various community settings;
- develop students' understanding and practical application of current health and wellbeing practices in relation to dance;
- nurture graduates able to apply entrepreneurial skills to recognise and respond to current funding and employment opportunities in dance or cognate areas.

1.5. Programme Learning Outcomes

The programme outcomes which follow have been referenced to the Dance, Drama and Performance QAA Benchmark Statement (DDP), and the Events, Hospitality, Leisure, Sport and Tourism QAA Benchmarking Statements (HLST).

Knowledge and understanding (KU)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

KU1: Demonstrate a critical knowledge of dance practitioners and practices. (DDP 4.2i)
 KU2: Demonstrate a critical approach to craft and technique. (DDP4.2iii)
 KU3: Demonstrate a critical perspective on relevant theories and debates in relation to performance. (DDP 4.2iv)
 KU4: Demonstrate a sophisticated awareness of the processes by which performance is created, realised, managed distributed and documented. (DDP 4.2vii)
 KU5: Demonstrate a range of key components of performance within the disciplines to include, for example: ideational sources, body, space, image, sound, text, movement, and environment. (DDP 4.2viii)
 KU6: Demonstrate a critical awareness of research methodologies and methods used to investigate the field of study. (DDP 4.2ix)
 KU7: Demonstrate the ability to critically analyse the documentation and/or interpretation of performance. (DDP 4.3iv)
 KU8: Demonstrate the use of technical skills in creative and critical modes of expression. (DDP 4.3v)
 KU9: Demonstrate the use of performance and production skills to facilitate audience engagement and participation. (DDP 4.3vi)
 KU10: Demonstrate the use of group processes in the creation of work including, for example, working collectively, ensemble, co-creation and hierarchical and non-hierarchical structures. (DDP 4.3vii)
 KU11: Demonstrate the interdisciplinary elements of dance, drama and performance, and how to apply appropriate knowledge, concepts and skills from other disciplines. (DDP 4.3ix)
 KU12: Critically understand applications of dance, drama and performance within a diverse range of contexts. (DDP 4.3x)
 KU13: Make effective use of knowledge and understanding of the disciplines underpinning human structure and function. (EHLST 6.17i)
 KU14: Demonstrate the skills required to monitor and evaluate human responses to sport, exercise and/or rehabilitation. (EHLST 6.17iii)
 KU15: Critically appreciate the relationship between sport and exercise activity and intervention in a variety of participant groups; this could include special populations such as older adults, disabled people, people with a chronic disease and children. (EHLST 6.17 iv)

Cognitive (thinking) skills (CS)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

CS1: Demonstrate the ability to describe, theorise, interpret and evaluate performance texts and events from a range of critical and technical perspectives and use appropriate subject specific vocabularies. (DDP 5.3i)
 CS2: Develop skills of observation and visual, aural and spatial awareness. (DDP 5.3ii)
 CS3: Investigate performance environments to determine how place, site and space shape the events they accommodate. (DDP 5.3v)

Practical skills (PS)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

~~PS1: Engage in performance and production, based on acquisition and understanding of appropriate performance and production vocabularies, skills, structures, working methods and research paradigms. (DDP 5.2i)~~

~~PS2: Develop a repertoire of interpretative skills, practices and making techniques (physical/aural/spatial) and applying them effectively to engage with an audience/performance. (DDP 5.2ii)~~

~~PS3: Contribute to the production of performance, for example through direction, choreography, dramaturgy, stage management, scenography, sound and lighting production, media, promotion, administration and funding. (DDP 5.2iii)~~

~~PS4: Make records of performance, using skills and technologies in notation and/or documentation. (DDP 5.2vi)~~

~~PS5: Take responsibility as an individual artist whether working independently or within a group for creative decision making. (DDP 5.2vii)~~

~~PS6: Develop a repertoire of interpretative skills, practices and techniques (physical/aural/spatial) and applying them effectively to engage with an audience. (DDP 5.2viii)~~

~~PS7: Plan, facilitate, deliver and evaluate projects that apply dance, drama, participatory and performance subject expertise in social, educational, community and other socially engaged settings. (DDP 5.4ii)~~

Key Skills

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

- KS1: Work independently, set goals and manage their own workloads. (DDP 5.6i)
- KS2: Work effectively under pressure and to deadlines. (DDP 5.6ii)
- KS3: Understand how to manage risk, health, safety and employ ethical working practices to ensure safe working contexts. (DDP 5.6iii)
- KS4: Work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity. (DDP 5.6iv)
- KS5: Identify personal strengths and needs, and reflect on personal development and opportunities for life-long learning. (DDP 5.6v)
- KS6: Operate and think reflectively, creatively and technically to develop ideas and construct arguments. (DDP 5.7i)
- KS7: Research and examine information, materials and experiences, formulate independent judgments, and articulate reasoned arguments through reflection, review and evaluation. (DDP 5.7ii)
- KS8: Formulate reasoned responses to the critical judgments of others. (DDP 5.7iii)
- KS9: Engage interdisciplinary approaches and understand different theories or paradigms of knowledge. (DDP 5.7iv)
- KS10: Effectively lead, facilitate, participate and problem solve within team working contexts. (DDP 5.8i)
- KS11: Understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals. (DDP 5.8ii)
- KS12: Recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationship. (DDP 5.8iii)
- KS13: Negotiate and manage conflict. (DDP 5.8iv)
- KS14: Articulate ideas and communicate information comprehensively in visual, physical, oral and textual forms. (DDP 5.9i)
- KS15: Create and present in forms appropriate to content and in a range of contexts. (DDP 5.9iii)
- KS16: Demonstrate literacy in digital vocabularies. (DDP 5.9iv)
- KS17: Critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, evaluate and organise material. (DDP 5.9i)
- KS18: Use project management skills, involving the ability to investigate, organise, curate and realise activities. (DDP 5.9iii) —

These will be achieved by working in partnership with university library with an aim to develop information and literacy skills through the Info Skills programme.

Diploma of HE

Knowledge and understanding (KU)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

- KU1: Demonstrate an advanced knowledge of dance practitioners and practices. (DDP 4.2i)
- KU2: Demonstrate a considered approach to craft and technique. (DDP 4.2iii)
- KU3: Demonstrate a perspective on relevant theories and debates in relation to performance. (DDP 4.2iv)
- KU4: Demonstrate a sophisticated awareness of the processes by which performance is created, realised, managed distributed and documented. (DDP 4.2vii)

KU5: Demonstrate a range of key components of performance within the disciplines to include, for example: ideational sources, body, space, image, sound, text, movement, and environment. (DDP 4.2viii)

KU6: Demonstrate a awareness of research methodologies and methods used to investigate the field of study. (DDP 4.2ix)

KU7: Demonstrate the ability to critically analyse the documentation and/or interpretation of performance. (DDP 4.3iv)

KU8: Demonstrate the use of technical skills in creative and critical modes of expression. (DDP 4.3v)

KU9: Demonstrate the use of performance and production skills to facilitate audience engagement and participation. (DDP 4.3vi)

KU10: Demonstrate the use of group processes in the creation of work including, for example, working collectively, ensemble, co-creation and hierarchical and non-hierarchical structures. (DDP 4.3vii)

KU11: Demonstrate the interdisciplinary elements of dance, drama and performance, and how to apply appropriate knowledge, concepts and skills from other disciplines. (DDP 4.3ix)

KU12: Understand applications of dance, drama and performance within a diverse range of contexts. (DDP 4.3x)

KU13: Make effective use of knowledge and understanding of the disciplines underpinning human structure and function. (EHLST 6.17i)

KU14: Demonstrate the skills required to monitor and evaluate human responses to sport, exercise and/or rehabilitation. (EHLST 6.17iii)

KU15: Appreciate the relationship between sport and exercise activity and intervention in a variety of participant groups; this could include special populations such as older adults, disabled people, people with a chronic disease and children. (EHLST 6.17 iv)

Cognitive (thinking) skills (CS)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

CS1: Demonstrate the ability to describe, theorise, interpret and evaluate performance texts and events from a range of critical and technical perspectives and use appropriate subject specific vocabularies. (DDP 5.3i)

CS2: Develop skills of observation and visual, aural and spatial awareness. (DDP 5.3ii)

CS3: Investigate performance environments to determine how place, site and space shape the events they accommodate. (DDP 5.3v)

Practical skills (PS)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

PS1: Engage in performance and production, based on acquisition and understanding of appropriate performance and production vocabularies, skills, structures, working methods and research paradigms. (DDP 5.2i)

PS2: Develop a repertoire of interpretative skills, practices and making techniques (physical/aural/spatial) and applying them effectively to engage with an audience/performance. (DDP 5.2ii)

PS3: Contribute to the production of performance, for example through direction, choreography, dramaturgy, stage management, scenography, sound and lighting production, media, promotion, administration and funding. (DDP 5.2iii)

PS4: Make records of performance, using skills and technologies in notation and/or documentation. (DDP 5.2vi)

PS5: Take responsibility as an individual artist whether working independently or within a group for creative decision making. (DDP 5.2vii)

PS6: Develop a repertoire of interpretative skills, practices and techniques (physical/aural/spatial) and applying them effectively to engage with an audience. (DDP 5.2viii)

PS7: Plan, facilitate, deliver and evaluate projects that apply dance, drama, participatory and performance subject expertise in social, educational, community and other socially engaged settings. (DDP 5.4ii)

Key Skills

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

KS1: Work independently, set goals and manage their own workloads. (DDP 5.6i)

KS2: Work effectively under pressure and to deadlines. (DDP 5.6ii)

KS3: Understand how to manage risk, health, safety and employ ethical working practices to ensure safe working contexts. (DDP 5.6iii)

KS4: Work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity. (DDP 5.6iv)

KS5: Identify personal strengths and needs, and reflect on personal development and opportunities for life long learning. (DDP 5.6v)

KS6: Operate and think reflectively, creatively, critically and technically to develop ideas and construct arguments. (DDP 5.7i)

KS7: Research and examine information, materials and experiences, formulate independent judgments, and articulate reasoned arguments through reflection, review and evaluation. (DDP 5.7ii)

KS8: Formulate reasoned responses to the critical judgments of others. (DDP 5.7iii)

KS9: Engage interdisciplinary approaches and understand different theories or paradigms of knowledge. (DDP 5.7iv)

KS10: Effectively lead, facilitate, participate and problem solve within team working contexts. (DDP 5.8i)

KS11: Understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals. (DDP 5.8ii)

KS12: Recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationship. (DDP 5.8iii)

KS13: Negotiate and manage conflict. (DDP 5.8iv)

KS14: Articulate ideas and communicate information comprehensively in visual, physical, oral and textual forms. (DDP 5.9i)

KS15: Create and present in forms appropriate to content and in a range of contexts. (DDP 5.9iii)

KS16: Demonstrate literacy in digital vocabularies. (DDP 5.9iv)

KS17: Critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, evaluate and organise material. (DDP 5.9i)

KS18: Use project management skills, involving the ability to investigate, organise, curate and realise activities. (DDP 5.9iii)

These will be achieved by working in partnership with university library with an aim to develop information and literacy skills through the Info Skills programme.

Certificate of HE

Knowledge and understanding (KU)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

- KU1: Demonstrate a knowledge of dance practitioners and practices. (DDP 4.2i)
- KU2: Demonstrate an approach to craft and technique. (DDP 4.2iii)
- KU3: Demonstrate a perspective on relevant theories and debates in relation to performance. (DDP 4.2iv)
- KU4: Demonstrate a sophisticated awareness of the processes by which performance is created, realised, managed distributed and documented. (DDP 4.2vii)
- KU5: Demonstrate a range of key components of performance within the disciplines to include, for example: ideational sources, body, space, image, sound, text, movement, and environment. (DDP 4.2viii)
- KU6: Demonstrate a critical awareness of research methodologies and methods used to investigate the field of study. (DDP 4.2ix)
- KU7: Demonstrate the use of technical skills in creative and critical modes of expression. (DDP 4.3v)
- KU8: Demonstrate the use of group processes in the creation of work including, for example, working collectively, ensemble, co-creation and hierarchical and non-hierarchical structures. (DDP 4.3vii)
- KU9: Understand applications of dance, drama and performance within a diverse range of contexts. (DDP 4.3x)
- KU10: Make effective use of knowledge and understanding of the disciplines underpinning human structure and function. (EHLST 6.17i)
- KU11: Demonstrate the skills required to monitor and evaluate human responses to sport, exercise and/or rehabilitation. (EHLST 6.17iii)

Cognitive (thinking) skills (CS)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

- CS1: Demonstrate the ability to describe, theorise, interpret and evaluate performance texts and events from a range of critical and technical perspectives and use appropriate subject specific vocabularies. (DDP 5.3i)
- CS2: Develop skills of observation and visual, aural and spatial awareness. (DDP 5.3ii)
- CS3: Investigate performance environments to determine how place, site and space shape the events they accommodate. (DDP 5.3v)

Practical skills (PS)

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

- PS1: Engage in performance and production, based on acquisition and understanding of appropriate performance and production vocabularies, skills, structures, working methods and research paradigms. (DDP 5.2i)
- PS2: Develop a repertoire of interpretative skills, practices and making techniques (physical/aural/spatial) and applying them effectively to engage with an audience/performance. (DDP 5.2ii)

PS3: Contribute to the production of performance, for example through direction, choreography, dramaturgy, stage management, scenography, sound and lighting production, media, promotion, administration and funding. (DDP 5.2iii)
 PS4: Make records of performance, using skills and technologies in notation and/or documentation. (DDP 5.2vi)
 PS5: Take responsibility as an individual artist whether working independently or within a group for creative decision making. (DDP 5.2vii)
 PS6: Develop a repertoire of interpretative skills, practices and techniques (physical/aural/spatial) and applying them effectively to engage with an audience. (DDP 5.2viii)

Key Skills

Each of the below PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)

KS1: Work independently, set goals and manage their own workloads. (DDP 5.6i)
 KS2: Work effectively under pressure and to deadlines. (DDP 5.6ii)
 KS3: Understand how to manage risk, health, safety and employ ethical working practices to ensure safe working contexts. (DDP 5.6iii)
 KS4: Work in planned and improvisatory ways, to anticipate and accommodate change, ambiguity, creative risk taking, uncertainty and unfamiliarity. (DDP 5.6iv)
 KS5: Identify personal strengths and needs, and reflect on personal development and opportunities for life long learning. (DDP 5.6v)
 KS6: Operate and think reflectively, creatively, critically and technically to develop ideas and construct arguments. (DDP 5.7i)
 KS7: Research and examine information, materials and experiences, formulate independent judgments, and articulate reasoned arguments through reflection, review and evaluation. (DDP 5.7ii)
 KS8: Formulate reasoned responses to the critical judgments of others. (DDP 5.7iii)
 KS9: Engage interdisciplinary approaches and understand different theories or paradigms of knowledge. (DDP 5.7iv)
 KS10: Effectively lead, facilitate, participate and problem solve within team working contexts. (DDP 5.8i)
 KS11: Understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals. (DDP 5.8ii)
 KS12: Recognise situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationship. (DDP 5.8iii)
 KS13: Negotiate and manage conflict. (DDP 5.8iv)
 KS14: Articulate ideas and communicate information comprehensively in visual, physical, oral and textual forms. (DDP 5.9i)
 KS15: Create and present in forms appropriate to content and in a range of contexts. (DDP 5.9iii)
 KS16: Demonstrate literacy in digital vocabularies. (DDP 5.9iv)
 KS17: Critically use information retrieval skills, involving the ability to gather, sift, manipulate, synthesise, evaluate and organise material. (DDP 5.9i)
 KS18: Use project management skills, involving the ability to investigate, organise, curate and realise activities. (DDP 5.9iii)

These will be achieved by working in partnership with university library with an aim to develop information and literacy skills through the Info Skills programme.

SECTION B

3.1 Placements

Not applicable

3.2 Work-based Learning

Not applicable

3.3 Sustainability Statement and the Well-being of Future Generations (Wales) Act 2015

The programme will endeavour to ensure a holistic and integrated approach to student learning so that the emphasis is not on the subject content alone but on the whole learning and teaching experience. In particular, the programme relates explicitly and implicitly to five of the eleven key ESD concepts identified for the Humanities: Interdependence and Cultural Diversity; Global Citizenship and Stewardship; Equity and social Justice; Health and Wellbeing.

All modules have a specific ESD statement itemising their commitment to the development and preservation of language (skills) linked to issues of globalization and world heritage, and/or to engagement with philosophical and religious traditions which are inherently concerned with issues of sustainability. More generally, all modules meet 2 of the UNESCO Five Essential Pedagogic Approaches: Critical and Creative Thinking, and Systematic Thinking.

In accordance with Institute Faculty Policy, the Programmes have been designed in recognition that ESD concerns 'how' something is taught as well as 'what' is taught. As a result, the Programme seeks to ensure that its teaching methods and learning environment are informed by the following principles:

- learning through discovery;
- learner-centred approach;
- collaborative learning;
- praxis-orientated learning linking theory and experience;
- self-regulatory learning;
- cognitive, affective, and skills-related objectives;
- learning with staff but also from outsiders.

ESD principles have also guided the provision of learning materials. The Programme seeks, for example, to:

- make resources, which support teaching and learning, available electronically and move away from the reliance on hard copies of resources;
- enable students to submit, where possible, all assignments electronically;
- create an electronic archive rather than a paper one;
- expand its use of Moodle to support all teaching and increase the numbers of completely paperless modules;
- purchase e-books when available rather than hard copy.

List Module(s) where learning and teaching materials pertaining to the goal are embedded	Development Goals						
	1) A prosperous Wales	2) A resilient Wales	3) A healthier Wales	4) A more equal Wales	5) A Wales of cohesive communities	6) A Wales of vibrant culture and thriving Welsh language	7) A Globally responsible Wales
Module Code							
ADPA4000HPDA4001		✓	✓				
ADPA4001HPDA4002	✓	✓	✓	✓			✓
ADPA4002HPDA4003	✓	✓		✓	✓	✓✓	✓
ADPA4010HPDA4004		✓	✓		✓	✓	
ADPA4011HPDA4005		✓	✓	✓	✓	✓	✓
HPAD4005HPDA4006	✓		✓	✓	✓	✓	
ADPA5000HPDA5001		✓	✓		✓		
ADPA5002HPDA5002	✓	✓	✓	✓	✓	✓	✓
ADPA5003HPDA5003	✓	✓	✓	✓	✓	✓	✓
ADPA5013HPDA5004		✓	✓	✓	✓		✓
ADPA5014HPDA5005	✓		✓	✓	✓	✓	✓
CAI-5004 M5X02301HPDA5006	✓	✓		✓	✓	✓	✓
HPAC6004ADPA6000	✓	✓	✓	✓	✓		✓

HPDA6001	✓	✓	✓	✓		✓	✓
HPDA6002	✓	✓	✓	✓		✓	✓
HPDA6003ADPA6006	✓	✓	✓	✓	✓	✓	✓

3.4 Faculty Institute Learning and Teaching Statement

Learning and Teaching Strategy

The Faculty Institute now teaches programmes through Immersive Blocks. Blocks are a period of time during which the student is expected to be fully engaged in an intensive exploration of one subject or topic area without distraction from other classes. This model adopts a basic 4-week pattern sandwiched around a preparation week. There are 7 teaching blocks throughout the academic year, each equivalent to 20 credits. As this immersive system demands *regular daily contact*, using this method increases contact time (12 hours per week = 48 hours per module) and 'learning periods'—hence the student is considered to be immersed in their studies. However, immersion in this case does not emerge simply as a consequence of extra contact time, but occurs as a result of the *quality* of contact time as well.

Therefore, to avoid recreating a culture of passive engagement, reliance on lectures will be considerably reduced. Consequently, during each Block students will be exposed to a diverse range of activities designed to support active, experiential learning that simultaneously trains students to work both collaboratively and independently. Thus during contact time class content will vary (e.g.: flipped classrooms, group work, student led seminars, interactive workshops, problem solving activities, role play, multi-media presentations, fieldwork, reports and so on), and following contact time daily activities set will oblige students to continue working for the next day's class. This variety of methods offers students the opportunity to become proficient in a variety of activities, and works to produce a fluid, open working environment where participation is the norm and group work—rather than being artificial and self-conscious—brings learning to life. Some modules further include one to one tuition and supervision, and visits and fieldwork.

All modules are supported by electronic means available through the Virtual Learning Environment (Moodle). Through Moodle, students have access to teaching material for all modules, such as PowerPoint slides, reading lists and recordings of lectures. Academic reading is provided via the Virtual Learning Environment. In some modules, students have the opportunity to discuss and present their opinion and work to their peers through discussion forums and wikis.

Many modules, particularly at level 5 and 6 are inspired by and connected to existing research interests within the facultyInstitute, which gives students the opportunity to engage with current research within and outside the university. Furthermore, to allow students the opportunity to develop their own research skills, each student is required to undertake two independent research projects, one (20 credits) at level 5, and one (40 credits) at level 6. For many subject the level 6 project is a dissertation. These independent study modules give students the opportunity not only to research a subject of their own interest but also to hone important skills that make them more employable. In these modules, students work under supervision on a subject conceived and proposed by themselves.

The assessment strategy reflects the learning outcomes identified and also aims to enhance the employability skills of graduates through a variety of assessment methods and tasks. Modes of assessment demonstrate appropriate progression from level to level in terms of academic demands and allow students to develop their knowledge and transferable skills. A number of modules utilise assessments specifically designed to enhance the employability

skills of graduates. Assessment types are both varied and flexible to serve best the needs of individual cohorts and provide students with a range of skills to enhance and develop. The choice of assessment methods for each module takes into account the learning outcomes of the individual module and of the overall programme, and the need for learner progression. As part of the remodelling of the curriculum, there is not a traditional examination period in which students take a range of exams from across their studies, but instead all assessment is done within the block. Many modules are built around portfolios of assessment. This means small, regular tasks will be completed and marked within a rapid turnaround period during the Block. This method produces what could be described as 'a hothouse experience' per Block, where the student is fully occupied in their studies as a result of being challenged to respond energetically to regularly set tasks. In addition, each Block is delivered in the same space for its duration thereby producing a continuity that enables experimental projects to be completed without hindrance. This method also allows a sense of ownership of the learning environment to be fostered.

As part of the development of the immersive model will be the increased importance of the personal tutor system. Students will be assigned a personal tutor in their first year who will often continue to guide them throughout the course of their studies. Personal tutors will be expected to meet with their personal tutees, either individually or in groups, regularly. In the first year, these meetings will focus on developing skills for university study. At level 5 and 6, these may be replaced by supervision for independent research projects.

1. PDP opportunities are offered to students at each stage of their UG programmes of study. At all UG levels of study the Careers Officer from the University's Careers Service organises group meetings for students and individual sessions are available on appointment to all students, offering students the opportunity to discuss future career plans, volunteering opportunities, work placements, and engagements with programmes such as GO Wales. GO Wales is a pan-Wales programme funded by the Welsh government with additional funding from Europe. Students are encouraged to participate in work tasters and paid placements arranged by GO Wales, which can contribute towards their Personal Development plans. Students can also develop new skills through volunteering through Student Union or via Ceredigion Association of Voluntary Organisations (CAVO). Students will also be informed in group sessions re enterprise related opportunities and support. All students are encouraged to gain other experience in a variety of ways open to them whilst studying e.g. working part time, joining clubs and societies and other extra-curricular activities. The possibility of open blocks for students will provide additional opportunities for these activities. The faculty Institute will continue to look to create partnerships with organisations to provide voluntary placements for students.
2. Ensuring that Humanities students become independent and reflective learners is integral to the design of all the UG programmes of study offered by the Institute Faculty.
 - The assessment of all programmes of study shows a clear progression and increased level demand made on the students from one level of study to another, gradually requiring students to become more independent learners;
 - There is a strong link between research and teaching in all the programmes of study offered by the Institute Faculty, and especially at levels 5 and 6. Students

are also strongly encouraged to become 'researchers' in their own right (e.g. opportunities to engage in their own independent research in level 5 and 6);

- The programme of study develops communication skills, informally in seminars and formally through assessed oral presentations at all levels;
- Assessments which use group work, the opportunity to write a reflective report, for example as part of a portfolio or journal, or work on web-based projects, or different types of exams (e.g. take-home / open book examinations);
- The programme includes a variety of methods of assessment in order to develop a range of skills and enhance employability;
- All students are offered the option of an individual tutorial with their module tutor after they have had a piece of coursework returned in order to receive further feedback and reflect with together with their module tutor on their achievement;
- The Institute Faculty also offers a range of additional learning opportunities which are either part of the programme of study or embedded within it. Students at level 5, for example, can spend a semester abroad as part of the University's Study Abroad schemes and many Schools include field work and visits to sites in their programmes of study.
- There are also a number of employability-orientated modules available for all students within the Institute Faculty.

All programmes of study encourage students to reflect on their performance, either formatively in seminars and tutorials or through a self-reflection component as part of summative assessments

Definition of Assessment Terms

Annotated bibliographies: An annotated bibliography aims at introducing students to critical engagement with sources and modern scholarship, as well as introduce them to the first steps of independent work through the creation of bibliographies.

Commentaries: Commentaries are mainly used in language modules and aim to encourage the students' engagement with the original text and give them the opportunity to enhance their linguistic and textual criticism skills.

Creative assignment: This may include the production of poetry, art, screenplays, etc.

Essays: Traditional essay format with the student either responding to a selection of titles provided by the lecturer or creating their own title.

Gobbots: Close examination of a textual passage, archaeological or iconographic evidence. May be either written or oral, as coursework or as part of an examination.

In-class tests: Traditional timed assessment which occurs within the block teaching period. These may be in class, or on-line.

Oral presentations / Group presentations: Traditional oral presentation to a group of peers on a given topic (e.g. essay question, gobbet, review). Group presentations are oral presentations given by a co-operating group of students, according to the guidelines in AQH 7.2.8.

Portfolio: A series of assessments tied to the module. These will vary between individual modules, but may include short essays, written assessments, videos, blogs, and reflective pieces.

Practical skills assessment: Practical skills assessment focuses on whether, and/or how well, a student performs a specific practical skill or technique (or competency). Examples include clinical skills, laboratory techniques, identification of or commentary on artwork, surveying skills, language translation or listening comprehension, and so on.

Project (research) plans: Plans of proposed research in case of independent projects or dissertations. Might include any of the following: draft structure, abstract and/or bibliography.

Reflective journals: Reflection on an idea or subject in journal format (i.e. multiple entries).

Reflective reports: Reflection on the student's performance in a task (usually an oral presentation or group work assignment).

Replies to scholarly articles: A reply to a scholarly article that builds on knowledge of reviews. Aimed at enhancing students' abilities to engage critically with modern scholarship and particularly debates. May be written or oral.

Reviews of scholarly articles: Traditional scholarly review format but usually of articles rather than books. May be written or oral.

Set exercises: Examples might include data interpretation, data analysis exercises and problem-based or problem-solving exercises. The categorisation of set exercises will depend on the nature of the exercise being set.

Take-home examinations: The aim of the take-home exam is to simulate a situation where exacting work needs to be produced within the space of one working day. A traditional examination can no longer simulate the pressure of the modern work place, since an employer now has access to data and information and no longer has to rely exclusively or primarily on memory. The take-home exam seeks to simulate the circumstances of producing a report or project evaluation in the pressed situation but incorporating the modern employee's ability to access information widely.

Wikis / Group wikis: A wiki is essentially a collaborative essay that is composed over time with the aid of the wiki tool. Ability to work, and lead, in a group while working under pressure and towards a definite goal is one of the transferable skills that employers seek. Further, employers find interpersonal skills and particularly oratorical skills especially important. A group wiki assessment covers not only the group work skill set but also the oral communication between peers, visual communication, peer assistance and competent writing skill sets.

SECTION C—All Programmes

4. Module Details

MODULE CODE: ~~HPDA4001~~
TITLE: ~~Introduction to Contemporary Techniques~~
DATED: ~~26/04/2018~~
LEVEL: ~~4~~
CREDITS: ~~20~~
JACS CODE: ~~W500~~

AIM(S)

- ~~• To develop students' technical skills and approaches through contemporary dance styles.~~

LEARNING OUTCOMES

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

- ~~• Repeat and embody complex sequences of selected contemporary techniques.~~
- ~~• Analyse differences of technique within a range of disciplines.~~
- ~~• Evaluate the techniques studied to support physical understanding and embodiment.~~

INDICATIVE CONTENT

- ~~• This module introduces the body in action; students will build awareness of performance techniques, style and interpretation. Students will benefit from increased health and wellbeing and expand on creative expression through building individual skills within contemporary techniques. The focus will be upon the thinking, moving body and upon understanding the body in space through action. Techniques such as the use of breath, transfer of weight, exploration of dynamic qualities and space to support movement content will be to the fore.~~
- ~~• Students will explore the skills needed to build and extend technical practice and will be encouraged to challenge their ability to perform task-based class work that combines technical, expressive and interpretative skills, giving students a good foundation in dance technique that will prepare them for the demands of Level 5.~~

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Technique Class	6 minutes per person	60%

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Assessment Component 2 (Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	1500 words	40%

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Assessment Summary

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

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READING LIST

Module Code	HPDA4004	
Module Title	Introduction to Contemporary Techniques	
Classification	Reading List entry	Electronic*
Essential	Cunningham, M. & Vaughan, D. & Harris, M. <i>Merce Cunningham: Fifty Years</i> . London: Aperture, 1997.	☐
Essential	Hannah, T. <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i> . SA: Da Capo Press, 2004.	☐
Essential	Horosko, M. <i>The Evolution of Her Dance Theory and Training</i> . Florida: University Press, 2002	☐
Essential	Legg, J. <i>Introduction to Modern Dance Techniques</i> . New York: Dance Horizons, 2012.	☐
Essential	Lewis, D. & Farlow, L. <i>The illustrated dance technique of Jose Limon</i> . Harper & Row, 1984	☐
Further	Love, P. <i>Modern Dance Terminology</i> . New York: Dance Horizons, 2011.	☐
Further	http://www.ismeta.org/home.html	☐
Further	http://limon.org/	☐
Further	http://marthagraham.org/	☐
Further	http://www.mercecunningham.org/	☐

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MODULE CODE: HPDA4002
TITLE: Fit to Perform
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W500

AIM(S)

- To develop students' knowledge and understanding of anatomy, physiology, nutrition fitness and psychology and their impact on performance.

LEARNING OUTCOMES

- Upon the successful completion of this module, the student should be able to:
- Describe the main structures and functions of the anatomical components of the body and its physiological function in performance.
- Appraise the importance of nutrition and fitness and their effects on dance performance.
- Demonstrate an understanding of performance psychology within diverse contexts and settings.
- Apply appropriate research methods through data collection, analysis and presentation of work.

INDICATIVE CONTENT

- At the outset of the module students will be introduced, through a series of lectures and seminars, to the anatomy and physiology of the moving body. Students will be expected to develop understanding of the importance of nutrition and energy balance and their effect on pre-performance and performance health and wellbeing. They will be required to have appropriate understanding of the micro and macronutrients that constitute a balanced diet as well as the importance of hydration for optimal training and performance. Students will also develop an awareness of health/sports specific supplements that have been proven to enhance training and assess their effectiveness. Students will gain awareness of the importance of energy balance for fitness and dance, as well as methods of calculating energy needs and requirements.
- The module will also enable students to develop understanding of the effect that fitness can have on individual training and performance health and wellbeing. Key physical fitness components will be discussed, and students will be encouraged to analyse how increased fitness parameters can result in increased pre-performance and performance and wellbeing. Students will also explore psychological factors in technical training and rehearsal and how understanding of this area can increase peak performance and overall wellbeing. Students will be expected to develop insight into how performance psychology can have an effect in a range of different contexts from professional performance to community settings.
- The module will introduce students to qualitative and quantitative research methods. Students will be expected to explore peer reviewed research, journals and small lab reports to develop knowledge and understanding of the subject area. Through research

and class discussion students will encounter current developments within performance health and wellbeing.

- To conclude this module students will be expected to collect data and in response design an individual training programme that will support the work in their chosen discipline throughout subsequent studies and future careers within the industry. The individual training programme will be supplemented by a nutrition plan that is optimally balanced, taking into consideration individual energy requirements ensuring that students are fit to train and perform.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Process Workbook	2500 words	60%

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Assessment Component 2

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Personal Development Plan	1500 words	40%

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Assessment Summary

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

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READING LIST

Module Code	HPDA4002	
Module Title	Fit to Perform	
Classification	Reading List entry	Electronic*
Essential	~~Bender, D.A. <i>An Introduction to Nutrition and Metabolism</i>. London: Taylor and Francis 2002.~~	☐
Essential	~~Blakey, P. <i>The Muscle Book</i>. USA: Himalayan Institute Press, 2007.~~	☐
Essential	~~Hamilton, H. <i>The Dancer's Way: The New York City Ballet Guide to Mind, Body and Nutrition</i>. London: St. Martins: Griffin, 2008.~~	☐
Essential	~~Koutedakis, Y. & Sharp, N.C.C. <i>The Fit and Healthy Dancer</i>. Chichester: John Wiley & Sons, 1999.~~	☐
Essential	~~Levatt, P. <i>Dance Psychology</i>. Lulu.com, 2018.~~	☐
Essential	~~Taylor, J. & Estanol, E. <i>Dance psychology for artistic and performance excellence</i>. Champaign, IL: Human Kinetics, 2015~~	☐
Essential	~~Thomas, J.R., Nelson, J.K., et al. <i>Research Methods in Physical Activity</i>. United States: Human Kinetics, 2011.~~	☐
Essential	~~Quin, E., Rafferty, S., Tomlinson, C. <i>Safe Dance Practice</i>. Australia: Human Kinetics, 2015.~~	☐
Essential	~~<i>Journal of Dance Medicine and Science</i>~~	☒
Further	~~Baechele, T. R. & Earle, R. <i>Essentials of Strength Training and Conditioning</i>. London: Human Kinetics, 2008.~~	☐
Further	~~Bastainm G. F. <i>An Illustrated Review of the Skeletal and Muscular Systems</i>. New York: Harper Collins, 1993.~~	☐
Further	~~Taylor, J. <i>Psychology of Dance</i>. London: Human Kinetics, 1995.~~	☐
Further	~~Tucker, L. <i>An Introductory Guide to Anatomy and Physiology</i>. Cambridge: Ruben, 2000.~~	☐
Further	~~<i>Journal of Physical Education, Recreation and Dance</i>~~	☐
Further	~~<i>Medical Problems of Performing Artists</i>~~	☐
Further	~~www.iadms.or.uk~~	☐
Further	~~www.onedanceuk.org.uk~~	☐
Further	~~www.bapam.org.uk~~	☐

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MODULE CODE: HPDA4003
TITLE: Dance in Context
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W500

AIM(S)

- ~~To develop students' research methods through the context of dance.~~
- ~~To develop students' analytical skills to understand dance in the context in which they evolve.~~

LEARNING OUTCOMES

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

- ~~Demonstrate basic knowledge and understanding of the work of selected National and International choreographers and/or companies from the 20th century to the present day.~~
- ~~Analyse ways in which to place dance in a variety of cultures and contexts.~~
- ~~Investigate aspects of the study area through tutor guided research methods.~~
- ~~Organise their knowledge, through library, information and other appropriate resources.~~

INDICATIVE CONTENT

- ~~This module provides an essential body of appreciation for all dance students, integrating the study of dance in historical context with an introduction to an appropriate repertoire of dance works. Through lectures, demonstrations and seminar discussions students will formalise their understanding of dance history. Students will be introduced to key theoretical and analytical approaches to develop dance analysis, studying a wide range of national and international repertoire from the 20th century onwards.~~
- ~~Students will develop an understanding of the development of National and International dance companies, and the wide range of social, cultural, political and artistic imperatives that have motivated these companies will be explored. Companies that may be studied might include, for example, Rudolph Laban, Mary Wigman, Martha Graham, Merce Cunningham, Jose Limon, Hofesh Shechter, Akram Khan, Ballet Russes, New Adventures, Phoenix Dance Theatre, Gwyn Emberton Dance and National Dance Company Wales. Students will also be offered appropriate opportunities to visit companies such as the above.~~
- ~~The module will introduce students to some processes of research methods, alongside development of skills in movement observation, description and analysis. Students will also develop their effectiveness to communicate through verbal and written means.~~

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode-of-assessment	Volume	Weighting
Analysis-Study	2500-words	60%

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Assessment Component 2

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode-of-assessment	Volume	Weighting
Essay	1500-words	40%

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Assessment Summary

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

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READING LIST

Module-Code	HPDA4003	
Module Title	Dance-in-Context	
Classification	Reading-List entry	Electronic*
Essential	Carter, A. (ed.) <i>Rethinking Dance History</i> . London: Routledge, 2004.	☐
Essential	Copeland, R., & Cohen, M. (eds.) <i>What is Dance? Readings in Theory and Criticism</i> . Oxford: OUP, 1983.	☐
Essential	Fowler, H. R., & Aaron, J. E. <i>The Little Brown Handbook</i> . Harlow: Longman, 2001.	☐
Essential	Heffernan, J. A. W., Lincoln, J. E., & Atwill, J. <i>Writing: A College Handbook</i> (5 th ed.). New York: Norton, 2001.	☐
Further	Adshead-Lansdale, J. <i>Dancing Texts: Intertextuality in Interpretation</i> . London: Dance Books, 1999.	☐
Further	Garafola, L. & N.V. N. Baer. <i>The Ballets Russes and its World</i> . New Haven: Yale University Press, 1999.	☐

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Further	Thomas, H. <i>Dance, Modernity and Culture: Explorations in the Sociology of Dance</i> . London: Routledge, 1995.	
Further	<i>Dance Now</i>	
Further	<i>Dance Research Journal</i>	
Further	<i>Dancing Times</i>	
Further	http://www.balletcompanies.com/	
Further	http://www.ballet-dance.com/	
Further	http://www.dancebooks.co.uk/	
Further	http://www.dancemagazine.com/	
Further	http://www.danceviewtimes.com/	
Further	http://www.guardian.co.uk/stage/dance	
Further	http://londondance.com/	
Further	http://www.nytimes.com/pages/arts/dance/index.html	
Further	http://www.surrey.ac.uk/library/nred/	
Further	https://www.thestage.co.uk	
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MODULE CODE: HPDA4004
TITLE: Exploring Dance Styles
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W500

AIM(S)

- ~~To provide students with opportunities to develop and strengthen their knowledge and technique in range of dance styles.~~

LEARNING OUTCOMES

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

- ~~Display an appropriate level of skills in technique and performance of a range of dance genres.~~
- ~~Demonstrate basic knowledge and understanding of the qualities of a range of dance styles.~~
- ~~Understand a broad movement vocabulary through repertoire study.~~
- ~~Evaluate the strengths and weaknesses of their own performance and that of their peers.~~

INDICATIVE CONTENT

- ~~The module offers students the opportunity to undertake workshops in a varied range of dance styles. The workshops' aim is to nurture detailed knowledge of dance by building practical technical skills that lead to students' comprehension and execution of dance principles and techniques. In any given year it is anticipated that the styles taught may include, for example, Classical Ballet, Urban, Jazz, Welsh and World Dance. Through the workshops students will develop their physical abilities, including strength, flexibility, co-ordination, posture and balance. Emphasis will be placed upon students' awareness of the fitness levels required of dance practitioners. Workshops will be tutor led but will also incorporate contributions from professionals with industry experience. Opportunities will thus be provided for students to observe experienced practitioners and performers, thereby identifying examples of excellence in dance performance and presentation. At appropriate points, students will also receive individual practical guidance for the tutor to assist students to extend the quality of their work.~~
- ~~Students will be required to complete study tasks to reinforce practical teaching sessions. These study tasks will encourage students to research and consider a broader range of dance styles and techniques than those considered in practical sessions, particularly identification of stylistic qualities across a range of dance genres. Students will therefore investigate and develop an appropriate portfolio that displays their emerging abilities as dance practitioners. Students will also be encouraged, through consultation with tutors and through peer analysis, to review, evaluate and improve their own presentation and performance skills.~~

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

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Mode of assessment	Volume	Weighting
Performance Piece	8 minutes per person	75%

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Assessment Component 2 (Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

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Mode of assessment	Volume	Weighting
Professional Development Plan	1000 words	25%

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Assessment Summary

Activity type	Percentage
Written-exam	
Coursework	25%
Practical	75%
TOTAL	100%

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READING LIST

Module Code	HPDA4004	
Module Title	Exploring Dance Styles	
Classification	Reading List entry	Electronic*
Essential	Gere, D. <i>Looking Out: Perspectives on Dance and Criticism in a Multicultural World</i> . London: Prentice Hall, 1995	☐
Essential	Glass, B.S. <i>African American Dance: An Illustrated History</i> . Jefferson, N.C: McFarland, 2007.	☐
Essential	Handtke, O. <i>Modern Jazz Dance</i> . Englewood Cliffs, NJ: Prentice Hall, 1983.	☐
	Morris, G. <i>Frederick Ashton Ballets, Style, Performance, Choreography</i> . Hampshire: Dance Books, 2012.	
Essential	Thorpe, Edward. <i>Black Dance</i> . Woodstock, N.Y: Overlook Press, 1990.	☐

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Further	Moore, Robin. 'National Rhythms, African Roots: The Deep History of Latin American Popular Dance', <i>Cuban Studies</i> , 37.1 (2007): 191-193.	
Further	Poncianinho, M. <i>Capoeira: The Essential Guide to Mastering the Art</i> . London: New Holland, 2007.	
Further	<i>Dance Now</i>	
Further	<i>Dance Research Journal</i>	
Further	<i>Dancing Times</i>	

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MODULE CODE: HPDA4005
TITLE: Introduction to Choreography
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W500

AIM(S)

- ~~To enable students to explore a variety of choreographic approaches and devices.~~
- ~~To assist students to develop creative solutions which support their developing practice.~~

LEARNING OUTCOMES

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

- ~~Identify and apply a selection of choreographic devices and methods needed to support creative practice.~~
- ~~Explore and utilise a variety of choreographic devices.~~
- ~~Demonstrate a basic ability to make appropriate creative choices in the development of their work.~~
- ~~Apply appropriate processes in the creation of choreographic work.~~

INDICATIVE CONTENT

- ~~Students will be introduced to choreography through a number of creative workshops, working with a variety of different stimuli to foster creative responses in both group and individual tasks; students may explore current political affairs or historical events and may investigate the work of national and international artists such as Anthony Gormley or Pablo Picasso to find inspiration for choreographic work.~~
- ~~This module is designed to develop clear understanding of the choreographic process and its approaches alongside the role of improvisational techniques. Students will be encouraged to discuss and explain a variety of choreographic approaches using presentational skills and utilise this to inform their creative work.~~
- ~~Emphasis may be placed on the practical application of specific choreographic devices, for example, the use of repetition within movement and the effect of complementary and contrasting movement to add depth to movement content. Work may also be informed by specific reference to Rudolf Laban's movement analysis, looking particularly at time, weight, space and flow. Students will also be encouraged to explore movement potential through a range of structured improvisation tasks.~~
- ~~The module will encourage students to explore individual and group responses within an array of creative possibilities, using a variety of different stimuli to build individual~~

and group approaches through experimentation and development. If appropriate, this will culminate in the students' choreography of a short piece of original work that draws upon choreographic devices encountered in the workshops.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Choreographic Work	5 minutes per person	50%

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Assessment Component 2

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Process Workbook	2000 words	50%

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Assessment Summary

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

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READING LIST

Module Code	HPDA4005	
Module Title	Introduction to Choreography	
Classification	Reading List entry	Electronic*
Essential	Butterworth, J. & Wildschut, L. <i>Contemporary Choreography: A Critical Reader</i> . New York: Routledge, 2009.	☒
Essential	Davies, E. <i>Beyond Dance: Laban's Legacy of Movement Analysis</i> . New York: Routledge, 2001.	☒
Essential	Laban, R. & Ullmann, L. <i>The Mastery of Movement</i> . Dance Books: London, 2011.	☐

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~~Essential~~	~~Burrows, J. <i>A Choreographer's Handbook</i>. Routledge, 2010.~~	~~~~
~~Further~~	~~Blom, L. A. & Chaplin, L. <i>The Intimate Act of Choreography</i>. London: Dance Books, 1992.~~	~~~~
~~Further~~	~~Spier, S. <i>William Forsythe and the Practice of Choreography: It Starts from Any Point</i>. Routledge, 2011.~~	~~~~
~~Further~~	~~Jordan, S. <i>Striding Out</i>. London: Dance Books, 1992.~~	~~~~
~~Further~~	~~Minton, S. <i>Choreography: A Basic Approach Using Improvisation</i>. London: Human Kinetics Publishers, 1997.~~	~~~~

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MODULE CODE: HPDA4006
TITLE: Safe Dance Practice
DATED: 26/04/2018

LEVEL: 4
CREDITS: 20

JACS CODE: W500

AIM(S)

- To develop students' knowledge, understanding and application of healthy dance practice principles, to optimise performance and minimise risk in the studio environment.

LEARNING OUTCOMES

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

- Successfully integrate and manage general health and safety principles within their own learning or working environment.
- Utilise recommended injury management techniques, implement supportive nutrition and hydration strategies for dance activity and ensure a healthy working environment by communicating (language and behaviour) effectively.
- Observe and maintain healthy alignment with respect to their individual dancing bodies; perform an effective warm-up and cool-down that follows recommended physiological principles, incorporate rest periods to avoid overwork, and ensure that any activities that may have potential detrimental effects are managed within the session so as to minimise their impact or maximize their benefits.
- Construct strategies to apply healthy dance principles, and successfully evaluate the degree to which these have informed their genre-specific practice.

INDICATIVE CONTENT

- Students will learn the importance of health and safety in the dance environment. They will learn how to prepare, manage and monitor facilities and acknowledge and legal requirements.
- Students will explore general strategies and recommended procedures for injury prevention and management. They will also learn the relevance of good nutrition and adequate hydration to support dancer's health, wellbeing and performance. Psychological considerations that contribute to a safe and supportive learning and practice environment will also be considered.
- Students will explore the principles relevant to the maintenance of functional and safe-specific placement. They will also develop an awareness of personal anatomical differences and potential modifications and/or strategies to support safe practice. They will also develop an awareness of issues affecting different dancing populations.
- Students will develop a working knowledge of all the elements of physiologically effective warm-up and cool-down strategies. They will also consider training principles and components of physical activity/fitness in safe dance practice. They will also learn how to effectively structure material and activities within a dance session to enhance healthy practice.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

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Mode of assessment	Volume	Weighting
Online Assessment	800 words	20%

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Assessment Component 2 (Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

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Mode of assessment	Volume	Weighting
Essay	1500 words	40%

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Assessment Component 3 (Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

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Mode of assessment	Volume	Weighting
Filmed Warm-Up of Cool-Down	5 minutes	40%

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Assessment Summary

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

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Module delivered and assessed in partnership with Safe in Dance International

The Healthy Dancer Certificate (HDC) has been written by Safe in Dance International (SiDI) and is based on principles originally developed in 2008 by leading members of the dance science community. It references up to date research in several key areas, knowledge in which is considered essential to support and encourage safe dance practice.

READING LIST

Module Code	HPDA4006	
Module Title	Safe Dance Practice	
Classification	Reading List entry	Electronic*
Essential	~~Berardi, G. <i>Finding balance: Fitness, training and health for a lifetime in dance</i>. London: Routledge, 2005~~	☐
Essential	~~Clippinger, K. <i>Dance anatomy and kinesiology</i>. Champaign, IL: Human Kinetics, 2007.~~	☐
Essential	~~Howse, J. & McCormack, M. <i>Anatomy, dance technique and injury prevention</i>. London: Methuen Drama, 2009.~~	☐
Essential	~~Koutedakis, Y. & Sharp, N. C. C. <i>The fit and healthy dancer</i>. Chichester: Wiley, 1999~~	☐
Essential	~~Quin, E., Rafferty, S., Tomlinson, C. <i>Safe Dance Practice: An applied dance science perspective</i>. Champaign: Human Kinetics, 2015~~	☐
Essential	~~Simmel, L. <i>Dance Medicine in Practice: Anatomy, Injury Prevention, Training</i>. Abingdon Oxon: Routledge, 2014~~	☐
Further	~~Bramley, I. <i>Dance teaching essentials</i>. London: Dance UK, 2002.~~	☐
Further	~~Dyke, S. <i>Your body, your risk</i>. London: Dance UK, 2001.~~	☐
Further	~~Fitt, S. S. <i>Dance Kinesiology</i>. New York: Schirmer Books, 1996.~~	☐
Further	~~Laws, H. <i>Fit to dance 2: Report on the second national inquiry into dancers' health and injury in the UK</i>. UK: New Gate Press, 2005~~	☐
Further	~~Watkins, A. & Clarkson, P. M. <i>Dancing longer, dancing stronger: A dancer's guide to improving technique and preventing injury</i>. New Jersey: Princeton Publishers, 1990~~	☐
Further	~~Wilmerding, M.V. & Krasnow, D. <i>Dancer wellness</i>. Champaign, IL: Human Kinetics, 2016~~	☐
Further	~~<i>Journal of Dance Medicine and Science</i>~~	☐
Further	~~<i>Journal of Physical Education, Recreation, and Dance</i>~~	☐
Further	~~<i>Medical Problems of Performing Artists</i>~~	☐
Further	~~www.iadms.org~~	☐
Further	~~www.onedanceuk.org~~	☐
Further	~~www.bapam.org.uk~~	☐
Further	~~www.communitydance.org.uk~~	☐

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Module Code	ADPA4011
Title	Movement Practice
Date	08/07/2020
Level	4
Credits	20
Pre-Requisites	n/a

AIM(S)

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

LEARNING OUTCOMES

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

- Demonstrate the application of specified physical and vocal skills and techniques in the communication of performance material;
- Evaluate and reflect upon the development of their own physical and vocal skills and techniques for preparation and performance within their discipline;
- Develop collaborative and independent practical techniques and approaches that support physical literacy and aid presence in rehearsal and performance;

INDICATIVE CONTENT

- Students will explore a variety of physical and vocal skills and techniques, for the purposes of performance, may include:
 - Body and voice in facilitation contexts;
 - Emotional connection to character and physicality;
 - Posture, breath, articulation, resonance, and presence;
 - Rhythm, motif, pattern, repetition, and stillness;
 - Spatial awareness and physical patterns;
 - Touch and sensation;
 - Balance, shifting weight, control, precision, dynamics, and articulation;
 - Recognising the benefit of specific physical training practice.

- It will be expected that students will apply the acquired skills and techniques to develop their own physical and vocal practice outside of workshops and tutor-led sessions. Students will be encouraged to develop their personal physical skills through regular exercises.
- Students will experience skills-based practical workshops which will initially develop an awareness in both voice and body. These will include movement technique classes, physical training sessions, and consider the relevance of movement in socio-cultural contexts.
- Acquired skills and techniques will be utilised for creative application for formative and summative assessment. This will encourage and support the student to evaluate the significance and relevance of physical practice and presence to their developing interest as a performing artist and/or practitioner.
- Additionally, lectures and seminars will explore the use of voice and body from relevant and current theoretical perspectives.
- Practitioners that students will be introduced to may include: Rudolf Laban, Jacques Lecoq, Joan Skinner, Jerzy Grotowski, Ohad Naharin, Lloyd Newson/DV8, Nigel Charnock, Michael Chekhov, Pina Bausch, Cicely Berry, Barbara Houseman, Kristin Linklater, Patsy Rodenburg, Patrice Pavis, and Anne Bogart.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
Scheduled learning	72	36
Independent learning	128	64
Placement learning		
<u>TOTAL</u>	<u>200</u>	<u>100%</u>

ASSESSMENT

Assessment Component 1

(Tick one)



Written exam



Coursework



Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
Practical Project	Approx. 7 mins per student	75%

Assessment Component 2

(Tick one)



Written exam



Coursework



Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Coursework</u>	<u>1250 word process workbook with reflection.</u>	<u>25%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written exam</u>	
<u>Coursework</u>	<u>25%</u>
<u>Practical</u>	<u>75%</u>
<u>TOTAL</u>	<u>100%</u>

READING LIST

<u>Module Code</u>	<u>ADPA4014</u>	
<u>Module Title</u>	<u>Movement Practice</u>	
<u>Classification</u>	<u>Reading List entry</u>	<u>Electronic*</u>
<u>Essential</u>	<u>Bogart, A. & Landau, T. (2009) <i>The Viewpoints Book: A Practical Guide to Viewpoints and Composition</i>, New York: Springer.</u>	<u></u>
<u>Essential</u>	<u>Counsell, C. & Wolf, L. (2001) <i>Performance Analysis: An Introductory Coursebook</i> London: Routledge.</u>	<u></u>
<u>Essential</u>	<u>Davies, E. (2012) <i>Beyond Dance: Laban's Legacy of Movement Analysis</i>. New York: Routledge.</u>	<u></u>
<u>Further</u>	<u>Zarrilli, P. (ed) (2002) <i>Acting (Re)Considered: A Theoretical and Practical Guide (2nd Edition)</i>. London: Routledge.</u>	<u></u>
<u>Further</u>	<u>Oddey, A. <i>Modes of Spectating</i> Bristol: Intellect, 2009.</u>	<u></u>
<u>Further</u>	<u>Gallery, D. (2001) <i>Through the Body: A Practical Guide to Physical Theatre</i>. London: Nick Horn Books.</u>	<u></u>
<u>Further</u>	<u>Chekhov, M. (2014) <i>To The Actor: On the technique of acting</i>. Connecticut: Martino Publishing.</u>	<u></u>
<u>Further</u>	<u>Lecoq, J. (2002) <i>The Moving Body: teaching creative theatre</i>. London: Methuen Drama.</u>	<u></u>
<u>Further</u>	<u>Wagh, S. (2000) <i>An Acrobat of the Heart</i>. New York: Vintage Books.</u>	<u></u>
<u>Further</u>	<u>Ewan, V. & Sagovsky, K. (2018) <i>Laban's Efforts in Action: A movement Handbook for Actors</i>. London: Methuen Drama.</u>	<u></u>

<u>Module Code</u>	<u>ADPA4001</u>
<u>Title</u>	<u>Learning in the Digital Era</u>
<u>Date</u>	<u>25/06/2020</u>
<u>Level</u>	<u>4</u>
<u>Credits</u>	<u>20</u>
<u>Pre-Requisites</u>	<u>None</u>

AIM(S)

- To develop student's skills for independent study and life-long learning, which will form the foundations for successful completion of their degree programme and support future employment opportunities.

LEARNING OUTCOMES

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

- Demonstrate the foundational skills required to be a resilient and healthy independent learner.
- Practise the principles of learning agility
- Use suitable technology to support and enhance their learning experience within the discipline area

INDICATIVE CONTENT

- Time management, reading, writing, referencing and plagiarism, searching for and evaluating sources of information, working online.
- Critical thinking: issues concerning knowledge, belief, and doubt.
- Critical writing: synthesis, paraphrasing and creating an informed argument, avoiding plagiarism.
- Reflection and self-reflection.
- Identity and sense of place: including values, culture and intercultural awareness, heritage, diversity and inclusion and, multilingualism.
- Skills for a range of assessment modes, including blogs, vlogs, video, presentations, performances, posters, exams and written coursework.
- Skills and attitudes which underpin resilience, health, wellbeing and learning agility; the role of spirit, mind, emotions and body.
- Physical literacy: Consideration of the role of physical activity to the support of physical, mental health, well-being and resilience.

~~— Digital literacy: using appropriate technology; staying safe online, cyber security, digital identity.~~

~~— Team working.~~

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>E-portfolio</u>	<u>Equivalent to 2,000 words</u>	<u>50%</u>

Assessment Component 2

(Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Video and Supporting Materials</u>	<u>Individual 3 minute video which incorporates supporting materials</u>	<u>50%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written-exam</u>	
<u>Coursework</u>	<u>50%</u>
<u>Practical</u>	<u>50%</u>
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

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

Module-Code		
Module-Title	Learning in the Digital Era	
Classification	Reading List entry	Electronic?
Essential	<u>Cottrell, S (2019) <i>The Study Skills Handbook</i>. 5th edn. London: Macmillan International Higher Education.</u>	☒
Essential	<u>Pears, R. and Shields, G.J. (2019) <i>Cite Them Right: the essential referencing guide</i>. 11th edn. London: Macmillan International Higher Education.</u>	☒
Essential	<u>Library Info Skills Sessions</u>	☒
Further	<u>Hopkins, D. and Reid, T., 2018. <i>The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University</i>. London: Sage</u>	☐
Further	<u>Osmond, A., 2016. <i>Academic Writing and Grammar for Students</i> 2nd edn. London: SAGE.</u>	☐

Module Code	ADPA4002
Title	Contemporary Challenges: Making a Difference
Date	25/06/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop student's awareness and appreciation of contemporary challenges relevant to the discipline facing individuals, organisations, communities and society, from a local, national and global perspective.
- To develop creative problem-solvers through the application of knowledge to real-world problems.

LEARNING OUTCOMES

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

- Identify and evaluate historical and contemporary issues and their impact on today's global society.
- Apply appropriate collaborative working practices to manage conflict and support effective decision making.
- Implement Design Thinking techniques to investigate problems in order to generate and evaluate solutions.

INDICATIVE CONTENT

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

- ~~— The role of ethics in identifying solutions.~~
- ~~— Collective decision-making.~~
- ~~— The power of raising awareness~~

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

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

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

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

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written-exam</u>	
<u>Coursework</u>	50%
<u>Practical</u>	50%
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

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

<u>Module Code</u>	<u>ADPA4002</u>	
<u>Module Title</u>	<u>Contemporary Challenges: Making a Difference</u>	
<u>Classification</u>	<u>Reading List entry</u>	<u>Electronic</u> <u>*</u>
<u>Essential</u>	<u>Siebel, T.M. (2019) <i>Digital transformation: survive and thrive in an era of mass extinction</i>. New York: RosettaBooks.</u>	
<u>Essential</u>	<u>Stickdorn, M. & Schneider, J. (2011) <i>This is service design thinking: basics, tools, cases</i>. The Netherlands: BIS Publishers</u>	
<u>Essential</u>	<u>Echavarria, M., 2015. <i>Enabling Collaboration</i>. New York: LID Editorial.</u>	
<u>Essential</u>	<u>Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted</u>	
<u>Further</u>	<u>Fisher, R., Ury, W.L. and Patton, B. (2011) <i>Getting to yes: Negotiating agreement without giving in</i>. 3rd-edn. New York: Penguin.</u>	
<u>Further</u>	<u>Harari, Y. N. (2018) <i>21 Lessons for the 21st Century</i>. London: Jonathan Cape</u>	

Module Code	ADPA4010
Title	Dance Performance
Date	16/08/2020
Level	4
Credits	20
Pre-Requisites	

AIM(S)

- ~~To provide students with opportunities to apply, develop and strengthen their knowledge, skills and techniques in the performance of a number of dance works.~~

LEARNING OUTCOMES

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

- ~~Display an appropriate level of skill in technique and performance in a range of dance works.~~
- ~~Demonstrate basic knowledge and understanding of the creation process of new dance works.~~
- ~~Evaluate the strengths and weaknesses of their own performance and that of their peers.~~

INDICATIVE CONTENT

- ~~The module offers students the opportunity to participate in the making and performance of new dance works. Students will experience first hand the process of creation from inception through to performance which may include devising tasks, improvisation and/or learning set material.~~
- ~~Students will be required to take part in daily technique classes and to carry out self/independent rehearsals as part of the rehearsal.~~
- ~~Students may be required to complete study tasks in the form of appropriate desk-based research, which will demand that they consider a broader range of sources and materials that can be incorporated into and contribute to the creation of a new dance work.~~
- ~~The aim is to nurture detailed knowledge of dance and the experience and expectation of a dancer in a professional context, by building practical technical skills that lead to students' comprehension and execution of dance principles and techniques.~~
- ~~In any given year, it is anticipated that students will experience a number of different approaches by a number of different choreographers. Styles may deviate from contemporary dance and incorporate styles such as Street, Commercial, Crumping, Jazz, Kathak, or Welsh folk dance.~~

- Students will develop their physical abilities, including strength, flexibility, coordination, posture and balance, as they develop creative and collaborative skills through the creation processes of new dance works.
- Collaboration is a fundamental aspect of a dancers career and students should expect to share in and support their peers in the realisation of the creation and the performance of the final works.
- Emphasis will be placed upon students' awareness of the fitness levels required of dance practitioners.
- Opportunities will be provided for students to observe experienced practitioners and performers, thereby identifying examples of excellence in dance performance and presentation.
- Students may also investigate and develop an appropriate portfolio that displays their emerging abilities as dance practitioners.
- Through consultation with tutors and through peer analysis, students will also be encouraged to review, evaluate and improve their own presentation and performance skills.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
Scheduled learning	72	40
Independent learning	128	60
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Practical: Performance Piece</u>	<u>8 mins per person</u>	<u>75%</u>

Assessment Component 2

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
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<u>Coursework: Process workbook</u>	<u>1,000 words</u>	<u>25%</u>
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Assessment Summary

Activity type	Percentage
Written exam	
Coursework	25%
Practical	75%
TOTAL	100%

INDICATIVE READING LIST

Essential Reading: It is expected that the majority will contain no more than 7 items; however there will be instances where no more than 2 items is appropriate. The absolute maximum number of items to be included as essential on a reading list is up to 15 items.

Further Reading: The absolute maximum number of items to be included as further reading on a reading list is up to 25 items, plus digitised chapters / articles as appropriate and within Copyright Licensing Agency (CLA) guidelines.

Module Code	HPDA4010	
Module Title	Dance Performance	
Classification	Reading List entry	Electronic
<u>Essential</u>	<u>Hannah, T. <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i>. SA: Da Capo Press, 2004.</u>	
<u>Essential</u>	<u>Legg, J. <i>Introduction to Modern Dance Techniques</i>. New York: Dance Horizons, 2012.</u>	
<u>Essential</u>	<u>Hamilton, H. <i>The Dancer's Way: The New York City Ballet Guide to Mind, Body and Nutrition</i>. London: St. Martins: Griffin, 2008.</u>	
<u>Essential</u>	<u>Taylor, J. & Estanol, E. <i>Dance psychology for artistic and performance excellence</i>. Champaign, IL: Human Kinetics, 2015</u>	
<u>Essential</u>	<u>Butterworth, J. & Wildschut, L. <i>Contemporary Choreography: A Critical Reader</i>. New York: Routledge, 2009.</u>	

<u>Further</u>	<u>Glass, B.S. <i>African American Dance: An Illustrated History</i>. Jefferson, N.C: McFarland, 2007.</u>	
<u>Further</u>	<u>Handtke, O. <i>Modern Jazz Dance</i>. Englewood Cliffs, NJ: Prentice Hall, 1983.</u>	
<u>Further</u>	<u>Morris, G. <i>Frederick Ashton Ballets, Style, Performance, Choreography</i>. Hampshire, Dance Books, 2012.</u>	
<u>Further</u>	<u>Thorpe, Edward. <i>Black Dance</i>. Woodstock, N.Y: Overlook Press, 1990.</u>	
<u>Further</u>	<u>Baechle, T. R. & Earle, R. <i>Essentials of Strength Training and Conditioning</i>. London: Haman Kinetics, 2008.</u>	
<u>Further</u>	<u>Laban, R. & Ullmann, L. <i>The Mastery of Movement</i>. Dance Books: London, 2011.</u>	
<u>Further</u>	<u>Spier, S. <i>William Forsythe and the Practice of Choreography: It Starts from Any Point</i>. Routledge, 2011.</u>	
<u>Further</u>	<u>Minton, S. <i>Choreography: A Basic Approach Using Improvisation</i>. London: Human Kinetics Publishers, 1997.</u>	

Module Code	ADPA4000
Title	Core Technique 1
Date	18/12/2019
Level	4
Credits	20
Pre-Requisites	nil

AIM(S)

- ~~To develop students' technical skills and physical approaches through contemporary dance and ballet techniques~~
- ~~To integrate awareness and physical skill through dance techniques including contemporary (release-based) and contemporary ballet~~

LEARNING OUTCOMES

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

- ~~Repeat and embody complex sequences of selected contemporary techniques and ballet styles~~
- ~~Demonstrate physical skill and awareness of dance techniques in contemporary (release-based) and contemporary ballet~~
- ~~Evaluate the techniques studied to support physical understanding and own embodiment and awareness~~

INDICATIVE CONTENT

- ~~This module introduces the body in action; students will build awareness of a range of approaches to and within both ballet and contemporary techniques. The focus will be upon the thinking, moving body and upon understanding the body in space through action. Techniques such as the use of breath, transfer of weight, exploration of dynamic qualities, and space to support movement content will be to the fore.~~
- ~~The ballet technique element of this module will support the student's development in their basic technical functions and understanding of core elements of technique. This will be focused on technical application: understanding of vocabulary, correct posture and alignment, correct weight placement/balance, transfer of weight, and use of turn-out, as well as supporting their developing physical application such as strength, stamina, appropriate use of muscles and intensity, and spatial awareness. This element will also support students to develop musicality and musical interpretation, coordination, phrasing, integrated use of the body and flow of movement.~~
- ~~Students will benefit from increased health and wellbeing and expand on creative expression through building individual skills within both techniques.~~
- ~~Students will explore the skills needed to build and extend technical practice and will be encouraged to challenge their ability to perform class work that combines technical, expressive and interpretative skills, giving students a good foundation in dance technique that will prepare them for the demands of Level 5.~~

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
<u>Scheduled learning</u>	<u>72</u>	<u>36%</u>
<u>Independent learning</u>	<u>128</u>	<u>74%</u>
<u>Placement learning</u>		
<u>TOTAL</u>	<u>200</u>	<u>100%</u>

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

<u>Mode-of-assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Contemporary Technique Class</u>	<u>4 per person</u>	<u>35%</u>

Assessment Component 2

(Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

<u>Mode-of-assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Ballet Technique Class</u>	<u>4 minutes per person</u>	<u>35%</u>

Assessment Component 3

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

<u>Mode-of-assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>-Essay</u>	<u>1500 words</u>	<u>30%</u>

Assessment Summary

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

INDICATIVE READING LIST

Essential Reading: It is expected that the majority will contain no more than 7 items; however there will be instances where no more than 2 items is appropriate. The absolute maximum number of items to be included as essential on a reading list is up to 15 items.

Further Reading: The absolute maximum number of items to be included as further reading on a reading list is up to 25 items, plus digitised chapters / articles as appropriate and within Copyright Licensing Agency (CLA) guidelines.

Module Code	ADPA4000	
Module Title	Core Technique 1	
Classification	Reading List entry	Electronic*
Essential	Cunningham, M. & Vaughan, D. & Harris, M. <i>Merce Cunningham: Fifty Years</i> . London: Aperture, 1997.	☐
Essential	Hannah, T. (1988) <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i> . Cambridge: Da Capo Press.	☐
Essential	Horosko, M. <i>The Evolution of Her Dance Theory and Training</i> . Florida: University Press, 2002	☐
Further	Legg, J. <i>Introduction to Modern Dance Techniques</i> . New York: Dance Horizons, 2012.	☐
Further	Lewis, D. & Farlow, L. <i>The illustrated dance technique of Jose Limon</i> . Harper & Row, 1984	☐
Further	Love, P. <i>Modern Dance Terminology</i> . New York: Dance Horizons, 2011.	☐
Further	http://www.ismeta.org/home.html	☒
Further	http://limon.org/	☒
Further	http://marthagraham.org/	☒
Further	http://www.mercecunningham.org/	☒

Module Code	HPDA4005
Title	Introduction to Choreography
Date	26/04/2018
Level	4
Credits	20
Pre-Requisites	Nil

AIM(S)

- ~~— To enable students to explore a variety of choreographic approaches and devices.~~
- ~~— To assist students to develop creative solutions which support their developing practice.~~

LEARNING OUTCOMES

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

- ~~— Identify and apply a selection of choreographic devices and methods needed to support creative practice.~~
- ~~— Explore and utilise a variety of choreographic devices.~~
- ~~— Demonstrate a basic ability to make appropriate creative choices in the development of their work.~~
- ~~— Apply appropriate processes in the creation of choreographic work.~~

INDICATIVE CONTENT

- ~~— Students will be introduced to choreography through a number of creative workshops, working with a variety of different stimuli to foster creative responses in both group and individual tasks; students may explore current political affairs or historical events and may investigate the work of national and international artists such as Anthony Gormley or Pablo Picasso to find inspiration for choreographic work.~~
- ~~— This module is designed to develop clear understanding of the choreographic process and its approaches alongside the role of improvisational techniques. Students will be encouraged to discuss and explain a variety of choreographic approaches using presentational skills and utilise this to inform their creative work.~~
- ~~— Emphasis may be placed on the practical application of specific choreographic devices, for example, the use of repetition within movement and the effect of complementary and contrasting movement to add depth to movement content. Work may also be informed by specific reference to Rudolf Laban's movement analysis, looking particularly at time, weight, space and flow. Students will also be encouraged to explore movement potential through a range of structured improvisation tasks.~~

- The module will encourage students to explore individual and group responses within an array of creative possibilities, using a variety of different stimuli to build individual and group approaches through experimentation and development. If appropriate, this will culminate in the students' choreography of a short piece of original work that draws upon choreographic devices encountered in the workshops.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
Scheduled learning	72	36%
Independent learning	128	64%
Placement learning		
<u>TOTAL</u>	<u>200</u>	<u>100%</u>

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Choreographic Work</u>	<u>5 minutes per person</u>	<u>50%</u>

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Process Workbook</u>	<u>2000 words</u>	<u>50%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written exam</u>	
<u>Coursework</u>	50%
<u>Practical</u>	50%
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

Essential Reading: It is expected that the majority will contain no more than 7 items; however there will be instances where no more than 2 items is appropriate. The absolute maximum number of items to be included as essential on a reading list is up to 15 items.

Further Reading: The absolute maximum number of items to be included as further reading on a reading list is up to 25 items, plus digitised chapters / articles as appropriate and within Copyright Licensing Agency (CLA) guidelines.

Module Code		
Module Title		
Classification	Reading List entry	Electronic*
Essential	Butterworth, J. & Wildschut, L. (2009) <i>Contemporary Choreography: A Critical Reader</i> . New York: Routledge.	☒
Essential	Davies, E. (2001) <i>Beyond Dance: Laban's Legacy of Movement Analysis</i> . New York: Routledge.	☒
Essential	Laban, R. & Ullmann, L. (2011) <i>The Mastery of Movement</i> . London: Dance Books.	☐
Essential	Burrows, J. <i>A Choreographer's Handbook</i> . Routledge, 2010.	☐
Further	Blom, L. A. & Chaplin, L. (1992) <i>The Intimate Act of Choreography</i> . London: Dance Books.	☐
Further	Spier, S. (2011) <i>William Forsythe and the Practice of Choreography: It Starts from Any Point</i> . Routledge.	☐
Further	Jordan, S. (1992) <i>Striding Out</i> . London: Dance Books.	☐
Further	Minton, S. (1997) <i>Choreography: A Basic Approach Using Improvisation</i> . London: Human Kinetics Publishers.	☐

MODULE CODE: ~~HPDA5001~~
TITLE: ~~Dance Technique in Performance~~
DATED: ~~26/04/2018~~

LEVEL: ~~5~~
CREDITS: ~~20~~

JACS CODE: ~~W500~~

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AIM(S)

- ~~● To refine students' technical and performance skills in a contemporary style.~~
- ~~● To provide opportunities for students to apply their technique in a selected performance setting.~~

LEARNING OUTCOMES

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

- ~~● apply key aspects of training that underpin selected technique at the appropriate level;~~
- ~~● create performance material that enables critical exploration of technique; evidencing technical and anatomical expression;~~
- ~~● display appropriately demanding manifestations of dance technique(s);~~
- ~~● critically evaluate physical and creative skill levels and place within a contextual framework.~~

INDICATIVE CONTENT

- ~~● The module's central focus is on the refinement and extension of dance technique through its practical exploration in selected performance contexts—e.g. on a traditional theatre stage or site specific area. In workshop sessions and in their directed study students will be encouraged to adopt an active and consistent approach to fundamental aspects of technique development such as balance, strength and stamina. Students will analyse movement with a biomechanical emphasis that allows them to critically analyse the mechanics of movement within a contextualised framework, encouraging students to take risks with their performance technique. Class sessions will seek to build on these on-going training requirements through exploration of interpretative skills such as, for example, musicality and style. In this way students will enhance both their technique development and resulting individual performance(s).~~
- ~~● Through negotiation with the tutor(s) students will select an appropriately challenging specific technique for specialist exploration. For example, students may explore the style and technique of Martha Graham, looking particularly at contraction, spiral and hyper-extension through the body. Through study and rehearsal, the chosen dance technique will be developed, refined and, finally, applied within performance projects in a selected performance space set to challenge students' performance skills. To this end each student will develop movement material through which stylistic features of the technique will be displayed and enhanced. It is anticipated that, depending on the range of selected techniques, students' work will be presented in a variety of possible~~

performance settings, from informal studio 'sharing' to site-specific locations or conventional theatre venues.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance Piece	8 minutes per person	75%

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Assessment Component 2

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Viva Voce	8 minutes	25%

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Assessment Summary

Activity type	Percentage
Written-exam	
Coursework	25%
Practical	75%
TOTAL	100%

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READING LIST

Module Code	HPDA5004	
Module Title	Dance Technique in Performance	
Classification	Reading List entry	Electronic*
Essential	Frankli, E. <i>Conditioning for Dance: Training for Peak Performance in All Dance Forms</i> . London: Human Kinetics Publishers, 2003.	☐
Essential	Hunter, V. <i>Moving Sites: Investigating Site-Specific Dance Performance</i> . Routledge, 2015	
Essential	Laws, K. & Sugano, A. <i>Physics and the Art of Dance: Understanding Movement</i> . Oxford: OUP, 2008	☐

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~~Essential~~	~~McFee, G. <i>Understanding Dance</i>. London: Routledge, 1992.~~	~~~~
~~Essential~~	~~Payton, C. (ed.) & Bartlett, R. (ed.) <i>Biomechanical Evaluation of Movement in Sport and Exercises Guide (Bases Sport and Exercise Science)</i> London: Routledge, 2007.~~	~~~~
~~Further~~	~~Article 19~~	~~~~
~~Further~~	~~<i>Dancing Times</i>~~	~~~~
~~Further~~	~~www.davidzambrano.org~~	~~~~
~~Further~~	~~www.londondance.com~~	~~~~
~~Further~~	~~www.skinnerrelease.com~~	~~~~

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MODULE CODE: HPDA5002
TITLE: Dance and Psychological Wellbeing
DATED: 26/04/2018
LEVEL: 5
CREDITS: 20
JACS CODE: W500

AIM(S)

- ~~To investigate the effects of personality, behaviours and attitudes on the physical and mental wellbeing of dancers, through a critical review of peer reviewed research.~~
- ~~To explore the relationship between leadership behaviours and motivational climate in the dance environment through a mini practice based study.~~

LEARNING OUTCOMES

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

- ~~conduct research into personality, behaviours and attitudes and how they impact on a dancer's physical and mental wellbeing;~~
- ~~undertake a practice based investigation to understand the relationship between leadership behaviours and motivational climate in a range of environmental, social and cultural dance contexts;~~
- ~~develop a mini study that involves practice based research, data collection, analysis and presentation of results.~~

INDICATIVE CONTENT

- ~~Central to the module's teaching strategy will be its emphasis on the exploration of contemporary debates about dance health and wellbeing.~~
- ~~Initially, through a series of lectures, students will be encouraged to critically analyse and review current developments in the field. The focus at this stage will be on analysis of peer reviewed articles and evidence based research so that students develop their understanding of methodological approaches within the topic area. Students will also be introduced to a number of therapeutic techniques such as imagery, self talk, relaxation and/or coping strategies.~~
- ~~Students will subsequently begin to explore the relationship between leadership behaviours and motivational climate within a range of environmental, social and cultural dance contexts.~~
- ~~Students will be guided through the process of documenting their findings and will develop the skills necessary to present research that is valid and reliable. Students will learn about the importance of ethical practice and how this can be applied to their research.~~

- All projects will be closely monitored by a lecturer to ensure health, safety and safeguarding of students and workshop participants. It is important to note that this module does not qualify students as dance health and wellbeing professionals/practitioners but is designed to develop informed awareness and critical reflection of the field of study.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	2000 words	40%

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Assessment Component 2

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Mini Study	3000 words or assessment equivalent	60%

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Assessment Summary

Activity type	Percentage
Written-exam	
Coursework	400%
Practical	
TOTAL	400%

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READING LIST

Module Code	HPDA5002	
Module Title	Dance and Psychological Wellbeing	
Classification	Reading List entry	Electronic*
Essential	Deci, Edward L. & Ryan, Richard M. <i>Intrinsic Motivation and Self-Determination in Human Behavior</i> . Springer Science & Business Media, 2013	✓
Essential	Laws, H., Apps, J., Bramley, I., Parker, D. <i>Fit to Dance 2: Report of the Second National Inquiry into Dancers' Health and Injury in the UK</i> . London: Dance UK, 2006.	☐
Essential	Lovatt, P. <i>Dance Psychology</i> . Lulu.com, 2018.	☐
Essential	Quin, E., Rafferty, S., Tomlinson, C. <i>Safe Dance Practice: An applied dance science perspective</i> . Champaign: Human Kinetics, 2015	✓
Essential	Vassiliki, K., Oliver, S., Lycouris, S. <i>The Oxford Handbook of Dance and Wellbeing</i> . Oxford University Press, 2017.	☐
Essential	Weinberg, Robert S. & Gould, D. <i>Foundations of sport and exercise psychology</i> . Leeds: Human Kinetics, 2003	☐
Essential	Journal of Dance Medicine and Science	✓
Further	Meyer & Meyer Verlag. <i>New Approaches to Sport and Exercise Psychology</i> . Oxford: Meyer & Meyer Sport, 2005.	☐
Further	Payne, H. <i>Essentials of Dance Movement Psychotherapy: International Perspectives on Theory, Research, and Practice</i> . Taylor & Francis, 2017	☐
Further	Roberts, Glyn C. <i>Motivation in sport and exercise</i> . Illinois: Human Kinetics, 1992.	☐
Further	www.onedanceuk.org	☐
Further	www.communitydance.org	☐
Further	www.peterlovatt.com	☐

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MODULE CODE: HPDA5003
TITLE: Repertoire in Context
DATED: 26/04/2018
LEVEL: 5
CREDITS: 20
JACS CODE: W500

AIM(S)

- ~~To explore conceptual aspects of choreography, exploring selected specific works which define and shape twentieth century and contemporary dance.~~
- ~~To develop students' skills and techniques to perform specific works.~~

LEARNING OUTCOMES

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

- ~~critically analyse theoretical and methodological perspectives of selected dance practitioners/companies through the exploration and embodiment of their work;~~
- ~~demonstrate at an appropriate level technical and performance skills in the presentation of a piece(s) of repertoire;~~
- ~~critically evaluate key theories and philosophies associated with the analysis of selected dance works.~~

INDICATIVE CONTENT

- ~~The module will explore theoretical and analytical approaches to a wide range of dance forms spanning the twentieth century and beyond. Students will examine the relationships between dance, culture, society, politics, gender and anthropology by closely analysing choreographers, companies, performers and style.~~
- ~~Through practical workshops, lecture demonstrations and seminar discussions students will enhance their skills in choreographic studies. Emphasis will thus be placed upon refining students' abilities to observe, analyse, record, create and perform movement through theoretical and practical work. Through such work students will evaluate their own practice. Field visits, through workshops run by professional companies, will form part of the module and will enable professionals to teach some of their repertoire.~~
- ~~Study of professional repertoire will support and enhance students' developing technique and choreography work, as well as their theoretical understanding. For example, students will demonstrate the intentions of a given choreographer in style and techniques, making comparisons and drawing conclusions. Such approaches will enable students to engage in analysis of, and reflection upon, their own practice so that they develop not only knowledge and understanding, but also the technical and interpretative skills required to perform repertoire.~~

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

☐ Written-exam ☐ Coursework ☒ Practical

Mode-of-assessment	Volume	Weighting
Performance Piece	7 minutes per person	70%

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Assessment Component 2

☐ Written-exam ☒ Coursework ☐ Practical

Mode-of-assessment	Volume	Weighting
Essay	1500 words	30%

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Assessment Summary

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

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READING LIST

Module Code	HPDA5003	
Module Title	Repertoire in Context	
Classification	Reading List entry	Electronic*
Essential	Allegue, L., Jones, S., Kershaw, B., & Piccini, A. (eds). <i>Practice as Research in Performance and Screen</i> . Basingstoke: Palgrave Macmillan, 2009.	☐
Essential	Barrett, E., & Bolt, B. (eds). <i>Practice as Research: Approaches to Creative Arts Enquiry</i> . London: I.B.Tauris, 2007.	☐
Essential	Copeland, R. <i>The Modernizing of Modern Dance</i> . Boston: Routledge, 2004.	☐
Essential	Hogue, A & Oshima, A. <i>Introduction to Academic Writing</i> . Harlow: Pearson, 2007.	☐

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~~Essential~~	~~Novack, C. J. <i>Sharing the Dance: Contact Improvisation and American Culture</i>. Madison: University of Wisconsin Press, 1990.~~	~~~~
~~Further~~	~~Bremser, S. <i>Fifty Contemporary Choreographers</i>. London: Routledge, 1999.~~	~~~~
~~Further~~	~~Burt, R. <i>Judson Dance Theatre: Performance Traces</i>. New York: Routledge, 2006.~~	~~~~
~~Further~~	~~Cepeland, R. & Cohen, M. <i>What is Dance?</i> Oxford: OUP, 1983.~~	~~~~
~~Further~~	~~Kirstein, L. <i>Four Centuries of Ballet</i>. New York: Dover Publications, 1984.~~	~~~~
~~Further~~	~~Leigh Foster, S. <i>Reading Dancing: Bodies and Subjects in Contemporary American Dance</i>. Los Angeles: University of California Press, 1986.~~	~~~~
~~Further~~	~~Thomas, H. <i>The Body, Dance and Cultural Theory</i>. Basingstoke: Palgrave, 2003.~~	~~~~
~~Further~~	~~<i>Dance Now</i>~~	~~~~
~~Further~~	~~<i>Dance Research Journal</i>~~	~~~~
~~Further~~	~~<i>Dancing Times</i>~~	~~~~
~~Further~~	~~www.dancebooks.co.uk~~	~~~~
~~Further~~	~~www.dancemagazine.com~~	~~~~
~~Further~~	~~www.guardian.co.uk/stage/dance~~	~~~~

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MODULE CODE: HPDA5004
TITLE: Inclusive Dance Practice
DATED: 26/04/2018

LEVEL: 5
CREDITS: 20

JACS CODE: W500

AIM(S)

- ~~To investigate and critically review current developments within inclusive dance practice through a review of published journal articles.~~
- ~~To support and assist students to develop a critically informed guidance programme for a specific individual or community group that is underpinned by research.~~

LEARNING OUTCOMES

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

- ~~critically investigate central issues within inclusive dance practice debates;~~
- ~~design a practice-based guidance programme that investigates the effects of dance on a specific individual or community group;~~
- ~~develop an informed understanding of the importance of ethical practice, health and safety and safeguarding procedures;~~
- ~~critically evaluate the effects of the practice-based guidance programme.~~

INDICATIVE CONTENT

- ~~Central to the module's teaching strategy will be its emphasis on the exploration of contemporary debates about inclusive dance practice and application of relevant findings in student-developed projects.~~
- ~~Initially, through a series of lectures, students will be encouraged to critically analyse and review current developments in the field. The focus at this stage will be on analysis of peer-reviewed articles and evidence-based research so that students develop their understanding of approaches within the topic area. They will research developments and current practice in appropriate depth and will be encouraged to apply skills of critical analysis, contrasting and reviewing to arrive at informed conclusions.~~
- ~~Students' exploration will be facilitated through practical application of their studies. For example, students will gain the skills needed to develop practice-based guidance programmes for a specific individuals and/or community groups. Students will learn about the importance of ethical practice, health and safety and safeguarding procedures and how this can be applied to their projects.~~
- ~~A core aspect of the module will be students' opportunity to undertake an assessment project that appraises the health and wellbeing of a chosen individual or~~

community group. Students will be expected to draw upon lecture material, applied practice-based sessions and relevant research sources to design a guidance programme that is fit for purpose.

- All projects will be closely monitored by a lecturer to ensure health, safety and safeguarding of students and workshop participants. It is important to note that this module does not qualify students as inclusive dance practice professionals/practitioners but is designed to develop informed awareness and critical reflection of the field of study.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Research Project	5000 words or assessment equivalent	100%

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Assessment Summary

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

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READING LIST

Module Code	HPDA5004	
Module Title	Inclusive Dance Practice	
Classification	Reading List entry	Electronic*
Essential	Amans, D. <i>Age and Dancing: Older People and Community Dance Practice</i> . London: Palgrave Macmillan, 2012.	☐
Essential	Blandine, C. G. <i>Anatomy of Movement</i> . Pennsylvania: Eastland Press, 2008.	☐
Essential	McArdle, W. D., Katch, F. L. & Katch, V. L. <i>Exercise Physiology: Energy, Nutrition and Human Performance</i> . Philadelphia: Lippincott, Williams & Wilkins, 2007.	☐
Essential	Thomas, J., Nelson, J., et al. <i>Research Methods in Physical Activity</i> . USA: Human Kinetics, 2008.	☒

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~~Essential~~	~~Quin, E., Rafferty, S., Tomlinson, C. <i>Safe Dance Practice: An applied dance science perspective</i>. Champaign: Human Kinetics, 2015~~	~~✓~~
~~Essential~~	~~<i>Journal of Dance Medicine and Science</i>~~	~~☐~~
~~Further~~	~~Baechele, T. R. & Earle, R. <i>Essentials of Strengths Training and Conditioning</i>. USA: Human Kinetics, 2008.~~	~~☐~~
~~Further~~	~~Biddle, S. <i>Foundations of Health-Related Exercise</i>. Leeds: Ling, 1987.~~	~~☐~~
~~Further~~	~~Blakey, P. <i>Stretching Without Pain</i>. Stafford: Bibliotek Books, 1994.~~	~~☐~~
~~Further~~	~~Lovatt, P. <i>Dance Psychology</i>. Lulu.com, 2018.~~	~~☐~~
~~Further~~	~~Martin, Jeffrey J. <i>Physical Activity, Weight and Fitness</i>. Oxford University Press, 2017.~~	~~✓~~
~~Further~~	~~www.iadms.org.uk~~	~~☐~~
~~Further~~	~~www.bapam.org.uk~~	~~☐~~
~~Further~~	~~www.communitydance.org.uk~~	~~☐~~
~~Further~~	~~www.onedanceuk.org.uk~~	~~☐~~
~~Further~~	~~www.danceforparkinsonsuk.org~~	~~☐~~
~~Further~~	~~www.danceanddementia.co.uk~~	~~☐~~

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MODULE CODE: HPDA5005
TITLE: Choreography and Creative Practice
DATED: 26/04/2018
LEVEL: 5
CREDITS: 20
JACS CODE: W500

AIM(S)

- ~~To assist students to pursue an individual approach to develop their choreographic practice.~~

LEARNING OUTCOMES

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

- ~~critically explore creative approaches of key choreographers and utilise their approach.~~
- ~~devise work that integrates appropriate choreographic methods, styles and complexities.~~
- ~~critically evaluate the developing artistry of their choreographic practice.~~
- ~~demonstrate critical awareness of the relationship between their practice and that of key practitioners.~~

INDICATIVE CONTENT

- ~~The module will foster students' independent approaches to practical work, extending their choreographic knowledge and applying it in the development of their own creative responses, paying particular attention to the connection between the performer and the audience. At the core of this module will be the students' workshop exploration of key choreographers whose work shapes, challenges and enriches the art and practice of choreography. Students will research choreographers' work and take inspiration from their choreographic approaches.~~
- ~~Students will take part in workshop sessions that highlight creative processes carried out by some of the world's most renowned choreographers. Students may investigate the journey of choreographic pathways explored by Merce Cunningham, looking particularly at his chance procedure method or the methods adopted by Pina Bausch, experimenting with the use of repetition to develop creative responses. Students will practically explore creative methods to aid their individual development as choreographers. These methods may include improvisation as a key tool for the development of choreography.~~
- ~~Students will investigate such work and draw upon it to develop choreographic approaches appropriate to their individual aspirations. It is anticipated that students will encounter a variety of such approaches, thereby gaining knowledge and understanding that will assist them in developing their own creative voice through~~

experimentation. Workshop sessions will explore choreographic ideas, methods and approaches used by a variety of international and national choreographers and dance artists, testing them through tutor-led creative tasks. Students will be encouraged to develop personal responses to stimuli and will be supported through creative processes.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Choreographic Work	5 minutes per person	50%

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Assessment Component 2

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Process Workbook	2500 words	50%

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Assessment Summary

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

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READING LIST

Module Code	HPDA5005	
Module Title	Choreography and Creative Practice	
Classification	Reading List entry	Electronic*
Essential	Bremser, Martha. <i>Fifty Contemporary Choreographers</i> . London: Routledge, 1999.	☒
Essential	Burrows, J. A. <i>Choreographer's Handbook</i> . Routledge, 2010.	☐
Essential	Morgenroth, J. <i>Speaking of Dance: Twelve Contemporary Choreographers on their Craft</i> . New York: Routledge, 2004.	☐

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~~Further~~	~~Blom, L. A. & Chaplin, L. <i>The Moment of Movement</i>. London: Dance Books, 1979.~~	~~~~
~~Further~~	~~Celant, G. & Vaughan, D. <i>Merce Cunningham</i>. Milan: Charta, 2009.~~	~~~~
~~Further~~	~~Macauley, A. (ed.). <i>Matthew Bourne and His Adventures in Motion Pictures</i>. London: Faber, 2000.~~	~~~~
~~Further~~	~~Nagrin, D. <i>Dance and the Specific Image: Improvisation</i>. Pennsylvania: University of Pittsburgh Press, 1994.~~	~~~~
~~Further~~	~~Smith-Autard, J. M. <i>Dance Composition: A Practical Guide to Creative Success in Dance Making (Performance Books)</i>. London: Methuen, 2010.~~	~~~~

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MODULE CODE: ~~HPDA5006~~
TITLE: ~~Leadership in the Performing Arts~~
DATED: ~~26/04/2018~~

LEVEL: ~~5~~
CREDITS: ~~20~~

JACS CODE: ~~W500~~

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AIM(S)

- ~~● To investigate and assess the impact of the arts in diverse community and educational settings.~~
- ~~● To equip students with a variety of techniques and strategies to deliver effective arts programmes within the community and education.~~

LEARNING OUTCOMES

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

- ~~● evaluate a range of techniques and strategies currently used by an arts leader in community and educational settings;~~
- ~~● critically assess the impact of the arts in diverse community and educational settings;~~
- ~~● develop, plan and deliver arts workshops and/or programmes that utilise selected techniques and strategies;~~
- ~~● demonstrate sound knowledge and understanding of the importance of diversity and inclusion in the delivery of dance workshops and/or programmes.~~

INDICATIVE CONTENT

- ~~● This module will investigate the leadership skills needed to deliver effective and safe arts workshops in a variety of settings. These may include dance in education, community dance, dance through the medium of Welsh and dance for health and wellbeing. This module is designed to develop employability skills through experiencing the possibilities, responsibilities and challenges of an arts leader.~~
- ~~● The module will commence with a series of lectures and workshops that will introduce students to potential strategies and techniques used in the delivery of the arts in a range of settings. Consideration will be given to the purposes, implications and impact of such approaches to art/performance-based subjects, as well as considering the impact the strategies or techniques may have on diverse community and/or educational groups. Emphasis will be placed upon inclusion and diversity issues as well as safe practice so that students gain insight into the importance of such matters within community arts settings.~~
- ~~● It is anticipated that students will work alongside a local community arts organisation or school. Students will explore a range of techniques and strategies currently used in this setting, drawing upon them to develop appropriate workshop or programme materials that can be used when developing and planning workshops. Students will~~

assess the effectiveness of each strategy or technique, critically analysing its impact on the community and/or educational group.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

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ASSESSMENT

Assessment Component 1

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	2500 words	50%

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Assessment Component 2

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Delivery of Workshop Activity	30 minutes	30%

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Assessment Component 3

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Teaching Materials	4000 words	20%

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Assessment Summary

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

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READING LIST

Module Code	HPDA5006	
Module Title	Leadership in the Performing Arts	
Classification	Reading List entry	Electronic*
Essential	~~Amans, D. <i>An Introduction to Community Dance Practice</i>. London: Palgrave Macmillan, 2008~~	~~~~
Essential	~~Amans, D. <i>Age and Dancing: Older People and Community Dance Practice</i>. London: Palgrave Macmillan, 2012.~~	~~~~
Essential	~~Gough, M. <i>Knowing Dance: A Guide to Creative Teaching</i>. London: Dance Books, 1999.~~	~~~~
Further	~~Callaway, G. & Kear, M. <i>Improving Teaching and Learning in the Arts</i>. Routledge, 2005~~	
Further	~~Kuppers, P. <i>Disability, Culture and Community Performance</i>. London: Palgrave Macmillan, 2013.~~	~~~~
Further	~~Sinclair, C., Jeanneret, N., O'Toole, J. <i>Education in the Arts</i>. Oxford University Press, 2012~~	~~~~
Further	~~www.communitydance.org.uk~~	~~~~
Further	~~www.artiscommunity.org.uk~~	~~~~
Further	~~www.acgc.co.uk~~	~~~~
Further	~~Animated — The Community Dance Magazine~~	~~~~

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Module Code	ADPA5013
Title	Inclusive Practice
Date	13/08/2020
Level	5
Credits	20
Pre-Requisites	n/a

AIM(S)

- To provoke meaningful engagement with inclusivity, equality, equity and diversity in dance/applied drama in the rehearsal room/ performance space and/or community settings

LEARNING OUTCOMES

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

- Demonstrate comprehensive knowledge and critical understanding of current debates and practice surrounding inclusion, diversity and equity within their chosen field within performing arts.
- Synthesise knowledge to design an explicitly inclusive dance or drama project within a community or participatory arts setting.
- Critically evaluate the effectiveness of a practice-based project within the chosen community/ participatory setting.

INDICATIVE CONTENT

- The module will allow students to interrogate of the concepts of inclusivity, accessibility, diversity, equality and equity within the performing arts and explore the work of predominantly inclusive dance and theatre organisations and networks: e.g. People Dancing, Dance for Parkinson's, Hijinx Theatre, Graeae Theatre, Mind the Gap Theatre, CandoCo, Disability Arts Wales, International Inclusive Arts Network, UCAN Productions, and Taking Flight Theatre.
- Central to the module's teaching strategy will be its emphasis on the exploration of contemporary debates about inclusive performing arts practice and application of relevant findings in student-developed projects.
- Initially, through a series of lectures and practical workshops, students will be encouraged to critically analyse and review current developments in the field. The focus at this stage

will be on analysis of peer-reviewed articles, current professional practice and evidence-based research so that students develop their understanding of approaches within the topic area. They will research developments and current practice in appropriate depth and will be encouraged to apply skills of critical analysis, contrasting and reviewing to arrive at informed conclusions.

- Students' exploration will be facilitated through practical application of their studies. For example, students will gain the skills needed to develop applied practice-based projects for specific individuals and/or community groups. Students will learn about the importance of ethical practice, health and safety and safeguarding procedures and how this can be applied to their projects as well as inclusive approaches to collaboration and co-intentionality.
- A core aspect of the module will be students' opportunity to undertake an assessment project that is designed to be explicitly inclusive and efficacious within a participatory and/or community setting. Students will be expected to draw upon lecture material, applied practice-based sessions and relevant research sources to design a participatory project that is fit for purpose.
- All projects will be closely monitored by a lecturer, to ensure health, safety and safeguarding of students and participants.
- It is important to note that this module does not qualify students as inclusive practice professionals/practitioners but is designed to develop informed awareness and critical reflection of the field of study.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
<u>Scheduled learning</u>	<u>72</u>	<u>36%</u>
<u>Independent learning</u>	<u>128</u>	<u>64%</u>
<u>Placement learning</u>		
<u>TOTAL</u>	<u>200</u>	<u>100%</u>

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ASSESSMENT

Assessment Component 1

(Tick one)

☐ **Written exam** ☐ **Coursework** ☐ **Practical X**

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Presentation</u>	<u>Min.12 minutes</u>	<u>60%</u>

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework X ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Coursework</u>	<u>2000 words</u>	<u>40%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written exam</u>	
<u>Coursework</u>	<u>40</u>
<u>Practical</u>	<u>60</u>
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

- **Essential Reading:** It is expected that the majority will contain no more than 7 items; however there will be instances where no more than 2 items is appropriate. The absolute maximum number of items to be included as essential on a reading list is up to 15 items.
- **Further Reading:** The absolute maximum number of items to be included as further reading on a reading list is up to 25 items, plus digitised chapters / articles as appropriate and within Copyright Licensing Agency (CLA) guidelines.

<u>Module Code</u>	<u>ADPA5013</u>		
<u>Module Title</u>	<u>Inclusive Practice</u>		
<u>Classification</u>	<u>Reading List entry</u>	<u>Electronic*</u>	
<u>Essential</u>	<u>Amans, D. (2008) <i>An Introduction to Community Dance Practice</i>. London: Palgrave Macmillan.</u>	☐	
<u>Essential</u>	<u>Prentiki, T. & Preston, S. (Eds). (2009) <i>The Applied Theatre Reader</i>. London: Routledge.</u>	☒	
<u>Essential</u>	<u>Kuppers, P. (2013) <i>Disability Culture and Community Performance: Find a Strange and Twisted Shape</i> Basingstoke: Palgrave Macmillan</u>	☐	
<u>Further</u>	<u>Kuppers, P. (2019) <i>Community Performance: An Introduction</i>. London: Routledge</u>	☒	

Further	Kramer, A. & Freedman Fask, J. (2016) <i>Creative Collaborations through Inclusive Theatre and Common Learning: Students in Transition</i>. London: Palgrave Macmillan	☒
Further	The Applied Theatre Researcher (Journal)	☒
Further	Research in Drama Education (RiDE) (Journal)	☒
Further	Lovatt, P. (2018) <i>Dance psychology: the science of dance and dancers</i>. Dr Dance Presents: Norfolk.	☐
Further	https://ian.online	
Further	www.danceanddementia.co.uk	☒
Further	http://www.independentdance.co.uk/programmepage/exchanges/crossing-borders/crossing-borders-talks-media-archive/	☒
Further	www.iadms.org.uk	☒
Further	www.bapam.org.uk	☒
Further	www.communitydance.org.uk	☒
Further	www.danceforparkinsonsuk.org	☒
Further	www.onedanceuk.org.uk	☒

Module Code	ADPA5000
Title	Core Technique 2
Date	01/01/2020
Level	5
Credits	20
Pre-Requisites	

AIM(S)

- To increase students' knowledge and understanding of a range of methods and approaches to dance training through practical investigation and execution of contemporary (released based) dance and a contemporary approach to ballet
- Broaden range of vocabulary, physical skills and their application in technique classes
- To develop the student's technical dance skills to a high level

LEARNING OUTCOMES

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

- demonstrate an evolving embodiment and skill level within both ballet and contemporary techniques, at the appropriate level
- Demonstrate an integrated awareness in their approach and physical skills within contemporary dance technique and a contemporary approach to ballet
- critically evaluate their developing physical skill and knowledge across their dance technique development

INDICATIVE CONTENT

- This module builds on the skills and knowledge acquired at level four in Core Techniques 1, in both contemporary technique and ballet.
- Students will also be introduced to improvisation and contact improvisation practices and will develop applicable physical knowledge of floor work. The focus will be upon the development of the thinking, moving body and understanding and embodying somatic principles into their developing contemporary practice. Students may also be required to execute increasingly complex patterns and phrases of material.
- The module will also develop ballet technique by expanding on from the core technical functions learned at level four. Focus will be placed on solidifying technical application as well as developing an integrated awareness between ballet and contemporary techniques: increasing understanding of vocabulary, and maintaining consistent correct posture and alignment, weight placement/balance and use of turn-out throughout ballet class, as well as supporting an enhancement of physical application in strength, stamina, appropriate use of muscles and intensity. An emphasis will be placed on increasing the range of knowledge and understanding of music and musical interpretation of the ballet class.
- Students will benefit from increasing their health and wellbeing through the technique class and will be given opportunities to investigate the importance of this in their developing artistry.

~~Students will explore the skills needed to build and extend their technical practice and will be encouraged to challenge their ability to perform class work that enhances their expressive and interpretative skills in the range of techniques. This will prepare students for the technical skills required at level 6.~~

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
<u>Scheduled learning</u>	<u>72</u>	<u>36%</u>
<u>Independent learning</u>	<u>128</u>	<u>64%</u>
<u>Placement learning</u>		
<u>TOTAL</u>	<u>200</u>	<u>100%</u>

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Practical – Assessment class</u> <u>(Contemporary)</u>	<u>4 minutes</u>	<u>35%</u>

Assessment Component 2

(Tick one)

☐ Written-exam ☐ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Practical – Assessment class</u> <u>(Ballet)</u>	<u>4 minutes</u>	<u>35%</u>

Assessment Component 3

☐ Written-exam ☒ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Process workbook</u>	<u>1500 words</u>	<u>30%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written exam</u>	
<u>Coursework</u>	<u>30%</u>
<u>Practical</u>	<u>70%</u>
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

Essential Reading: It is expected that the majority will contain no more than 7 items; however there will be instances where no more than 2 items is appropriate. The absolute maximum number of items to be included as essential on a reading list is up to 15 items.

Further Reading: The absolute maximum number of items to be included as further reading on a reading list is up to 25 items, plus digitised chapters / articles as appropriate and within Copyright Licensing Agency (CLA) guidelines.

<u>Module Code</u>	<u>ADPA5000</u>	
<u>Module Title</u>	<u>Core Techniques 2</u>	
<u>Classification</u>	<u>Reading List entry</u>	<u>Electronic*</u>
<u>Essential</u>	<u>Pallant, C. (2006). <i>Contact improvisation</i>. Jefferson, North Carolina: McFarland & Company.</u>	☐
<u>Essential</u>	<u>Cunningham, M. & Vaughan, D. & Harris, M. <i>Merce Cunningham: Fifty Years</i>. London: Aperture, 1997.</u>	☐
<u>Essential</u>	<u>Butterworth, J. and Wildschut, L. (2010). <i>Contemporary choreography</i>. London: Routledge.</u>	☒
<u>Essential</u>	<u>Romita, A. & Romita, N. (2019) <i>Functional awareness & yoga: an anatomical guide to the body in reflective practice</i>. New York, NY: Oxford University Press.</u>	☒
<u>Further</u>	<u>Hannah, T. (2004.) <i>Somatics: Reawakening the Mind's Control of Movement, Flexibility and Health</i>. Cambridge: SA: Da Capo Life Long Press.</u>	☐

Further	Novack, C. (1990). <i>Sharing the dance</i>. Madison, Wis.: Univ. of Wisconsin Press.	□
Further	https://contactquarterly.com	✕
Further	http://limon.org/	✕
Further	http://marthagraham.org/	✕
Further	http://www.mercecunningham.org	✕
Further	https://www.royalacademyofdance.org	✕

Module Code	ADPA5014
Title	Specialised Performance Practice
Date	10/08/2020
Level	5
Credits	20
Pre-Requisites	N/A

AIM(S)

- To enable students to pursue a critical and practical investigation into an agreed aspect of performance.

LEARNING OUTCOMES

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

- Investigate the agreed subject, in a way which integrates theory and practice in an appropriately specialised manner, and which draws upon knowledge and skills acquired in other areas of the programme.
- Display a range of devising/creative and/or performance skills and techniques in collaboration with peers and/or a director to an appropriate standard.
- Critically evaluate performance principles, practices, and theories through research, critical reflection and application through practice

INDICATIVE CONTENT

- Specialised Performance Practice offers students the opportunity to investigate their performance practice, within a specialised creative and performative framework.
- While a module of this nature must remain flexible in order to facilitate the students' developing practice, skill base and theoretical knowledge, it does so from within a framework that encourages students to organise and develop work of a high quality which presented so that their practical, performance and collaborative skills can be assessed.
- Students will explore ideas and approaches through lectures, independent study tasks and tutor led practical workshops.
- Consideration will be given to a range of practitioners and practices from which to draw. Students will explore the nature, structure, techniques and content through analysis of their own performances and tutor led practical workshops.
- Students will create both written and practical responses to the taught sessions and practical workshops that will culminate in an assessed performative outcome.
- Students will develop their collaborative practice to reflect this integral part of the arts industry.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
<u>Scheduled learning</u>	<u>72</u>	<u>40%</u>
<u>Independent learning</u>	<u>128</u>	<u>60%</u>
<u>Placement learning</u>		
<u>TOTAL</u>	<u>200</u>	<u>100%</u>

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Practical Project and Process Workbook</u>	<u>10-20 Practical Project and Process Workbook equivalent 1500 words</u>	<u>100%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written exam</u>	
<u>Coursework</u>	
<u>Practical</u>	<u>100%</u>
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

<u>Module Code</u>	<u>HPAC5006</u>	
<u>Module Title</u>	<u>Specialised Performance Practice</u>	
<u>Classification</u>	<u>Reading List entry</u>	<u>Electronic*</u>
<u>Essential</u>	<u>Once the practice area has been agreed, a detailed bibliography, including specific texts, articles and selected critical studies, will be developed by the students concerned, in consultation with their tutor.</u>	☐

Module Code	HPDA5005
Title	Choreography and Creative Practice
Date	26/04/2018
Level	5
Credits	20
Pre-Requisites	

AIM(S)

- ~~— To assist students to pursue an individual approach to develop their choreographic practice.~~

LEARNING OUTCOMES

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

- ~~— critically explore creative approaches of key choreographers and utilise their approach.~~
- ~~— devise work that integrates appropriate choreographic methods, styles and complexities.~~
- ~~— critically evaluate the developing artistry of their choreographic practice.~~
- ~~— demonstrate critical awareness of the relationship between their practice and that of key practitioners.~~

INDICATIVE CONTENT

- ~~— The module will foster students' independent approaches to practical work, extending their choreographic knowledge and applying it in the development of their own creative responses, paying particular attention to the connection between the performer and the audience. At the core of this module will be the students' workshop exploration of key choreographers whose work shapes, challenges and enriches the art and practice of choreography. Students will research choreographers' work and take inspiration from their choreographic approaches.~~
- ~~— Students will take part in workshop sessions that highlight creative processes carried out by some of the world's most renowned choreographers. Students may investigate the journey of choreographic pathways explored by Merce Cunningham, looking particularly at his chance procedure method or the methods adopted by Pina Bausch, experimenting with the use of repetition to develop creative responses. Students will practically explore creative methods to aid their individual development as choreographers. These methods may include improvisation as a key tool for the development of choreography.~~

Students will investigate such work and draw upon it to develop choreographic approaches appropriate to their individual aspirations. It is anticipated that students will encounter a variety of such approaches, thereby gaining knowledge and understanding that will assist them in developing their own creative voice through experimentation. Workshop sessions will explore choreographic ideas, methods and approaches used by a variety of international and national choreographers and dance artists, testing them through tutor led creative tasks. Students will be encouraged to develop personal responses to stimuli and will be supported through creative processes.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	36%
Independent learning	128	64%
Placement learning		
TOTAL	20	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Choreographic Work	5 minutes per person	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Process Workbook	2500 words	50%

Assessment Summary

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

INDICATIVE READING LIST

Essential Reading: It is expected that the majority will contain no more than 7 items; however there will be instances where no more than 2 items is appropriate. The absolute maximum number of items to be included as essential on a reading list is up to 15 items.

Further Reading: The absolute maximum number of items to be included as further reading on a reading list is up to 25 items, plus digitised chapters / articles as appropriate and within Copyright Licensing Agency (CLA) guidelines.

Module Code	HPDA5005	
Module Title	Choreography and Creative Practice	
Classification	Reading List entry	Electronic*
Essential	Bremser, M. (1999.). <i>Fifty Contemporary Choreographers</i> . Oxon: Routledge.	☒
Essential	Burrows, J. (2010) <i>A Choreographer's Handbook</i> . Oxon: Routledge.	☒
Essential	Morgenroth, J. (2004) <i>Speaking of Dance: Twelve Contemporary Choreographers on their Craft</i> . New York: Routledge.	☐
Further	Blom, L. A. & Chaplin, L. (1988) <i>The Moment of Movement: Dance Improvisation</i> . London: Dance Books.	☒
Further	Celant, G. & Vaughan, D. (2000) <i>Merce Cunningham</i> . Milan: Chart.	☐
Further	Macauley, A. (ed.). (2000) <i>Matthew Bourne and His Adventures in Motion Pictures</i> . London: Faber.	☐
Further	Nagrin, D. (1994) <i>Dance and the Specific Image: Improvisation</i> . Pennsylvania: University of Pittsburgh Press.	☒
Further	Smith-Autard, J. M. (2010.) <i>Dance Composition: A Practical Guide to Creative Success in Dance Making (Performance Books)</i> . London: Methuen.	☐

Module Code	ADPA5002
Title	Changemakers: Creativity and Value Creation
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- ~~— To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.~~

LEARNING OUTCOMES

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

- ~~— Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.~~
- ~~— Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.~~

INDICATIVE CONTENT

- ~~— Creativity in theory and practice.~~
- ~~— Value creation in theory and practice.~~
- ~~— Creative and ethical leadership: skills and challenges.~~
- ~~— Driving innovation and change, the intra and entrepreneurial individual.~~
- ~~— Critical thinking, troubleshooting and problem solving, developing novel solutions.~~
- ~~— Information gathering for inspiration, vision creation and ideation.~~
- ~~— Developing the enterprising and data-driven mindset.~~
- ~~— Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.~~
- ~~— Time management practices for an entrepreneurial mindset.~~
- ~~— Being resourceful, in the context of making do with less.~~
- ~~— Reflection and self-reflection.~~

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Online portfolio of set exercises</u>	<u>2,000 words or equivalent</u>	<u>50%</u>

Assessment Component 2

(Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

<u>Mode of assessment</u>	<u>Volume</u>	<u>Weighting</u>
<u>Assignment</u>	<u>2,000 words or equivalent</u>	<u>50%</u>

Assessment Summary

<u>Activity type</u>	<u>Percentage</u>
<u>Written-exam</u>	
<u>Coursework</u>	<u>100%</u>
<u>Practical</u>	
<u>TOTAL</u>	<u>100%</u>

INDICATIVE READING LIST

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

<u>Module Code</u>	
<u>Module Title</u>	<u>Changemakers: Creativity and Value Creation</u>

<u>Classification</u>	<u>Reading List entry</u>	<u>Electronic*</u>
<u>Essential</u>	<u>Hargreaves, J., and Page, L. (2013) <i>Reflective Practice. (Key Themes in Health and Social Care Series)</i>. Polity Press.</u>	<u>☒</u>
<u>Essential</u>	<u>Nardi, P.M. (2017) <i>Critical Thinking : Tools for Evaluating Research</i>. University of California Press</u>	<u>☒</u>
<u>Essential</u>	<u>Westerman, G., Bonnet, D. and McAfee, A., <i>Leading Digital: Turning Technology Into Business Transformation. (Audiobook)</i> Recorded Books. 2017.</u>	<u>☒</u>
<u>Further</u>	<u>Schiuma, G. (2011) <i>Managing Knowledge Assets and Business Value Creation in Organizations : Measures and Dynamics</i> Hershey, Pa.: Business Reference Service.</u>	<u>☒</u>
<u>Further</u>	<u>Rescher, N. (2014). <i>A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality (Princeton Legacy Library)</i>. Princeton: Princeton University Press.</u>	<u>☒</u>
<u>Further</u>	<u>Turner, E. (2020) <i>Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people</i>. John Wiley & Sons.</u>	<u>☒</u>

Module Code	ADPA5003
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

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

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

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
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2

(Tick one)

☐ Written-exam ☒ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

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

INDICATIVE READING LIST

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

Module Code	
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Module Title	Changemakers: Building your Personal Brand for Sustainable Employment	
Classification	Reading List entry	Electronic*
<u>Essential</u>	<u>Lock, D. (2018). <i>Project management</i>. Routledge</u>	<u></u>
<u>Essential</u>	<u>Dweck, C. (2017) <i>Mindset: Changing The Way You think To Fulfil Your Potential</i>. Robinson Publishers.</u>	<u></u>
<u>Essential</u>	<u>Griffith, B.A. (2014) <i>Working in Teams: Moving From High Potential to High Performance</i>. SAGE Publications Inc.</u>	<u></u>
<u>Essential</u>	<u>Baguley, P. (2003). <i>Teams and team working</i> (New ed.). London: Teach Yourself.</u>	<u></u>
<u>Essential</u>	<u>Gensler, H. J. (2017). <i>Ethics : A contemporary introduction</i> (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.</u>	<u></u>
<u>Essential</u>	<u>Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted</u>	<u></u>
<u>Further</u>	<u>Smale, B. and Fowlie, J. (2015) <i>How to Succeed at University an Essential Guide to Academic Skills and Personal Development</i> (2nd Ed.). Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.</u>	<u></u>
<u>Further</u>	<u>Phillips, S. (2014) <i>The complete guide to professional networking : the secrets of online and offline success</i>. London, England : Kogan Page</u>	<u></u>
<u>Further</u>	<u>Snow, S. (2018) <i>Dream Teams: Working Together Without Falling Apart</i>. Piatkus.</u>	<u></u>
<u>Further</u>	<u>Williams, B. (2020) <i>Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias</i>. Rockridge Press</u>	<u></u>
<u>Further</u>	<u>Dawson, P. and Andriopoulos, C. (2017) <i>Managing Change, Creativity and Innovation</i>. SAGE Publications Ltd.</u>	<u></u>
<u>Further</u>	<u>Clements, P., & Jones, J. (2008). <i>The diversity training handbook a practical guide to understanding & changing attitudes</i> (3rd ed.). London : Philadelphia: Kogan Page.</u>	<u></u>

Module Code	CAI-5004 / M5X02301
Title	International Independent Study Module
Date	25/06/2020
Level	5
Credits	60
Pre-Requisites	none

AIM(S)

~~— To offer students the opportunity to pursue an appropriate range of learning experiences whilst studying abroad.~~

LEARNING OUTCOMES

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

- ~~— undertake an appropriate range of courses whilst abroad on an approved student exchange;~~
- ~~— engage critically with all aspects of the chosen courses;~~
- ~~— demonstrate an appropriate understanding of the chosen agreed areas of study;~~
- ~~— independently evaluate alternative approaches to their subject area as evidenced abroad;~~
- ~~— critically assess/ report on others' work abroad with justification;~~
- ~~— evaluate and reflect critically upon their own contribution to the study abroad experience;~~
- ~~— organise their knowledge and learning through use of a range of information resources, and present their work appropriately.~~

INDICATIVE CONTENT

~~This International Independent Study module is the formal Student Learning Agreement within this Programme of Study for students wishing to Study Abroad on one of Trinity Saint David's approved exchange programmes.~~

~~Students undertaking this module will have completed the formal Study Abroad regulations as identified in the Academic Quality Handbook which include approval by Academic Schools and engagement with External Examiners.~~

~~Students undertaking this International Independent Study module will sign a Learning Agreement drawn up by the International Office in consultation with the Head of School(s) and the student through which agreed in-country programmes, courses and associated~~

assessments will fulfil the aims of the appropriate Trinity Saint David's Programme of Study. The International Office will ensure that the host institution approves the Learning Agreement.

Pre-Study Abroad Phase

A Learning Agreement will be created by the appropriate Head(s) of School(s) and the International Office to include:

- the specific details of the courses which the student agrees to attend and complete assignments for whilst studying abroad;
- details of additional compulsory practical tasks to be completed during the Study Abroad (e.g. membership of appropriate societies, clubs, teams etc.)
- details of any additional assessment tasks which could be deemed necessary to fulfil the Aims of the Programme of Study. These agreed additional assessment tasks would normally involve the negotiation of:
 - specific suitable titles for additional areas of study;
 - the intended learning outcomes of the areas of study;
 - the process by which learning outcomes are to be achieved;
 - the proposed assessment tasks, designed to provide evidence that the learning outcomes have been achieved;
 - the proposed assessment criteria linked to the learning outcomes.

In consultation with the tutor the student will negotiate:

- a programme of reading and/or research;
- arrangements for interaction with the tutor during the Study Abroad;
- date for the final submission of work.

Study Abroad Phase

The student undertaking the module is expected to take full ownership of their learning during the overseas period. During the Study Abroad phase, students will undertake all aspects of the agreed Learning Agreement. In addition, the student will maintain regular contact with relevant staff at the home institution to monitor their progress.

Post-placement phase

Students must ensure that a full record of all work, including copies of all formal assessments undertaken during the Study Abroad, is kept and brought back to the home institution following the Study Abroad. These must be re-presented to the Head of School and final marks will be agreed as per the arrangements in the Academic Quality Handbook.

ASSESSMENT

Coursework 100% (as per the Individual Learning Agreement)

~~— This will include the associated assessments for each course studied at the host institution but could include additional assessments tasks (e.g. Study Abroad Journal) as per the agreed Learning Agreement.~~

~~Full details to be agreed and signed off by Head of School on the Formal Agreement.~~

BIBLIOGRAPHY

~~Full details to be agreed and signed off by Head of School via international course outlines and approved additional assignments and activities.~~

MODULE CODE: ~~HPAC6004~~
TITLE: ~~Professional Practice~~
DATED: ~~24/04/2018~~

LEVEL: ~~6~~
CREDITS: ~~30~~

JACS CODE: ~~W400~~

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AIM(S)

- ~~• To enable students to explore the performance industry in preparation for potential entry upon graduation.~~

LEARNING OUTCOMES

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

- ~~• critically appraise their progressive strengths and weaknesses as theatre practitioners;~~
- ~~• present cumulative projects/portfolio for professional scrutiny;~~
- ~~• apply to a high degree knowledge and relevant understanding of the performance industry;~~
- ~~• apply a high level of skill in their presentation of themselves as theatre practitioners.~~

INDICATIVE CONTENT

- ~~• This module offers students the opportunity to evaluate themselves, their strengths and weaknesses and prepare themselves for the wide variety of opportunities and challenges that face the graduating student. This module is shared across a number of degrees, and seeks ultimately to ask the following questions of each graduating student:
 - ~~○ Where am I?~~
 - ~~○ Where do I want to be?~~
 - ~~○ How will I get there?~~~~
- ~~• Through tutorials at the onset of the year, individual action plans will be determined for each student. Subsequently, appropriate mentors will be assigned to each student which best match their intended goals for the year. The concentration of this module is on artefact and preparation, which could take many forms depending on the specific trajectory of each student. However, there will be some discipline specific outputs also, with an emphasis, for example, on the preparation of a portfolio for students following design and production routes, and a performance showcase event for acting students. There might be additional outputs in the form of workshops, new writing, community events and collaborative interdisciplinary practice dependent on student focus.~~
- ~~• Accompanying the students' development of appropriate work will be preparatory guidance to assist students as they seek to enter the employment market. Evaluation of the current state of the performance industry and the opportunities it offers to theatre graduates will be explored. Students will be encouraged strongly to adopt a realistic perception of contemporary employment opportunities in the industry and maintain the~~

~~broadest possible definition of 'theatre'. Emphasis will be placed on application of the various transferable and graduate skills in a range of linked occupations and in developing an entrepreneurial approach to creating their own work.~~

~~LEARNING AND TEACHING STRATEGY~~

~~In consultation with tutors, students will investigate and prepare an appropriate range of materials/portfolio to display their abilities as developing practitioners. Students will undertake critical and creative investigation of their materials/portfolio, exploring its potential for prospective employers. At appropriate points, students will receive one-to-one practical guidance in order for the tutor to assist students in extending the quality of their work.~~

~~A range of associated lectures and workshops run by specialist practitioners will concentrate on activities such as taxation and self-employment, professional membership bodies, industry contacts and other work approaches. Preparation of appropriate *curriculum vitae* will culminate in mock interviews and presentational materials.~~

~~The allocation of teaching to deliver the module is:~~

Activity type	Hours	Percentage
Scheduled learning	75	25%
Independent learning	225	75%
Placement learning		
TOTAL	300	100%

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~~ASSESSMENT~~

~~Assessment Component 1~~

~~☐ Written-exam ☐ Coursework ☒ Practical~~

Mode of assessment	Volume	Weighting
Presentation	10 mins	50%

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~~Assessment Component 2~~

~~☐ Written-exam ☒ Coursework ☐ Practical~~

Mode of assessment	Volume	Weighting
Process Workbook	2500 words	50%

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~~Assessment Summary~~

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

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~~READING LIST~~

Module Code	HPAC6004	
Module Title	Professional Practice	
Classification	Reading List entry	Electronic*
Essential	Guidance will be given to students on an individual basis once each student's project area has been established.	☐

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MODULE CODE: HPDA6001
TITLE: Interdisciplinary Arts
DATED: 26/04/2018

LEVEL: 6
CREDITS: 30

JACS CODE: W500

AIM(S)

- ~~To provide students with opportunities to create innovative performance work that utilises other art forms and/or organisations through collaboration.~~
- ~~To enable students to hone skills developed during their studies to create an innovative interdisciplinary performance work.~~

LEARNING OUTCOMES

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

- ~~systematically and comprehensively investigate the dialogues between dance performance works and other art forms and/or organisations;~~
- ~~explore to a high level the potential of collaborative practice in full by working in partnership with professionals in the creative industries;~~
- ~~initiate and develop an innovative interdisciplinary performance work that utilizes other art forms and/or organisations;~~
- ~~systematically and comprehensively evaluate the process and final performance work.~~

INDICATIVE CONTENT

- ~~Collaborative practice forms an integral part of the arts industry, influencing many creative art works. Professional companies are actively exploring the potential of collaboration as a means of developing innovative interdisciplinary performance work.~~
- ~~The module will enable students to create an innovative interdisciplinary performance work in collaboration with practitioners from another art form and/or organisation. Students will be required to utilise professional links that have been initiated and developed through the course of study. Professional links may be initiated with artists, sculptors, sound specialists, film makers and/or community arts organisations.~~
- ~~Students will investigate the dialogue between dance and other arts forms and/or organisations through comprehensive research and conceptual exploration. Students will explore a wide range of interdisciplinary possibilities fully analysing their potential. It is a requirement that students carry out research during directed study time.~~
- ~~It is a requirement of this module that students compile a process workbook that reviews, critically analyses and evaluates the process and final performance work. It is essential that all findings are supported by research. It is important to note that~~

although students are working through collaborative methods they will be assessed as an individual.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Extended Performance Piece	20-30 minutes	75%

Assessment Component 2

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Essay	1500 words	25%

Assessment Summary

Activity type	Percentage
Written-exam	
Coursework	25%
Practical	75%
TOTAL	100%

READING LIST

Module Code	HPDA6004	
Module Title	Interdisciplinary Arts	
Classification	Reading List entry	Electronic*
Essential	Auslander, P. <i>Liveness: Performance in a Mediatized Culture</i> . London: Routledge, 1999	☐
Essential	Cave, R. <i>Collaborations: Ninette De Valois and William Butler Yeats</i> . London: Dance Books, 2011.	☐
Essential	Ede, M., Mason, M. <i>Titian/Metamorphosis: Art Music Dance; A Collaboration between the Royal Ballet and the National Gallery</i> . Art/Books: London 2013.	☐

Further	Burrows, J. <i>A Choreographer's Handbook</i> . Taylor & Francis, 2010.	
Further	Carter, A. & O'Shea, J. <i>The Routledge Dance Studies Reader</i> . Routledge, 2010	
Further	Climenhaga, R. <i>The Pina Bausch Sourcebook: The Making of Tanztheater</i> . Routledge, 2013	
Further	Oliver, W. & Risner, D. S. <i>Dance and Gender: An Evidence-based Approach</i> . University Press of Florida, 2017.	
Further	Spier, S. <i>William Forsythe and the Practice of Choreography: It Starts From Any Point</i> . Routledge, 2011.	

MODULE CODE: ~~HPDA6002~~
TITLE: ~~Major Project~~
DATED: ~~26/04/2018~~

LEVEL: ~~6~~
CREDITS: ~~30~~

JACS CODE: ~~W500~~

AIM(S)

- ~~• To provide students with the opportunity to undertake appropriately challenging work upon a major production.~~
- ~~• To enable students to hone skills developed during the course of their studies.~~

LEARNING OUTCOMES

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

- ~~• demonstrate a high degree of conceptual understanding in the development of a major dance production;~~
- ~~• display a high degree of skill in the practical development and realisation of their task areas in the production;~~
- ~~• demonstrate a high degree of ability to work independently, with a director, and in collaboration with their peers;~~
- ~~• systematically and comprehensively evaluate the creative process and their contribution to it.~~

INDICATIVE CONTENT

- ~~• This module will allow students to showcase the creative, performative and appreciative skills that they have developed and refined over the last three years of study. Students will collaborate with their peers and with professional artists in an intensive creative process that will lead to a final major performance.~~
- ~~• The module will be structured around a major dance production to be performed either in a conventional theatre or an alternative theatre venue that poses appropriate levels of stimulus and creative challenges. The production will be developed and/or directed either by a tutor or by a freelance practitioner of appropriate professional standing. The module tutor will act as overall supervisor. The structure of the production's development process will follow current professional practice. Tutors will ensure that each student has a commensurate challenge and assessment criteria will reflect this.~~

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1 (Tick one)

☐ Written-exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Extended Performance Piece	20-30 minutes	75%

Assessment Component 2 (Tick one)

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Viva Voce	10 minutes	25%

Assessment Summary

Activity type	Percentage
Written-exam	
Coursework	25%
Practical	75%
TOTAL	100%

READING LIST

Module Code	HPDA6002	
Module Title	Major Project	
Classification	Reading List entry	Electronic*
Once the detailed approach of a production has been determined, full bibliographic guidance will be offered. —		

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MODULE CODE: ~~HPDA6003~~
TITLE: ~~Independent Project~~
DATED: ~~26/04/2018~~

LEVEL: ~~6~~
CREDITS: ~~30~~

JACS CODE: ~~W500~~

AIM(S)

- ~~• To provide students with the opportunity to undertake appropriately challenging work on an independent project.~~
- ~~• To enable students to hone skills developed during the course of their studies.~~

LEARNING OUTCOMES

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

- ~~• develop a sophisticated investigation into a dance-based topic area;~~
- ~~• demonstrate a high degree of conceptual understanding in the topic area;~~
- ~~• display a high degree of skill in the practical development and realisation of the topic area;~~
- ~~• systematically and comprehensively evaluate the completed project through reflective analysis of their work at an advanced level.~~

INDICATIVE CONTENT

- ~~• The module will enable students to develop an independent project that reflects an area of specialism that can be utilised as an element of their professional development planning. It is anticipated that the project will be flexible in nature in order to cater for the broad interests and needs of the student cohort. The assessment format will remain similarly flexible so that a range of project approaches is possible. A student might, for example, choose to focus upon the creation of a project performance that enables them to specialise in training for the sustained performance of a demanding dance technique. Alternatively, a student might investigate a topic area such as the educational uses of dance at primary school level and, through field work, develop a practical presentation that assesses fundamental issues and draws evaluative conclusions. Whatever project routes are selected they will be done so through negotiation with the module tutor who will also act as overall supervisor.~~
- ~~• While the detailed content of the module will vary from year to year its organisational structure is designed to ensure that students are encouraged to develop work that arises from a secure knowledge base and is centred upon conceptual exploration appropriate to their level of study. Tutors~~

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will, therefore, ensure that students submit initial proposals for their Independent Project so that tutorial discussion can then take place. Following this proposal will be refined if necessary and a development strategy implemented. Tutors will also at this early stage negotiate with students the detailed assessment format that is deemed most appropriate for the planned project. In this way individualised learning will be enhanced within the broad learning outcomes of the module.

LEARNING AND TEACHING STRATEGY

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written-exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Independent Project	Content volume will be determined to	100%
	in line with the eQAA Assessment Framework	

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Assessment Summary

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

READING LIST

Module-Code	HPDA6003
Module-Title	Independent Project
Classification	Reading-List-entry

Electronic*

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~~Once the detailed approach of a given project has been determined, full bibliographic guidance will be offered.~~

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<u>Module-Code</u>	<u>ADPA6006</u>
<u>Title</u>	<u>Professional Practice</u>
<u>Date</u>	<u>11/08/2020</u>
<u>Level</u>	<u>6</u>
<u>Credits</u>	<u>20</u>
<u>Pre-Requisites</u>	<u>N/A</u>

AIM(S)

To enable students to explore working methodologies and practices of the professional creative industries.

LEARNING-OUTCOMES

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

- Apply knowledge and skills gained from previous modules to the given project brief.
- Explore a wide range of vocational skills in a practical and workshop environment.
- Demonstrate a high degree of knowledge and relevant understanding of the chosen area of the creative industries.
- Work collaboratively with your director/facilitator

INDICATIVE CONTENT

- This module offers students the opportunity to expand their current skill base as well as solidify and apply existing skills and knowledge of professional practice within the chosen area of the creative industries.
- Through facilitator led practical workshops and tutorials/seminars students will explore a chosen area of the creative industries in order to introduce the students to new ways of working creatively and collaboratively. There might be additional outputs in the form of workshops, new writing, community events and collaborative interdisciplinary practice dependent on student focus.
- Evaluation of the current state of the creative industries and the opportunities it offers to Performing Arts and Filmmaking graduates will be explored. Students will be encouraged strongly to adopt a realistic perception of contemporary employment opportunities and working methods in the industry and maintain the broadest possible definition of 'creative industries'.
- Students will be encouraged to understand how their skills can be transferred to many areas of the creative industries as well as wider employment opportunities.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
<u>Scheduled learning</u>	<u>80</u>	<u>40%</u>
<u>Independent learning</u>	<u>120</u>	<u>60%</u>
<u>Placement learning</u>		

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TOTAL	20	100%
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ASSESSMENT

Assessment Component 1

(Tick one)



Written exam



Coursework



Practical

Mode of assessment	Volume	Weighting
<u>Practical Project</u>	<u>Practical Project approx 5-20 mins</u>	<u>85%</u>

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Assessment Component 2

(Tick one)



Written exam



Coursework



Practical

Mode of assessment	Volume	Weighting
<u>Process Workbook/E-Portfolio</u>	<u>Equivalent 2000 words</u>	<u>15%</u>

Assessment Summary

Activity type	Percentage
<u>Written exam</u>	
<u>Coursework</u>	<u>15%</u>
<u>Practical</u>	<u>85%</u>
TOTAL	100%

INDICATIVE READING LIST

Module Code	
Module Title	<u>Professional Practice</u>

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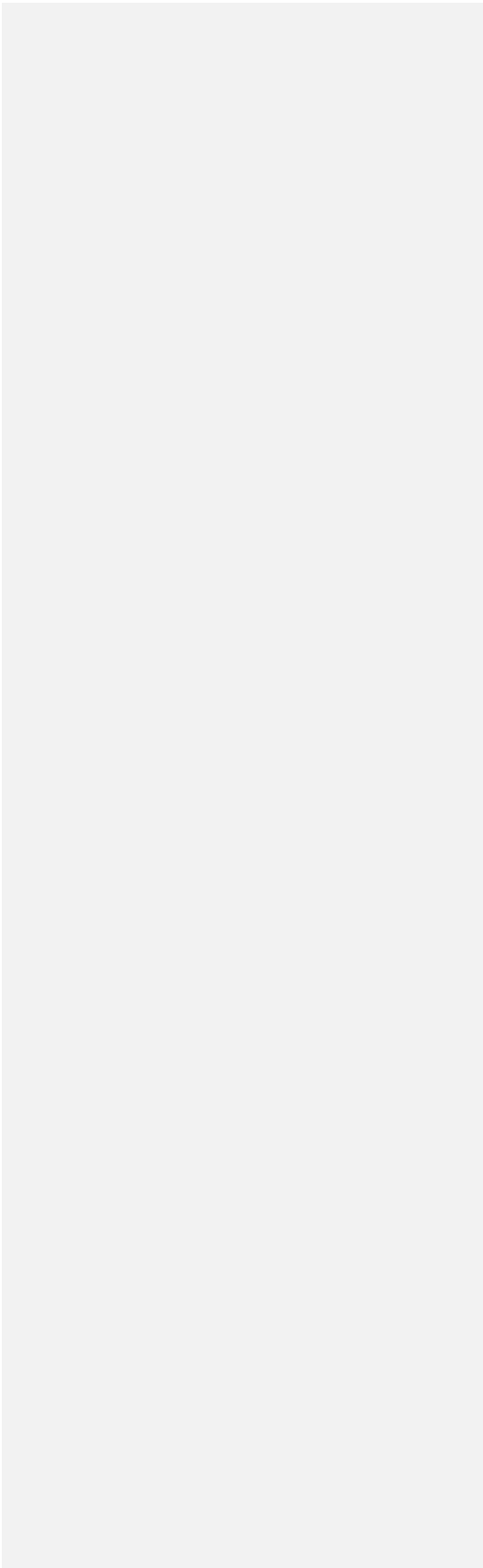
<u>Classification</u>	<u>Reading List entry</u>	<u>Electroni</u>
<u>Essential</u>	<u>Once the practice area has been agreed,</u> a det aile d bibli ogr aph y: incl udin g spe cific text s: arti cles and sele cte d criti cal stud ies: will be dev elop ed by the stud ent s con cer ned in con sult atio n with thei r tute r.	

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<u>Module Code</u>	<u>ADPA6000</u>
<u>Title</u>	<u>Independent Project</u>
<u>Date</u>	<u>25/06/2020</u>
<u>Level</u>	<u>6</u>
<u>Credits</u>	<u>40</u>
<u>Pre-Requisites</u>	<u>None</u>

AIM(S)

To develop the ability of students to engage critically and innovatively with theory and/or practice relevant to their studied subject areas in order to produce a discipline specific in-depth project.

LEARNING-OUTCOMES

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

- Demonstrate intellectual skills in the identification of an appropriate topic, problem or challenge for investigation pertinent to their field of study and formulate a suitable plan for further research utilising relevant investigative methods in order to produce a response.
- Evidence in-depth knowledge and critical understanding of principles necessary to underpin their education within their chosen field of study and problem-solving techniques applicable to this.
- Evidence independence of thought and critical evaluation in the production of an independent piece of work, demonstrating transferable skills through exercising initiative and personal responsibility in planning own learning and self-management.
- Organise their knowledge and learning through use of a range of media, and present their work appropriately in a manner that can be understood by specialist and non-specialist audiences.

INDICATIVE CONTENT

- Research paradigms, methods, and techniques of research and enquiry.
- Conducting and writing literature reviews.
- Ethical concerns and the research process.
- Resource, project, and skills management processes and techniques.
- Presenting and illustrating data and information.
- Communication of general, specialist, technical ideas and results.
- Problem solving, creative, entrepreneurial thinking and approaches.
- Collaboration, adaptability and reflection.

Study Time Allocation

The study time for the module is divided as follows:

<u>Activity type</u>	<u>Hours</u>	<u>Percentage</u>
<u>Scheduled learning</u>	<u>36</u>	<u>9%</u>
<u>Independent learning</u>	<u>364</u>	<u>91%</u>
<u>Placemnt learning</u>		
<u>TOTAL</u>	<u>400</u>	<u>100%</u>

ASSESSMENT

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Assessment Component 4 (Tick one)

☐ Written exam

☒ Coursework

☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	Minimum of 3 elements (equivalent to 1000 words)	100%

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Assessment Summary

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

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INDICATIVE READING LIST

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

Module Code	Module Title	Classification	Electro
	Independent Project	Reading List entry	
Essential	Cottrell S., (2015) <i>Skills for Success Personal Development and Employability</i> , 3 rd edition, Palgrave, London.		☒
Essential	ASET, 2013 <i>Good Practice Guide for Workbased Learning and Placement Learning in Higher Education</i>		☒

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<u>Essential</u>	<u>Gray, D.E. (2018) Doing Real-World Research. London: SAGE.</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Gallagher K., (2016) Essential Study and Employment Skills For Business and Management Students. Oxford</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Gottschall, Jonathan (2013), The Storytelling Animal: How Stories Make Us Human, Houghton Mifflin</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Storr, Will (2020), The Science of Storytelling, William Collins</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Cohen, L. Manion, L. and Morrison, K. (2017) Research Methods in Education, 8th edition. London: Routledge.</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Flick, U. (2014) An Introduction to Qualitative Research. London: SAGE.</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Aubrey, K. & Riley, A. (2017) Understanding and Using Challenging Education Theories. London: SAGE.</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Brinkmann, S. and Kvale, S. (2018) Doing Interviews (Qualitative Research Kit). Sage</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left
<u>Further</u>	<u>Gibbs, G. (2018) Analysing Qualitative Data (Qualitative Research Kit). Sage</u>		Formatted: Indent: Left: 0 cm, Hanging: 6.35 cm, Tab stops: 1.27 cm, Left + 3.81 cm, Left + 5.08 cm, Left

	<u>Research Kit</u> . Sage	
<u>Further</u>	<u>Creswell, J. W. (2012). Qualitative inquiry and research design: Choosing among five approaches</u> . Sage	
<u>Further</u>	<u>Obschonka, M., Hakkarainen, K., Lonka, K. et al. Entrepreneurship as a twenty-first century skill: entrepreneurial alertness and intention in the transition to adulthood. Small Bus Econ 48, 487–501 (2017). https://doi.org/10.1007/s11187-016-9708-6</u>	
<u>Further</u>	<u>https://ec.europa.eu/jrc/en/entrecomp</u>	

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Module Code	ADPA5015
Title	Short Film Production
Date	10/08/2020
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce students to performance and production approaches particular to the screen and develop critical and analytical knowledge of the nature, function and practice of television and short film performance.

LEARNING OUTCOMES

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

- Utilise knowledge and understanding of established theory and practice in the creation of on-screen drama;
- Critically analyse various strategies and approaches to performance or filmmaking.
- Apply their knowledge and understanding in the realisation of a practical project.

INDICATIVE CONTENT

- Students will be introduced to the dramatic language and practical conventions of screen acting and production through a series of contextual lectures and seminars. These will examine the institutional and technical codes and practices of recorded media as they relate to dramatic performance.
- Acting students will focus on the role of the 'actor' which will be examined alongside those of the other practitioners involved in these mediums. The specific demands that recorded media place upon the performer will be analysed with reference to performance skills and characterisation along with vocal and physical expression. Actor autonomy, non-sequential performance and performance-scale will be among a number of areas studied.
- Filmmaking students will focus on the role of the director and managing a short film production. Work will include ensuring cinematography and editing techniques are developed appropriate to the film.
- All students will collaborate in groups to develop and execute an original or adapted script which will then be filmed and edited by Filmmaking students, featuring the performance and insight of the Acting students.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5015	
Module Title	Short Film Production	
Classification	Reading List entry	Electronic*
Further	Batty, C. and Waldeback, Z. (2008) <i>Writing for the Screen</i> . Basingstoke: Palgrave	☐
Further	Bauer, I. and Bauer, V. (2016) <i>Screenwriting Fundamentals: The Art and Craft of Visual Writing</i> . Oxford: Routledge	☐
Further	Swain, J. H. (2017) <i>The Science and Art of Acting for the Camera</i> . Oxford: Routledge	☐
Further	Bennett, C. (2009) <i>Acting on Television: A Craft Book for Screen Actors</i> . London: Filament	☐
Further	Caine, M. (2000) <i>Acting in Film</i> . New York: Applause	☒
Further	Churcher, M. (2011) <i>Acting for Film: Truth 24 Times a Second</i> . London: Virgin	☒
Further	Dawkins, S. and Wynd, I. (2010) <i>Video Production: Putting Theory into Practice</i> . Basingstoke: Palgrave Macmillan	☐

Further	Field, S. (2007) <i>The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay</i> New York: Delta	☐
Further	Grove, E. (2008) <i>Raindance Writers' Lab: Write and Sell the Hot Screenplay</i> (2 nd ed) Oxford: Focal Press	☐
Further	Howard, J. and Kallas, C. (2017) <i>Creative Screenwriting: Understanding Emotional Structure</i> Basingstoke: Palgrave	☐
Further	Life, R. (2019) <i>Becoming an Actor's Director: Directing Actors for Film and Television</i> Oxford: Routledge	☒
Further	Owens, J. (2017) <i>Video Production Handbook</i> Oxon: Focal Press	☐
Further	Thurlow, C. and Thurlow, M. (2013) <i>Making Short Films: The Complete Guide from Script to Screen</i> (3 rd ed) London: Bloomsbury	☐
Further	Tucker, P. (2003) <i>Secrets of Screen Acting</i> London: Routledge	☒
Further	Wooster, R. and Conway, P. (2020) <i>Screen Acting Skills: A Practical Handbook for Students and Tutors</i> London: Methuen	☐
Further	Britten, B. (2014) <i>From Stage to Screen: A Theatre Actor's Guide to Working on Camera</i> London: Methuen	☐

Module Code	ADPA5017
Title	Ensemble Performance
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To work collaboratively with or without a musical director to produce a range of ensemble performances suitable for a given performance context.
- To analyse, internalise and deliver a secure performance embedding areas of practice including reading notation, learning aurally, ensemble etiquette and musical self-awareness.

LEARNING OUTCOMES

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

- Demonstrate the ability to analyse and interrogate musical materials and to deliver a secure musical performance.
- Demonstrate the ability to internalise and reconstruct musical materials within an ensemble context.
- Demonstrate skills of teamwork, negotiation, organisation and decision making.

INDICATIVE CONTENT

- Students will work collaboratively to prepare various ensemble pieces for performance.
- A series of workshop sessions will be undertaken in which music is prepared for performance with a musical director or with tutorial support where students will lead on areas of musical preparation.
- The ensemble performances may consist of multifaceted staged works, studio or concert performances and could incorporate duets, small groups and large scale pieces.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Ensemble Performance 1	Appropriate to the discipline	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Ensemble Performance 2	Appropriate to the discipline	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5017	
Module Title	Ensemble Performance	
Classification	Reading List entry	Electronic*
Essential	Cleland, K. (2010). <i>Developing Musicianship Through Aural Skills: A Holistic Approach to Sight Singing and Ear Training</i> . Abingdon: Routledge.	☐
Essential	Jackson, J. (2013). <i>Reading Music Made Easy</i> . London. Flame Tree Publishing.	☐
Essential	Stewart, D. (2006). <i>Musicians guide to reading and writing music</i> . UK: Backbeat.	☐
Further	Wyatt, K. & Schroeder, C. (1998). <i>Harmony and theory: A comprehensive source for all musicians</i> . Musicians Institute Press.	☐

Module Code	ADPA5018
Title	Performance Project 2
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To perform as part of an ensemble, in small groups and/or in solo pieces contributing to a large-scale performance project.
- To prepare for a performance and deliver to a public audience at a near professional level.

LEARNING OUTCOMES

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

- Engage creatively and critically with the creation and/or production of performance through a developed and sensitive understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods.
- Demonstrate an individual musical personality or 'voice', through advanced technical skills and deeper levels of interpretative insight.
- Demonstrate the ability to work in combination with others on joint projects or activities.

INDICATIVE CONTENT

- Students will take part in a large-scale project working alongside professional tutors.
- Taught practical sessions and rehearsals will facilitate the development of a performance to be presented publicly.
- Students will work collaboratively within a disciplined professional environment to achieve their individual and ensemble goals for the project.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Approximately 45 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5018	
Module Title	Performance Project 2	
Classification	Reading List entry	Electronic*
Essential	Fisher, J. & Kayes, G. (2018). <i>This is a Voice</i> . London: Wellcome Collection.	☐
Essential	Elliott, M. (2006). <i>Singing in Style. A Guide to Vocal Performance Practices</i> . Yale: Yale University Press.	☐
Essential	Kayes, G. (2004). <i>Singing and the Actor</i> . London: A & C Black.	☒
Further	Toft, R. (2013). <i>Bel Canto. A Performers Guide</i> . Oxford: Oxford University Press.	☐
Further	Sadie, S. & Macy, L. (eds). (2009). <i>Grove Book of Operas. Second edition</i> . Oxford: Oxford University Press.	☐
Further	Shih, P. (2003) <i>Gigging: A Practical Guide for Musicians</i> . New York: Allworth Press	☐
Further	Laster, J. (2001). <i>So You're the New Musical Director!</i> . Plymouth: Scarecrow Press.	☐

Module Code	ADPA5019
Title	Presenting Performance
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop a comprehensive understanding of the expectations for movement as a musician in the professional industry.
- To develop the student's understanding of their casting potential in readiness for auditioning in the industry.

LEARNING OUTCOMES

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

- Demonstrate knowledge of the key components of performance and the processes by which it is created.
- Demonstrate understanding of audition etiquette and an ability to apply it in practice.
- Exhibit creative and intelligent understanding of group and collective processes in performance.

INDICATIVE CONTENT

- Students will work in a combination of lectures, seminars and workshops addressing elements of performance beyond those perceived to be specifically musical skills, with a view to developing a holistic performer.
- Taught sessions will develop presentation, communication, movement and acting for musicians to develop understanding of the mechanics and terminology of working on the stage.
- Acting, movement and choreography classes will develop students' personality and communication on the stage, and in turn develop overall confidence.
- Students will undertake a mock audition designed to simulate the experience of an industry audition

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	60	30%
Independent learning	140	70%
Placement learning	0	0%
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	Mock Audition	50%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Staged Performance	Extended project depending on context	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5019	
Module Title	Presenting Performance	
Classification	Reading List entry	Electronic*
Essential	Stone, D & Heen, S. (2016). <i>Thanks for the feedback, the science and art of receiving feedback well</i> . Penguin	☐
Essential	Barry, H. (2018). <i>Emotional Resilience. How to safeguard your mental health</i> . Orion Spring	☐
Essential	Kayes, G & Fisher, J. (2002). <i>Successful Singing Auditions</i> . London: Bloomsbury Publishing PLC.	☐
Further	Ostwald, D. (2005). <i>Acting for Singers: Creating Believable Singing Characters</i> . Oxford: Oxford University Press.	☐
Further	Stanislavski, C. (2013). <i>An Actor prepares. Reprint edition</i> . London: Bloomsbury Academic.	☐
Further	Rutherford, N. (2012). <i>Musical Theatre Auditions and Castings</i> . Methuen Drama.	☒

Module Code	ADPA5020
Title	Repertoire and Style 2
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To analyse and evaluate various musical repertoire.
- To apply both technical and theoretical knowledge in order to deliver informed performances working across a wide range of repertoire.

LEARNING OUTCOMES

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

- Critically evaluate and understand musical contexts and style, and the appropriate application of that knowledge in performance.
- Demonstrate a solid grasp of theory in different contexts.
- Produce musical performances that demonstrate advanced technical skill and knowledge of the repertoires and concepts associated with it.

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Performance	Appropriate to the discipline	70%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Case Study	Equivalent to 1200 words	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5020	
Module Title	Repertoire and Style 2	
Classification	Reading List entry	Electronic*
Essential	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.	☐
Essential	LeBorgne, W & Rosenberg, M. (2019). <i>The Vocal Athlete (Second Edition)</i> . Plural Publishing Inc: Plymouth.	☐
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	☐
Further	Johnson, G. A. <i>French Song Companion</i> . Oxford: Oxford University Press, 2002	☐
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.	☐
Further	Cockburn, J., Johnson, G. & Stokes, R. (2006). <i>The Spanish Song Companion</i> . Maryland: Scarecrow Press.	☐

Module Code	ADPA5022
Title	Vocal Technique 2
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop the constituent elements of vocal technique including self-critical analysis and personal practice regime.
- To develop greater fluency in vocal technique in an extended and more varied repertoire.

LEARNING OUTCOMES

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

- Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness.
- Demonstrate the ability to convey personal expression and imagination in practice through employing appropriate technical and interpretative means.
- Demonstrate a critical understanding of technical analysis in personal and peer performances.

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Technical Assessment	Approximately 7 minutes	70%

Assessment Component 2

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Presentation	Approximately 9 minutes	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5022	
Module Title	Vocal Technique 2	
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	Herbert-Caesari, E. (2007) <i>Vocal Truths – Some of the things I teach</i> . London: Travis & Emery Bookshop Ltd.	☐
Essential	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	Tetrazzini, L. (1923). <i>How to Sing</i> London: C. Arthur Pearson, Ltd.	☐
Further	Marafioti, P. (1927). <i>Caruso's Method of Voice Production: The Scientific Culture of the Voice</i> . London: D. Appleton and Company.	☐
Further	Herbert-Caesari, E. (1951). <i>Voice of the Mind</i> . London: Robert Hale Ltd.	☐
Further	Hemsley, T. (1998). <i>Singing and Imagination: A human approach to a great musical tradition</i> . Oxford: Oxford University.	☐
Further	Lehmann, L. (1914) <i>How to Sing</i> Revised edition. London: Macmillan & Co.	☐

Module Code	ADPA5023
Title	Acting for Musical Theatre 2
Date	20/08/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To provide knowledge of the historical development and theories of acting, including scene analysis and character creation, and apply this knowledge to the acting of text, songs, and original company-devised work.
- To devise original piece of theatre inspired by various forms of research, equipping learners with skills in research, devising, structuring, rehearsing and performing.

LEARNING OUTCOMES

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

- Perform dramatic excerpts that fully identifies devices in the writing, synthesizes physical and vocal techniques, and demonstrates effective control of speaking with rhythm, meaning and power.
- Perform a musical theatre song with sound and effective understanding of the poetic structures of thought and poetic devices employed by the lyricist.
- Create, rehearse and perform an original ensemble-devised piece of theatre based on various forms of research by the ensemble.
- Critically analyse their performance.

INDICATIVE CONTENT

- The student will participate in exercises exploring the performance of dramatic texts.
- Explore the dramatic potential of psychological devices such as progressive and regressive ladders of ideas, list-making, rhetorical questioning and answering, and antitheses.
- The student will participate in exercises to develop an approach to applying these techniques to musical theatre songs.
- Through weekly performance class students will use a range of established techniques to undertake independent research and development of performance material.
- The student will participate in classes where various approaches to the creation of original devised work will be explored.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical	12 mins	80%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Reflective Essay	1000 words	20%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5023	
Module Title	Acting for Musical Theatre 2	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M. (2007) <i>Different Every Night</i> . London, Nick Hern Books.	☐
Essential	Mitchell, K. (2009) <i>The Director's Craft</i> . London, Routledge.	☒
Essential	Shurtleff, M. (1978) <i>Audition</i> . New York, Walker & Company.	☐
Further	Bruder, M. et al. (1986) <i>A Practical Handbook for the Actor</i> . New York, Vintage.	☐
Further	Donellan, D. (2005) <i>The Actor and the Target</i> , London, Nick Hern Books.	☐

Further	Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i> . London, Nick Hern Books.	☐
Further	<i>New Theatre Quarterly</i> , Cambridge, Cambridge University Press.	☒

Cod y Modwl	ADPA5023C
Teitl	Actio ar gyfer Theatr Gerddorol 2
Dyddiad	20/08/2021
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Darparu gwybodaeth am ddatblygiad hanesyddol a damcaniaethau actio, gan gynnwys dadansoddi golygfeydd a chreu cymeriad, a chymhwyso'r wybodaeth hon i actio testun, caneuon, a gwaith gwreiddiol a ddyfeisiwyd gan y cwmni
- Dyfeisio darn gwreiddiol o theatr wedi'i ysbrydoli gan wahanol fathau o ymchwil, gan roi sgiliau ymchwil, dyfeisio, strwythuro, ymarfer a pherfformio i ddysgwyr.

DEILLIANNAU DYSGU

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

- Perfformio rhannau dramatig sy'n amlygu dyfeisiau yn yr ysgrifennu, sy'n cyfuno technegau corfforol a lleisiol, ac sy'n dangos rheolaeth effeithiol o siarad gyda rhythm, ystyr a phŵer.
- Perfformio cân theatr gerdd gyda dealltwriaeth gadarn ac effeithiol o strwythurau barddonol y meddwl a'r dyfeisiau barddonol a ddefnyddir gan awdur y geiriau.
- Creu, ymarfer a pherfformio darn gwreiddiol o theatr a ddyfeisiwyd gan ensemble yn seiliedig ar wahanol fathau o ymchwil gan yr ensemble.
- Dadansoddi eu perfformiad yn feirniadol.

CYNNWYS DANGOSOL

- Bydd y myfyriwr yn cymryd rhan mewn ymarferion sy'n archwilio perfformiad testunau dramatig.
- Archwilio potensial dramatig dyfeisiau seicolegol megis syniadau sy'n cymryd cam ymlaen ac yn ôl, gwneud rhestrau, cwestiynu ac ateb rhethregol, a gwrthosodiadau.
- Bydd y myfyriwr yn cymryd rhan mewn ymarferion i ddatblygu dull o gymhwyso'r technegau hyn i ganeuon theatr gerdd.
- Drwy'r dosbarth perfformio wythnosol bydd myfyrwyr yn defnyddio ystod o dechnegau sefydledig i ymgymryd ag ymchwil annibynnol a datblygu deunydd perfformio.
- Bydd y myfyriwr yn cymryd rhan mewn dosbarthiadau lle bydd dulliau amrywiol o greu gwaith gwreiddiol a ddyfeisiwyd yn cael eu harchwilio.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	12 munud	80%

Elfen Asesu 2

☐ Arholiad ysgrifenedig ☒ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Traethawd adfyfyriol	1000 o eiriau	20%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPA5023C	
Teitl y Modwl	Actio ar gyfer Theatr Gerddorol 2	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Alfreds, M. (2007) <i>Different Every Night</i> . London, Nick Hern Books.	☐
Hanfodol	Mitchell, K. (2009) <i>The Director's Craft</i> . London, Routledge.	☒
Hanfodol	Shurtleff, M. (1978) <i>Audition</i> . New York, Walker & Company.	☐
Pellach	Bruder, M. et al. (1986) <i>A Practical Handbook for the Actor</i> . New York, Vintage.	☐
Pellach	Donellan, D. (2005) <i>The Actor and the Target</i> , London, Nick Hern Books.	☐
Pellach	Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i> . London, Nick Hern Books.	☐

Pellach	<i>New Theatre Quarterly</i> , Cambridge, Cambridge University Press.	☒
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Module Code	ADPA5024
Title	Design Process
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	N/A

AIM(S)

- To develop students' understanding and application of the principles of design within various theatre, TV and/or film roles through design proposals.

LEARNING OUTCOMES

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

- Deploy knowledge and understanding of the application of design within specialised roles such as set, costume, props, lighting, sound and AV
- Critically analyse the role of the designer/maker in the process of creating design ideas for stage or screen
- Apply design, production and technical practices as appropriate to each design area

INDICATIVE CONTENT

- Focussing on set, costume, props, lighting and sound the students will explore the specific processes by which initial concepts and ideas are developed into design work suitable for realisation by designers, makers or technicians.
- In the area of Set Design this will concentrate on the development of a scale model, storyboard and technical drawings. In Costume, this will concentrate on sketches, rendering, fabric selection and patterns and in Lighting, on an appropriate rig-plan, instrument schedule and LX plot.
- Practical skills necessary to process their ideas and, to this end, CAD and IT skills will be nurtured to provide students with the opportunity to pursue a collaborative design project incorporating each area of study.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5024	
Module Title	Design Process	
Classification	Reading List entry	Electronic*
Essential	Hanington, B. M. (2019) <i>Universal Methods of Design, Expanded and Revised: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions</i> . London: Rockport	☒
Essential	Porter, L. (2015) <i>Unmasking Theatre Design</i> London: Focal Press	☒
Further	Oliszewski, A. (2018) <i>Digital Media, Projection Design and Technology for Theatre</i> London: Routledge	☒
Further	Bode, L. (2017) <i>Making Believe: Screen Performance and Special Effects in Popular Cinema (Techniques of the Moving Image)</i> New Jersey: Rutgers	☒
Further	Muffatti, T. (2018) <i>Creative and Successful Set Designs: How to Make Imaginative Stage Sets with Limited Resources</i> Ocala, Florida: Atlantic Publishing	☒

Module Code	ADPA5025
Title	International Study Abroad
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To offer students the opportunity, as part of their undergraduate Programme of Study, to pursue an appropriate range of learning experiences through participation in a study period at a partner institution abroad.

LEARNING OUTCOMES

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

- Critically appraise aspects of the educational, social and cultural study period
- Apply relevant aspects of the study period to their own developing work as practitioners
- Critically reflect upon the study period and the nature of its role in their work

INDICATIVE CONTENT

- The module enables students to undertake a study period at a partner institution as an element of their home Programme of Study. The study period will be approved by the home institution and will offer students the opportunity to enrich their learning through the focus of a cultural programme enabling student engagement with another culture

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	40	20%
Independent learning	160	80%
Placement learning		
TOTAL	200	100%

ASSESSMENT

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook Tasks as defined in Study Abroad Learning Agreement	Practical Project 10-15 minutes, and Process Workbook equivalent to 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5025	
Module Title	International Study Abroad	
Classification	Reading List entry	Electronic*
Essential	Full bibliographic guidance will be given to students when appropriate.	☐

Module Code	ADPA5026
Title	Performing Shakespeare
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce students to the performance history of a Shakespearean drama and develop the practical, critical and analytical skills required of an actor in the interpretation and performance of Shakespeare's works.

LEARNING OUTCOMES

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

- Deploy knowledge and understanding of the process of realising characterisation and performance in a practical project;
- Apply strategies to interpret Shakespeare's text, contextualising narrative, intention and character;
- Identify, refine and demonstrate the complex vocal, physical and interpretative techniques required of an actor performing Shakespeare's work.

INDICATIVE CONTENT

- Students will be introduced to the notion of Shakespeare as a working dramatist and to his influence on theatre.
- Students will explore the practical challenges associated with Shakespeare in performance.
- Students will be introduced to the techniques of analysing and editing a selected text focusing on story, intention, emotion and character through exercises that will work towards a practical project.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Evaluation Process Workbook	Individual Contribution to Practical Project 10 - 15 minutes (approx) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5026	
Module Title	Performing Shakespeare	
Classification	Reading List entry	Electronic*
Essential	Selected plays and extracts from the works of Shakespeare	☒
Further	Barton, J. (2009) <i>Playing Shakespeare</i> London: Methuen	☒
Further	Berry, C. (2011) <i>Text in Action</i> . London: Virgin	☒
Further	Davies, O. F. (2007) <i>Performing Shakespeare: Preparation, Rehearsal, Performance</i> . London: Nick Hern Books	☐
Further	Thompson, A. (2021) <i>The Cambridge Companion to Shakespeare and Race</i> Cambridge: CUP	☐
Further	Dobson, M. (2006) <i>Performing Shakespeare's Tragedies Today</i> Cambridge: CUP	☐
Further	McEvoy, S. (2012) <i>Shakespeare: The Basics</i> . London: Routledge	☐
Further	Rodenburg, P. (2005) <i>Speaking Shakespeare</i> . London: Methuen	☐
Further	Thomson, P. (1999) <i>Shakespeare's Professional Career</i> . Cambridge: CUP	☐
Further	Crystal, B. and D. (2004) <i>Shakespeare's Language: A Glossary</i> . London: Penguin	☒
Further	Gurr, A. (2009) <i>The Shakespearean Stage 1574 – 1642</i> (4 th Ed) Cambridge: CUP	☐
Further	https://www.theguardian.com/stage/series/shakespeare-solos	☒
Further	https://www.rsc.org.uk/shakespeare-learning-zone/	☒
Further	https://www.globeplayer.tv/museoffire	☒

Module Code	ADPA5027
Title	Personal Project
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

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

LEARNING OUTCOMES

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

- Develop a critical investigation of an aspect of drama or theatre;
- Critically analyse ideas and concepts encountered in their study area;
- Utilise either a practical or theoretical understanding of those skills deemed appropriate for the particular aspect of drama or theatre;

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1– tbc dependent on nature of retrieval assessment *

☐ Written exam ☒ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Practical Project 10-15 Minutes and Process Workbook equivalent to 1,500 words	100%

Assessment Summary

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

* tbc dependent on nature of retrieval assessment

INDICATIVE READING LIST

Module Code	ADPA5027	
Module Title	Personal Project	
Classification	Reading List entry	Electronic*
Essential	Guidance will be given to students on an individual basis once each student's particular area of study has been established. It is anticipated that the bibliography for the missed module will be used in most instances.	☐

Module Code	ADPA5028
Title	Script, Rehearsal and Performance
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To extend and develop student's comprehension and application of techniques and methods for script rehearsal and performance.

LEARNING OUTCOMES

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

- Apply the underlying concepts and principles of script analysis in relation to creative characterisation, performance and other theatrical phenomena.
- Use a wide range of established acting and rehearsal techniques appropriate to selected dramatic materials;
- Critically analyse various strategies and approaches to scripted performance.

INDICATIVE CONTENT

- Students will build upon relevant strategies and previously acquired performance skills, extending them through practical exercises and then applying them in rehearsed projects.
- Students will be expected to demonstrate explicitly their consolidation, development and implementation of key skills in areas such as, for example, Voice and Movement, through both rehearsal and performance.
- The discussion of ideas surrounding stage craft and the staging of key moments of dramatic action will form a key component of each rehearsed project as the module reaches its conclusion.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

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	ADPA5028	
Module Title	Script, Rehearsal and Performance	
Classification	Reading List entry	Electronic*
Essential	Merlin, B. (2014) <i>The Complete Stanislavski</i> London: Nick Hern Books	☐
Essential	Alfreds, M. (2007) <i>Different Every Night</i> London: Nick Hern Books	☒
Essential	Moseley, N. (2014) <i>Actioning and How to Do It</i> . London: Nick Hern Books	☐

Cod y Modwl	ADPA5028C
Teitl	Sgript, Ymarfer a Pherfformio
Dyddiad	08/12/2021
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Ymestyn a datblygu dealltwriaeth a defnydd myfyrwyr o dechnegau a dulliau ar gyfer ymarfer a pherfformio sgript.

DEILLIANNAU DYSGU

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

- Cymhwyso cysyniadau ac egwyddorion sylfaenol dadansoddi sgriptiau o ran cymeriadu creadigol, perfformio a ffenomena theatrig eraill.
- Defnyddio ystod eang o dechnegau actio ac ymarfer sefydledig sy'n briodol i ddeunyddiau dramatig dethol;
- Dadansoddi'n feirniadol strategaethau a dulliau amrywiol o gyflwyno perfformiad a sgriptiwyd.

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn adeiladu ar strategaethau perthnasol a sgiliau perfformio a gaffaelwyd yn flaenorol, gan eu hymestyn drwy ymarferion ymarferol ac yna eu cymhwyso mewn prosiectau wedi'u hymarfer.
- Bydd disgwyl i fyfyrwyr ddangos yn glir eu bod yn atgyfnerthu, yn datblygu ac yn gweithredu sgiliau allweddol mewn meysydd megis, er enghraifft, Llais a Symud, drwy ymarfer a pherfformio.
- Bydd trafod syniadau ynghylch crefft llwyfan a llwyfannu eiliadau dramatig allweddol yn elfen allweddol o bob prosiect fydd wedi'i ymarfer wrth i'r modwl gyrraedd ei derfyn.

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	80	40%
Dysgu'n annibynnol	120	60%
Dysgu drwy leoliadau		
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

- ☐ Arholiad ysgrifenedig
 ☐ Gwaith cwrs
 ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Prosiect Ymarferol a Llyfr Proses	Cyfraniad unigol o ryw 10-15 munud i Brosiect Ymarferol, a Llyfr Proses cyfwerth â 1,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Pan fydd cynnwys manwl y modwl wedi'i benderfynu mewn unrhyw semester penodol, cyflwynir llyfryddiaeth lawn i'r myfyrwyr ar ddechrau'r modwl

Cod y Modwl	ADPA5028C	
Teitl y Modwl	Sgript, Ymarfer a Pherfformio	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Merlin, B. (2014) <i>The Complete Stanislavski</i> London: Nick Hern Books	☐
Hanfodol	Alfreds, M. (2007) <i>Different Every Night</i> London: Nick Hern Books	☒
Hanfodol	Moseley, N. (2014) <i>Actioning and How to Do It</i> . London: Nick Hern Books	☐

Module Code	ADPA5029
Title	Work Placement
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To provide students with the opportunity to apply skills and methodology developed during the degree scheme within the context of a professional production or project thus, significantly broaden their understanding of potential future employment.

LEARNING OUTCOMES

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

- Make an active and sustained contribution to the creative development and practical realisation of a project/production;
- Complete a range of tasks to an appropriate standard within the process;
- Critically appraise the work of a host company/organisation and their contribution to the production/project.

INDICATIVE CONTENT

- Students will participate in a work placement with a host theatre company or organisation for a pre-arranged period. The exact duration will be determined by the company / organisation, the supervising tutor and the student. In the case of touring productions, it is likely that the placement will include the initial days of the tour.
- This module will only be offered to those students who can independently secure an appropriate placement opportunity and are identified by the module co-ordinator as having the necessary skills and self-confidence to benefit from a work placement. Similarly, only those companies able to demonstrate the ability to support and develop the students' learning will be approached as potential hosts. Great care will be taken in matching the needs of the student and the host company.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	10	5%
Independent learning	20	10%
Placement learning	170	85%
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Placement and Portfolio	Practical Work Placement and Reflective Placement Portfolio equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPA5029	
Module Title	Work Placement	
Classification	Reading List entry	Electronic*
Essential	An appropriate bibliography will be established between the various parties during the pre-placement phase. Such is the specificity of each student's placement, that a personalised bibliography is necessary.	☐

Module Code	ADPB5007
Title	Dance Training 2
Date	20/08/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To enable students to develop their skills and techniques in ballet, tap, jazz and commercial dance

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of Jazz technique
- Demonstrate knowledge and critical understanding of Ballet technique
- Demonstrate knowledge and critical understanding of Tap technique
- Demonstrate knowledge and critical understanding of Commercial dance

INDICATIVE CONTENT

- Students will participate in practical Jazz, Ballet, Tap and Commercial dance classes.
- Jazz dance work will cover the following vocabulary and exercises: Jazz Pliés in all positions, Jazz Tendus, Complex Jazz arms, Advanced Isolations, Kicks, Hitch Kicks, Fan Kicks, Multiple Jazz Pirouettes, step ball change, spring turns, spring ball changes, split leaps.
- Ballet barre work and centre work will cover the following vocabulary and exercises: Pliés, Tendus, Glissés, Rond de Jambe à terre, Frappés, Fondu, Adage, Grand Battements; Centre work – single pirouettes, Petit Allegro and travelling sequences.
- Tap classes will cover the following vocabulary and exercises: Single Beats – Tap, Brush, Hop, heel beats, toe beats; Compound Beats – shuffles, pick-ups, cramp rolls, basic single time step, double time step, paradiddles.
- Commercial classes will cover varying styles of Commercial dance including Hip-Hop, Jazz, Contemporary and Street genres.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical exams	Tap Assessment 15min Ballet Assessment 15min Jazz Assessment 15min Comm. Dance Assessment 15 min	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB5007	
Module Title	Dance Training 2	
Classification	Reading List entry	Electronic*
Essential	Giordano, G. (1992) <i>Jazz Dance Class: Beginning Thru Advanced</i> . Trenton: Princeton Books.	☐
Essential	Hatchett, F. (2000) <i>Frank Hatchett's Jazz Dance</i> . Leeds, Human Kinetics.	☒
Essential	Perces, M. (1993) <i>The Dance Technique of Lester Horton</i> . New York, Horizons.	☐
Further	Franklin, E. (2003) <i>Conditioning for Dance</i> . Leeds, Human Kinetics.	☒
Further	Franklin, E. (2003) <i>Dance Imagery for Technique and Performance</i> . Leeds, Human Kinetics.	☒

Cod y Modwl	ADPB5007C
Teitl	Hyfforddiant Dawns 2
Dyddiad:	20/08/2021
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Galluogi myfyrwyr i ddatblygu eu sgiliau a thechnegau bale

DEILLIANNAU DYSGU

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

- Arddangos gwybodaeth a dealltwriaeth feirniadol o dechneg Jazz
- Arddangos gwybodaeth a dealltwriaeth feirniadol o dechneg Jazz
- Arddangos gwybodaeth a dealltwriaeth feirniadol o dechneg Tap
- Arddangos gwybodaeth a dealltwriaeth feirniadol o ddawns Fasnachol

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn cymryd rhan mewn dosbarthiadau dawns Jazz, Bale, Tap a Masnachol ymarferol.
- Bydd gwaith dawns Jazz yn cwmpasu'r eirfa a'r ymarferion canlynol: Pliés Jazz mewn pob safle, Tendus Jazz, breichiau Jazz Cymhleth, Ynysu Uwch, Ciciau, Ciciau Hitch, Ciciau Ffan, Pirwetau Jazz Lluosog, 'step ball change', troadau sbring, newidiadau 'spring ball', llamau split.
- Bydd y gwaith barre a chanol ystafell yn cwmpasu'r eirfa a'r ymarferion canlynol: Pliés, Tendus, Glissés, Rond de Jambe á terre, Frappés, Fondue, Adage, Grand Battements; gwaith canol ystafell – pirwetau unigol, Petit Allegro a dilyniannau teithio.
- Bydd y dosbarthiadau Tap yn cwmpasu'r eirfa a'r ymarferion canlynol: Curiadau unigol – Tap, Brwsh, Hop, curiad sawdl, curiad blaen troed; Curiadau Cyfansawdd - shiffladau, pick-ups, cramp rolls, cam amser sengl sylfaenol, cam amser dwbl, rhugliadau (paradiddles).
- Bydd dosbarthiadau masnachol yn cwmpasu gwahanol arddulliau dawns Masnachol gan gynnwys genres Hip-Hop, Jazz, Cyfoes a Stryd.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Arholiadau ymarferol	Asesiad Tap 15 mun Asesiad Bale 15 mun Asesiad Jazz 15 mun Asesiad Dawns Masnachol 15 mun	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB5007C	
Teitl y Modwl	Hyfforddiant Dawns 2	
Categori	Eitemau'r Rhestr Darllen	Electronig*
Hanfodol	Giordano, G. (1992) <i>Jazz Dance Class: Beginning Thru Advanced</i> . Trenton: Princeton Books.	☐
Hanfodol	Hatchett, F. (2000) <i>Frank Hatchett's Jazz Dance</i> . Leeds, Human Kinetics.	☒
Hanfodol	Perces, M. (1993) <i>The Dance Technique of Lester Hortonance</i> . Efrog Newydd, Horizons.	☐
Pellach	Franklin, E. (2003) <i>Conditioning for Dance</i> . Leeds, Human Kinetics.	☒
Pellach	Franklin, E. (2003) <i>Dance Imagery for Technique and Performance</i> . Leeds, Human Kinetics.	☒

Module Code	ADPB5008
Title	Singing 2
Date	20/08/2021
Level	5
Credits	30
Pre-Requisites	None

AIM(S)

- Further develop the student's range of repertoire and understanding of style.
- To further develop the student's vocal technique, and the application of skills to specific styles.

LEARNING OUTCOMES

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

- Critically investigate, rehearse and perform an appropriate choice of solo and group songs leading to a presentation/performance that displays an applied knowledge of well-established principles and techniques, the application of underlying concepts and the appropriate stylistic interpretation.
- Present a confident and ambitious performance, demonstrating effective communication skills with the accompanist and the audience.
- Demonstrate that they have the ability and the desire to develop and broaden the style of the pieces performed.
- Apply the Estill Model to identify and solve vocal problems.

INDICATIVE CONTENT

- Students will cover the Estill Model
- Students will be introduced to a number of styles and genres
- The students will analyse a wide range of technical skills, and the process of preparing and introducing a performance e.g. their strengths and their technical weaknesses, their accuracy in terms of style, their interpretation (and pronunciation for singers).
- There will be regular opportunities to reflect critically on their achievements, and they will be expected to keep a journal of their development.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Performance	12 – 15 minutes To include a short presentation on each song	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB5008	
Module Title	Singing 2	
Classification	Reading List entry	Electronic*
Essential	Forrest, L. A., Gates, R. & Obert, K. (2013) <i>The Owner's Manual to the Voice</i> . New York, Oxford University Press.	☐
Essential	Kayes, G. (2004) <i>Singing and the Actor</i> . London, A & C Black.	☒
Further	Bell, J. and Chicurel, S. R. (2008) <i>Music Theory for Musical Theatre</i> . Maryland, Scarecrow Press.	☒
Further	Dayme, M. B. (2006) <i>The Performer's Voice: Realizing your Vocal Potential</i> . London, W. W. Norton.	☒
Further	Hammond, M. (2009) <i>Thank You – That's All We Need for Today</i> . London, Faber.	☐
Further	Harvard, P. (2013) <i>Acting Through Song</i> . London, Nick Hern Books.	☒

Cod y Modwl	ADPB5008C
Teitl	Canu 2
Dyddiad:	20/08/2021
Lefel	5
Credydau	30
Rhagofynion	Dim

AMCAN(ION)

- Datblygu ymhellach ystod y myfyriwr o repertoire a dealltwriaeth o arddull.
- Datblygu ymhellach techneg lleisiol y myfyriwr, a chymhwysiad sgiliau i arddulliau penodol.

DEILLIANNAU DYSGU

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

- Ymchwilio'n feirniadol, ymarfer a pherfformio dewis priodol o ganeuon i unawdwyr a grwpiau gan arwain at gyflwyniad/perfformiad sy'n dangos gwybodaeth gymhwysol o egwyddorion a thechnegau sefydledig, cymhwyso cysyniadau sylfaenol a dehongliad arddulliadol priodol.
- Cyflwyno perfformiad hyderus ac uchelgeisiol, gan ddangos sgiliau cyfathrebu effeithiol gyda'r cyfeilydd a'r gynulleidfau.
- Dangos bod ganddynt y gallu a'r awydd i ddatblygu ac ehangu arddull y darnau a berfformir.
- Cymhwyso Model Estill i adnabod a datrys problemau lleisiol.

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn cwmpasu'r Model Estill
- Caiff myfyrwyr eu cyflwyno i nifer o arddulliau a genres
- Bydd y myfyrwyr yn dadansoddi ystod eang o sgiliau technegol, a'r broses o baratoi a chyflwyno perfformiad e.e. eu cryfderau a'u gwendidau technegol, eu cywirdeb o ran arddull, eu dehongliad (a'u hynganu yn achos cantorion).
- Bydd cyfleoedd rheolaidd i adfyfio'n feirniadol ar eu cyrhaeddiadau, a bydd disgwyl iddynt cadw dyddlyfr o'u datblygiad.

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	108	36%
Dysgu'n annibynnol	192	64%
Dysgu drwy leoliadau	0%	0%
CYFANSWM	300	100%

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Perfformiad Ymarferol	12 – 15 munud I gynnwys cyflwyniad byr ar bob cân	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB5008C	
Teitl y Modwl	Canu 2	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Forrest, L. A., Gates, R. & Obert, K. (2013) <i>The Owner's Manual to the Voice</i> . Efrog Newydd, Oxford University Press.	☐
Hanfodol	Kayes, G. (2004) <i>Singing and the Actor</i> . Llundain, A & C Black.	☒
Pellach	Bell, J. and Chicurel, S. R. (2008) <i>Music Theory for Musical Theatre</i> . Maryland, Scarecrow Press.	☒
Pellach	Dayme, M. B. (2006) <i>The Performer's Voice: Realizing your Vocal Potential</i> . Llundain, W. W. Norton.	☒
Pellach	Hammond, M. (2009) <i>Thank You – That's All We Need for Today</i> . Llundain, Faber.	☐
Pellach	Harvard, P. (2013) <i>Acting Through Song</i> . Llundain, Nick Hern Books.	☒

Module Code	ADPB5009
Title	Acting 2
Date	20/08/2020
Level	5
Credits	20
Prerequisites	None

AIM(S)

- Develop and strengthen student's ability to understand and discuss their acting process further in the context of screen or theatre rehearsals
- Immerse the students in screen acting methods for film and television and to develop them into confident performers ready to work under the pressures and working conditions of the media.

LEARNING OUTCOMES

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

- Demonstrate a mature understanding of the impact and purpose of rehearsals, with the ability to analyse the drama's context in a confident and thorough way.
- Show knowledge of a range of acting exercises and techniques for the students' continuous development
- Show an understanding of the importance of character development and continuation within a performance.
- Understand and evaluate the importance of being focussed and ready for screen or theatre rehearsals.
- Show total appreciation of the role of technical teams, the creative and production departments and how their contribution as actors works collaboratively with all personnel who are part of the production.

INDICATIVE CONTENT

- The students will be introduced to the acting techniques of Stanislavski, Meisner, Michael Chekhov, and others, and will have the opportunity to master the terminology for all processes in order to promote their skills and ability to communicate with the director and other actors.
- Through practical rehearsals, students will deepen their understanding of how to analyse and understand the character's psychology and steer character development through the story, both emotionally and physically.
- Working as part of a cast, students will learn to collaborate and co-create, developing their physical and sensory understanding to a higher level.
- Students will receive camera acting training, working with a screen director, sound operator and lighting camera operator.
- During the filming process, students will receive training on working with members of the technical crew as well as perform to camera and understand filming with one camera and multiple cameras, operating sound, continuation, wardrobe, make-up, the design department and the editing process. The student will receive regular feedback during the process and an opportunity to have tutorial sessions.
- The module culminates in a stage drama and an edited version of the filmed work will be shown.

Study Time Allocation

The study time for the module is shared as follows:

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

ASSESSMENT

Assessment Component 1:

☐ Written exam ☐ Course Work ☒ Practical

Assessment Methods	Volume	Weighting
Practical	Acting in a television drama. 10 minutes	50%

Assessment Component 2:

☐ Written exam ☐ Course Work ☒ Practical

Assessment Methods	Volume	Weighting
Practical	Acting in a stage play. 1 hours	50%

Assessment Summary

Activity type	Percentage
Written exam	
Course Work	0%
Practical	100%
TOTAL	100%

INDICATIVE READING LIST

Module code	ADPB5009	
Module Title	Acting 2	
Classification	Reading List entry	Electronic*
Essential	Alfreds, M: <i>Different Every Night</i> . Nick Hern Book 2007	☒
Essential	Meisner, S. & Longwell, D. (1987) <i>Sanford Meisner on Acting</i> . London, Penguin Vintage.	☒
Essential	Bennetti, R. (2006) <i>Action! Professional Acting for Film and Television</i> . London, Pearson	☐
Essential	Conway, P. & Wooster, R. (2020) <i>Screen Acting Skills, A Practical Handbook</i> . London, Methuen.	
Further	Caine, M. (1997) <i>An Actor's Take on Moviemaking</i> . London, Applause.	☐
Further	Stanislavski, C. (2013) <i>Building a Character</i> . London, Theatre Arts Books.	☒
Further	Rushe, S. (2019) <i>The Michael Chekhov Acting Technique: A Practitioner's Guide</i> . London, Bloomsbury Methuen.	☐
Further	Britten, B. (2014) <i>From Stage to Screen - A Theatre Actor's Guide to Working on Camera</i> . London, Bloomsbury Methuen.	☐

Cod y Modwl	ADPB5009C
Teitl	Actio 2
Dyddiad	20/08/2021
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Datblygu a chryfhau gallu'r myfyrwyr i ddeall a thrafod eu proses actio ymhellach yng nghyd-destun ymarferion sgrîn neu theatr
- Trochi'r myfyriwr yn nulliau actio sgrîn ar gyfer ffilm a theledu a datblygu'n berfformiwr hyderus, yn barod i weithio o dan bwysau ac amodau gwaith byd y cyfryngau.

DEILLIANNAU DYSGU

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

- Dangos dealltwriaeth aeddfed o effaith a phwras ymarferion, gyda'r gallu i ddadansoddi cyd-destun y ddrama mewn ffordd hyderus a thrylwyr.
- Dangos gwybodaeth o ystod o ymarferion a thechnegau actio at ddibenion datblygiad parhaus y myfyrwyr
- Dangos dealltwriaeth o bwysigrwydd datblygiad cymeriadau a pharhad mewn perfformiad.
- Deall a gwerthuso pwysigrwydd bod â ffocws a bod yn barod am ymarferion sgrîn neu theatr.
- Dangos gwerthfawrogiad llwyr o rôl y tîm technegol, yr adran greadigol a chynhyrchu a sut y mae eu cyfraniad fel actorion yn gweithio ar y cyd â'r holl bersonél sy'n rhan o'r cynhyrchiad.

CYNNWYS DANGOSOL

- Caiff y myfyrwyr eu cyflwyno i dechnegau actio Stanislavski, Meisner, Michael Chekhov, ymhlith eraill, ac yn cael y cyfle i feistroli terminoleg pob proses er mwyn hybu eu sgiliau a'u gallu i gyfathrebu gyda'r cyfarwyddwyr ac actorion eraill.
- Trwy ymarferion ymarferol, bydd y myfyrwyr yn dyfnhau eu dealltwriaeth o sut i ddadansoddi a deall seicoleg y cymeriad a llywio datblygiad y cymeriad trwy'r stori, yn emosiynol ac yn gorfforol.
- Trwy weithio'n rhan o gast bydd y myfyriwr yn dysgu am gydweithio a chyd-greu, gan ddatblygu eu dealltwriaeth gorfforol a synhwyrdd i lefel uwch.
- Bydd y myfyriwr yn derbyn hyfforddiant actio ar gyfer camera, gan weithio gyda chyfarwyddwr sgrîn, gweithredwr sain a gweithredwr camera goleuo.
- Yn ystod y broses ffilmio bydd y myfyriwr yn cael hyfforddiant er mwyn gweithio'n aelodau o'r criw technegol yn ogystal â pherfformio i gamera a deall ffilmio gydag un camera a nifer o gamerâu, gweithredu sain, parhad, wardrob, colur, yr adran ddylunio a'r broses olygu. Bydd y myfyriwr yn cael adborth yn rheolaidd yn ystod y broses a chyfle i gael sesiynau tiwtorial.
- Daw'r modwl i'w anterth mewn drama lwyfan a chaiff fersiwn wedi'i olygu o'r gwaith a ffilmir ei ddangos.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig
 ☐ Gwaith cwrs
 ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Actio mewn drama deledu. 10 munudau	50%

Elfen Asesu 2

☐ Arholiad ysgrifenedig
 ☐ Gwaith cwrs
 ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Ymarferol	Actio mewn drama lwyfan. 1 awr	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB5009C	
Teitl y Modwl	Actio 2	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Alfreds, M: <i>Different Every Night</i> . Nick Hern Book 2007	☒
Hanfodol	Meisner, S. & Longwell, D. (1987) <i>Sanford Meisner on Acting</i> . London, Penguin Vintage.	☒
Hanfodol	Bennetti, R. (2006) <i>Action! Professional Acting for Film and Television</i> . London, Pearson	☐
Hanfodol	Conway, P. & Wooster, R. (2020) <i>Screen Acting Skills, A Practical Handbook</i> . London, Methuen.	
Pellach	Caine, M. (1997) <i>An Actor's Take on Moviemaking</i> . London, Applause.	☐
Pellach	Stanislavski, C. (2013) <i>Building a Character</i> . London, Theatre Arts Books.	☒
Pellach	Rushe, S. (2019) <i>The Michael Chekhov Acting Technique: A Practitioner's Guide</i> . London, Bloomsbury Methuen.	☐
Pellach	Britten, B. (2014) <i>From Stage to Screen - A Theatre Actor's Guide to Working on Camera</i> . London, Bloomsbury Methuen	☐

Module Code	ADPB5010
Title	Collaborative Project
Date	20/08/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- Develop the student's understanding of the creation of new work
- To research, develop and produce a new piece of theatre

LEARNING OUTCOMES

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

- Work collaboratively to research, rehearse and perform a contemporary piece of theatre
- Critically evaluate their own contribution to the production process.
- Demonstrate knowledge and understanding of the various artistic processes and choices involved in the producing process.
- Balance self-direction and collaborative work. Adapt and design working methods for each new situation. Self-management, collaborative working skills, problem solving, listening, critical analysis and valuing own and others' ideas and beliefs

INDICATIVE CONTENT

- Students will explore the various practises and formulas of how theatre is made by various practitioners and companies and develop a range of practical skills, from scriptwriting and composing to devising and directing.
- The projects will explore the importance of diversity and inclusion within theatre. With a number of guest lectures and workshops from a wide range of practitioners who create and work in different ways.
- There will be a series of devising workshops to develop ideas with a playwright/theatremaker with a balance between creating through performance and reacting to various stimuli and focusing on text and structure with practical exercises, writing tasks and feedback.
- The student will become familiar with the key principles of dramatic writing and devising by exploring themes and reacting to them, using research for inspiration and character development.
- Students will be introduced to how professional R&D procedures work. Understanding their own creative strengths and implying those strengths to the process
- The tutor will work with the student's creative skills to develop a piece of work. The tutor will encourage, discuss and allow the student to recognising their individual

strengths and interests to tailor towards a performance where these strengths are showcased.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Performance of new piece and supporting material.	Equivalent of 3000 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB5010	
Module Title	Collaborative Project	
Classification	Reading List entry	Electronic*
Essential	Guidance will be given to students on an individual basis once each student's particular area of study has been established. It is anticipated that the bibliography from a cross section of modules will be used.	☐

Cod y Modwl	ADPB5010C
Teitl	Prosiect Cydweithredol
Dyddiad:	20/08/2021
Lefel	5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Datblygu dealltwriaeth y myfyrwyr o sut i greu gwaith newydd
- Ymchwilio, datblygu a chynhyrchu darn newydd o theatr

DEILLIANNAU DYSGU

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

- Gweithio'n gydweithredol i ymchwilio, ymarfer a pherfformio darn cyfoes o theatr
- Gwerthuso'n feirniadol eu cyfraniad nhw at y broses gynhyrchu.
- Dangos gwybodaeth a dealltwriaeth o'r gwahanol brosesau artistig a'r dewisiadau sy'n rhan o'r broses gynhyrchu.
Cydbwysu hunan-gyfeiriad a gwaith cydweithredol. Addasu a dylunio dulliau gwaith ar gyfer pob sefyllfa newydd. Hunan-reolaeth, sgiliau gwaith cydweithredol, datrys problemau, gwrandio, dadansoddi beirniadol a gwerthfawrogi eu syniadau a'u credoau eu hunain ac eraill

CYNNWYS DANGOSOL

- Bydd myfyrwyr yn archwilio i'r wahanol arferion a fformiwlâu a ddefnyddir i wneud theatr gan wahanol ymarferwyr a chwmnïau ac yn datblygu ystod o sgiliau ymarferol, o ysgrifennu sgrïptiau a chyfansoddi l ddyfeisio a chyfarwyddo.
- Bydd y prosiectau'n archwilio pwysigrwydd amrywiaeth a chynhwysiant mewn theatr. Gyda nifer o ddarlithwyr gwadd a gweithdai gan ystod eang o ymarferwyr sy'n creu a gweithio mewn gwahanol ffyrdd.
- Bydd cyfres o weithdai dyfeisio i ddatblygu syniadau gyda dramodydd/gwneuthurwr theatr gyda chydbwysedd rhwng creu trwy berfformiad ac ymateb i wahanol ysgogiadau a ffocysu ar destun a strwythur gydag ymarferion ymarferol, tasgau ysgrifennu ac adborth.
- Bydd y myfyriwr yn ymgyfarwyddo ag egwyddorion allweddol ysgrifennu dramatig a dyfeisio trwy archwilio themâu ac ymateb iddynt, defnyddio ymchwil ar gyfer ysbrydoliaeth a datblygu cymeriad.
- Caiff myfyrwyr eu cyflwyno i sut y mae gweithdrefnau R&D proffesiynol yn gweithio. Deall eu cryfderau creadigol eu hunain a chymhwyso'r cryfderau hynny i'r broses
- Bydd y tiwtor yn gweithio gyda sgiliau creadigol y myfyriwr i ddatblygu darn o waith Bydd y tiwtor yn annog, trafod a chaniatáu i'r myfyriwr adnabod eu cryfderau a

diddordebau unigol i deilwra tuag at berfformiad lle caiff y cryfderau hyn eu harddangos.

Dyraniad Amser Astudio

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

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

ASESU

Elfen Asesu 1

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☐ Ymarferol

Dull asesu	Maint	Pwysiad
Perfformio darn newydd a deunydd ategol	Cyferth â 3000 o eiriau	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	ADPB5010C	
Teitl y Modwl	Prosiect Cydweithredol	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Rhoddir arweiniad i fyfyrwyr yn unigol unwaith y bydd maes astudio penodol pob myfyriwr wedi'i sefydlu. Rhagwelir y bydd llyfryddiaeth o drawstoriad o fodylau'n cael ei ddefnyddio.	☐

Module Code	ADPB5012
Title	Audition Technique
Date	20/08/2021
Level	5
Credits	10
Pre-Requisites	None

AIM(S)

- Develop the student's understanding of their casting potential in readiness for auditioning in the industry.

LEARNING OUTCOMES

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

- Demonstrate knowledge and critical understanding of the principles of auditioning for a role
- Demonstrate knowledge and critical understanding of the pathways to source the most relevant works to demonstrate the student's strengths as a performer.
- Demonstrate knowledge and critical understanding and application of audition etiquette

INDICATIVE CONTENT

- Through research skills lectures, students will be shown how to seek the most suitable monologues and songs for them. Students will work with the tutor on scene and character analysis.
- Role-play with students playing actor, employer, casting director, agent in order to reflect on communication skills, suitable clothing and make up, building rapport during the audition, taking direction and handling feedback.
- Students will have practical sessions to develop the necessary skills for taking part in a mock dance audition, encompassing pace, technique and process of a dance audition.
- The dance classes will give the students opportunity to learn about audition etiquette and how to apply relevant stylistic qualities, and the ability to pick up and retain choreography.
- The students will learn how to create a current actor's CV ready for the mock auditions.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Mock Auditions to industry panel	45 minutes or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB5012	
Module Title	Audition Technique	
Classification	Reading List entry	Electronic*
Essential	Stone, D. & Heen, S. (2016) <i>Thanks For The Feedback: The Science and Art of Receiving Feedback Well</i> . London, Penguin.	☒
Essential	Barry, H. (2018) <i>Emotional Resilience: How to Safeguard your Mental Health</i> . London, Orion.	☐
Further	Rutherford, N. (2012) <i>Musical Theatre Auditions and Castings</i> . London, Methuen Drama.	☐
Further	Powell, H. (2014) <i>The Audition Bible: Secrets Every Actor Needs</i> . Burbank, Tavin Press.	☒
Further	Cayouette, L. & Dreyfuss, R. (2012) <i>Know Small Parts: An Actor's Guide to Turning Minutes into Moments</i> . LA, Nola Press.	☐
Further	Fischer, J. (2017) <i>The Actor's Life: A Survivor's Guide</i> . Dallas, BenBella Books	☒

Cod y Modwl	ADPB5012C
Teitl	Techneg Clyweld
Dyddiad	20/08/2021
Lefel	5
Credydau	10
Rhagofynion	Dim

AMCAN(ION)

- Datblygu dealltwriaeth y myfyrwyr o'u potensial castio yn barod am glyweliadau yn y diwydiant.

DEILLIANNAU DYSGU

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

- Dangos gwybodaeth a dealltwriaeth feirniadol o egwyddorion clyweld ar gyfer rôl
- Arddangos gwybodaeth a dealltwriaeth feirniadol o'r llwybrau i ddarganfod y darnau o waith mwyaf perthnasol i ddangos cryfderau myfyriwr fel perfformiwr.
- Dangos gwybodaeth a dealltwriaeth feirniadol a chymhwyso moesau clyweld

CYNNWYS DANGOSOL

- Trwy ddarlithoedd sgiliau ymchwil, dangosir myfyrwyr sut i chwilio am y monologau a chaneuon mwyaf addas iddyn nhw. Bydd myfyrwyr yn gweithio gyda'r tiwtor ar ddadansoddi golygfeydd a chymeriadau.
- Chwarae rhan gyda myfyrwyr yn chwarae actor, cyflogwr, cyfarwyddwr castio, asiant er mwyn adfyfrio ar sgiliau cyfathrebu, dillad a cholur addas, meithrin perthynas yn ystod y clyweliad, derbyn cyfarwyddyd ac ymdrin ag adborth.
- Bydd myfyrwyr yn cael sesiynau ymarferol i ddatblygu'r sgiliau angenrheidiol ar gyfer cymryd rhan mewn clyweliad dawns ffug, yn cynnwys cyflymdra, techneg a phroses clyweliad dawns.
- Bydd y dosbarthiadau dawns yn rhoi cyfle i fyfyrwyr ddysgu am foeseg clyweld a sut i gymhwyso nodweddion arddulliadol perthnasol, a'r gallu i ddysgu a chofio coreograffi.
- Bydd y myfyrwyr yn dysgu sut i greu CV actor cyfredol yn barod am y clyweliadau ffug.

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	36	36%
Dysgu'n annibynnol	64	64%
Dysgu drwy leoliadau	0	0
CYFANSWM	100	100%

ASESU

Elfen Asesu 1

(Ticiwch un)

☐ Arholiad ysgrifenedig ☐ Gwaith cwrs ☒ Ymarferol

Dull asesu	Maint	Pwysiad
Clyweliadau ffug	45 munud neu gyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB5012C	
Teitl y Modwl	Techneg Clyweld	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Stone, D. & Heen, S. (2016) <i>Thanks For The Feedback: The Science and Art of Receiving Feedback Well</i> . Llundain, Penguin.	☒
Hanfodol	Barry, H. (2018) <i>Emotional Resilience: How to Safeguard your Mental Health</i> . Llundain, Orion.	☐
Pellach	Rutherford, N. (2012) <i>Musical Theatre Auditions and Castings</i> . Llundain, Methuen Drama.	☐
Pellach	Powell, H. (2014) <i>The Audition Bible: Secrets Every Actor Needs</i> . Burbank, Tavin Press.	☒
Pellach	Cayouette, L. & Dreyfuss, R. (2012) <i>Know Small Parts: An Actor's Guide to Turning Minutes into Moments</i> . LA, Nola Press.	☐
Pellach	Fischer, J. (2017) <i>The Actor's Life: A Survivor's Guide</i> . Dallas, BenBella Books	☒

Module Code	ADPB5014
Title	Specialised Performance Practice
Date	08/12/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To enable students to pursue a critical and practical investigation into an agreed aspect of performance.

LEARNING OUTCOMES

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

- Investigate the agreed subject, in a way which integrates theory and practice in an appropriately specialised manner, and which draws upon knowledge and skills acquired in other areas of the programme.
- Apply a range of devising/creative and/or performance skills and techniques in collaboration with peers and/or a director to an appropriate standard.
- Demonstrate knowledge and a critical understanding of performance principles and theories through research, critical reflection and application through practice

INDICATIVE CONTENT

- Specialised Performance Practice offers students the opportunity to investigate their performance practice, within a specialised creative and performative framework.
- While a module of this nature must remain flexible in order to facilitate the students' developing practice, skill base and theoretical knowledge. It does so from within a framework, which encourages students to organise and develop work of a high quality that is presented in a format so that practical, performance and collaborative skills can be assessed.
- Students will explore ideas and approaches through lectures, independent study tasks and tutor-led practical workshops.
- Consideration will then be given to a range of practitioners and practices from which to draw. Students will explore the nature, structure, techniques and content through analysis of their own performances and tutor-led practical workshops.
- Students will create both written and practical responses to the taught sessions and practical workshops that will culminate in an assessed performative outcome.
- Students will develop their collaborative practice to reflect this integral part of the arts industry.

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical Project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB5014	
Module Title	Specialised Performance Practice	
Classification	Reading List entry	Electronic*
Essential	Once the practice area has been agreed, a detailed bibliography, including specific texts, articles and selected critical studies, will be developed by the students concerned, in consultation with their tutor.	☐

Module Code	ADPB5016
Title	Drama and Theatre in Education
Date	08/12/2021
Level	Level 5
Credits	20
Pre-Requisites	None

AIM(S)

- To introduce students to Drama-in-Education and Theatre-in-Education as forms of applied drama, and to develop their performance skills and knowledge in a practical workshop or performance setting.

LEARNING OUTCOMES

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

- Demonstrate and illustrate a well-developed awareness of the role and value of drama and/ or theatre practice in educational settings.
- Apply performance skills and knowledge of Drama-in-Education and Theatre-in-Education to preparing, managing and delivering a workshop or performance in an appropriate setting.
- Engage in creative, reflective and critical exploration of the agreed project brief.
- Prepare, rehearse and resource your workshop and / or performance thoroughly and professionally for delivery in a school or simulated setting.

INDICATIVE CONTENT

- Theories and practical applications of Dorothy Heathcote's Mantle of the Expert within experiential and child-centred learning.
- Mantle of the Expert (Heathcote), Improvisation, Facilitator in Role, Devising, Character development, Practitioners such as Heathcote, Neelands, O'Toole, Davis, Story Drama, Process drama
- Theory and practical applications of the work of Neelands, O'Toole, Bolton and Winston in DIE.
- History of TIE and its place in contemporary British and Welsh contexts. [1] [SEP]
- Theories of multiple intelligences and creativity in education. (Gardner, Robinson)
- Child Protection and Safeguarding.
- Workshop facilitation skills.
- Might include/ case study/ analysis/ use and develop improvisation and devising techniques/ character development/ physical development/ appropriate communication skills
- Notions of creativity in education, 'flow' and multiple intelligences

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Practical project and Process Workbook	Individual Contribution to Practical Project 10-15 minutes (approx.) and Process Workbook equivalent 1,500 words	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADPB5016	
Module Title	Drama and Theatre in Education	
Classification	Reading List entry	Electronic*
Essential	Bolton, G. and Heathcote, D. (1995) <i>Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education</i> . Portsmouth: Heinemann	☐
Essential	Schonmann, S. (Ed) (2011) <i>Key Concepts in Theatre/Drama Education</i> . Rotterdam: Sense	☒
Essential	Robinson, K. (2016) <i>Creative Schools: The Grassroots Revolution That's Transforming Education</i> . London: Penguin	☐
Further	Wooster, R. (2007) <i>Contemporary Theatre in Education</i> . Bristol: Intellect	☒
Further	Jackson, T. (1993) <i>Learning through Theatre: New Perspectives on Theatre in Education</i> . London: Routledge	☐
Further	Neelands, J. (1984) <i>Making Sense of Drama</i> . Oxford: Heinemann	☐
Further	Winston, J. (2009) <i>Beginning Drama 4-11</i> . London: David Fulton Publishers	☒
Further	O'Toole, J. (1992) <i>The Process of Drama: Negotiating Art and Meaning</i> . London: Routledge	☐
Further	Journal: Research in Drama Education (RiDE). Abingdon: Routledge, Taylor and Francis	☒

Further	http://www.belgrade.co.uk/about-us/history/ http://www.mantleoftheexpert.com https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en	☒
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Cod y Modwl	ADPB5016C
Teitl	Drama a Theatr mewn Addysg
Dyddiad	08/12/2021
Lefel	Lefel 5
Credydau	20
Rhagofynion	Dim

AMCAN(ION)

- Cyflwyno myfyrwyr i Ddrama mewn Addysg a Theatr mewn Addysg fel ffurfiau ar ddrama gymhwysol, a datblygu eu gwybodaeth a'u sgiliau perfformio mewn gweithdy ymarferol neu leoliad perfformio.

DEILLIANNAU DYSGU

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

- Dangos ac amlygu ymwybyddiaeth ddatblygedig o rôl a gwerth drama a/neu arfer theatr mewn lleoliadau addysgol.
- Cymhwyso sgiliau perfformio a gwybodaeth am Ddrama mewn Addysg a Theatr mewn Addysg i baratoi, rheoli a chyflwyno gweithdy neu berfformiad mewn lleoliad priodol.
- Cymryd rhan mewn archwiliad creadigol, adfyfyriol a beirniadol o'r briff prosiect y cytunwyd arno.
- Paratoi, ymarfer a darparu adnoddau ar gyfer eich gweithdy a / neu berfformiad yn drylwyr ac yn broffesiynol, i'w gyflwyno mewn ysgol neu leoliad tebyg.

CYNNWYS DANGOSOL

- Damcaniaethau a chymwysiadau ymarferol o ddull Dorothy Heathcote, Mantell yr Arbenigwr, o ran dysgu drwy brofiad a dysgu sy'n canolbwyntio ar y plentyn.
- Mantell yr Arbenigwr (Heathcote), Creu byrfyfyr, Hwylusydd mewn Rôl, Dyfeisio, Datblygu cymeriad, Ymarferwyr megis Heathcote, Neelands, O'Toole, Davis, Drama Stori, Drama broses
- Damcaniaethau a chymwysiadau ymarferol o waith Neelands, O'Toole, Bolton a Winston ym maes Drama mewn Addysg
- Hanes Theatr mewn Addysg a'i le mewn cyd-destunau Prydeinig a Chymreig cyfoes
- Damcaniaethau deallusrwydd lluosog a chreadigrwydd mewn addysg. (Gardner, Robinson)
- Amddiffyn a Diogelu Plant.
- Sgiliau hwyluso gweithdai.
- Gallai hyn gynnwys astudiaeth achos/ dadansoddi/ defnyddio a datblygu technegau byrfyfyr a dyfeisio / datblygu cymeriad/ datblygiad corfforol/ sgiliau cyfathrebu priodol
- Syniadau am greadigrwydd mewn addysg, 'llif' a deallusrwydd lluosog

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	80	40%
Dysgu'n annibynnol	120	60%
Dysgu drwy leoliadau		
CYFANSWM	200	100%

ASESU

Elfen Asesu 1

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

Dull asesu	Maint	Pwysiad
Prosiect Ymarferol a Llyfr Proses	Cyfraniad unigol o ryw 10-15 munud i Brosiect Ymarferol, a Llyfr Proses cyfwerth â 1,500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	ADPB5016C	
Teitl y Modwl	Drama a Theatr mewn Addysg	
Categori	Eitemau'r Rhestr Ddarllen	Electronig*
Hanfodol	Bolton, G. and Heathcote, D. (1995) <i>Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education</i> . Portsmouth: Heinemann	☐
Hanfodol	Schonmann, S. (Ed) (2011) <i>Key Concepts in Theatre/Drama Education</i> . Rotterdam: Sense	☒
Hanfodol	Robinson, K. (2016) <i>Creative Schools: The Grassroots Revolution That's Transforming Education</i> . London: Penguin	☐
Pellach	Wooster, R. (2007) <i>Contemporary Theatre in Education</i> . Bristol: Intellect	☒
Pellach	Jackson, T. (1993) <i>Learning through Theatre: New Perspectives on Theatre in Education</i> . London: Routledge	☐
Pellach	Neelands, J. (1984) <i>Making Sense of Drama</i> . Oxford: Heinemann	☐
Pellach	Winston, J. (2009) <i>Beginning Drama 4-11</i> . London: David Fulton Publishers	☒
Pellach	O'Toole, J. (1992) <i>The Process of Drama: Negotiating Art and Meaning</i> . London: Routledge	☐
Pellach	Journal: Research in Drama Education (RiDE). Abingdon: Routledge, Taylor and Francis	☒

Pellach	http://www.belgrade.co.uk/about-us/history/ http://www.mantleoftheexpert.com https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en	☒
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