

**Masters in Fine Art (MFA),  
Incorporating Masters of Arts:  
MA Fine Art, MA Painting, MA Drawing,  
MA Printmaking, MA Illustration**

**DEFINITIVE MODULE RECORDS**

**Definitive Module Records:**

The programme of study is divided into modules as contained in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake; however these modules will always be interpreted through assignments. These assignments are written each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may be one assessment at the end of the module, or made up of several smaller assessments, which take place during and at the end of the module.

At the initial assignment briefing you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve these. The brief should be read in conjunction with the indicative grading matrix to help you to maximise the effectiveness of your work for the module.

In each module there is an essential reading list, which will be adapted and extended in the assignment briefs to ensure relevance and currency.

As the Masters modules detail a set of M-level skills and attributes common to a broad range of creative practice, students will negotiate individually relevant, practice specific outcomes, through project proposals and statements of intent that will be reflected upon, and if necessary revised, at regular intervals.

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	<b>PGxx101 Research Into Practice</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>		<b>Credit Value</b>	<b>60</b>
<b>Module Type</b>	<b>Theory/Practical</b>	<b>Notional learning hours</b>	<b>600</b>

### 2. Rationale for the module and its links with other modules

This first 60-credit module provides you with an interdisciplinary context in which to test and refine your project proposal. You will be provided with an introduction to a number of models of research for creative practitioners, and invited to explore and adapt these models in order to clarify your research trajectory.

The goal of the module is to set in place a solid foundation for further development by identifying strengths and weaknesses in your research proposal, interrogating assumptions and exploring hypotheses through a process of making. You will be invited to build a reflective dialogue with your work, which documents your critical engagement with experimental approaches, methods and techniques and with appropriate theoretical frameworks.

The research skills requirement for practice-based and practice-led work will inevitably be different for each student. However, there is a growing body of research that identifies the problems and the potential of research into practice. A series of lectures and seminars will introduce you to some of this work and help you to fashion a robust research framework appropriate to your discipline and your concerns.

The core delivery will be interdisciplinary, focused on themes that are relevant to all of the pathways on the MA. You will also have the opportunity to participate in seminar groups which interrogate these themes in relation to your discipline and its specific concerns.

The core delivery and seminar groups will also support you in the process of identifying networks, debates and institutional frameworks in which your practice might best be situated. This will provide the groundwork that will help you to choose an appropriate Live Project in Module 201.

### 3. Aims of the module

- Introduce you to methods, approaches and debates that will allow you to test, analyse and refine your research trajectory.
- Enable you to reflect upon approaches and methodologies through a process of making, and to evaluate the ethical implications of your research.
- Develop your critical and reflective thinking in a process that links theory to practice.
- Provide the opportunity for you to explore interdisciplinary and trans-disciplinary implications of your research, and to develop the competencies required to incorporate interdisciplinary experimentation into your creative practice.

### 4. Indicative content

At the outset of the module, a Project Proposal is negotiated between student and academic tutor as an ongoing reflective document.

The delivery of the programme covers key themes relevant to practice-based and practice-led research, as well as introductions to the academic skills required for postgraduate study. This core delivery will run alongside and enrich students' ongoing dialogue with their practice.

The delivery will include exploration of debates around research in the domain of creative practice; models for conceiving of the social, political and technological context for research into practice; and introduction to questions of ethics in relation to research in this area. Core academic skills include developing a skills audit; accessing and using libraries, databases, archives; organisation and action planning; and academic expectations for critical writing and reading.

Alongside the interdisciplinary lecture series, you will engage in regular seminar groups which will interrogate the core content in relation to the specific concerns of your discipline, and support you in identifying networks, debates and institutional frameworks relevant to your work.

These activities will provide the materials for a dialogue with your creative practice, where you will make decisions about areas to be developed through focused experimentation with materials and techniques. During this module it is expected that there will be a range of ideas and means pursued, and that a substantial body of work will be generated where the frameworks, methods and realisation will be gradually refined.

The tutorial system, group work, lectures and seminars regularly review progress and typically explore decisions about areas to be developed, research into relevant contemporary practice, analysis and evaluation of work in progress, introduction to relevant technical workshops.

## 5. External/Industry links

Visits to and/or speakers drawn from a range of local and regional links depending on cohort: Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Devon Guild of Craftsmen; CCANW / Haldon Forest, Eden, Agroforestry Research Trust; Crafting Spaces, Tamar Arts, Effervescent Social Alchemy. Supplemented by national events and, where relevant, international events such as the research conference, exhibition and publishing platform *Making Futures*, which has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. Recent programming has included talks from 'Jerwood Drawing Prize', and 'Jerwood Makers Open' finalists. Students on all MA programmes have access to the PCA 'Employment, Enterprise and Entrepreneurship' programme which includes regular talks and portfolio reviews from a range of industry professionals including Patricia van den Akker, director of 'The Design Trust' and engagement with South West animation company 'King Rollo Films'. The programme will arrange optional, national and international, trips to events and exhibitions such as the Venice Biennale or the British Art Show.

## 6. Assessment strategy, assessment methods

Task 1. A **Body of Work**, to include all final outcomes and supporting research material.

Task 2. **Critical Reflection**: (2000 words). Illustrated and Harvard referenced, with a Bibliography.

The **Body of Work** will demonstrate the practical outcomes and/or key artefacts produced during the module. Supporting research can be evidenced through the documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences or other event or output congruent with the negotiated project.

The **Critical Reflection** should demonstrate an understanding of the contextual field and chosen discipline of practice and its relationship to the rationale, process and outcome of the project. This should be supported by on or offline reflections and research maintained throughout the duration of the module documenting the evolution of your experimental research. This will include a reflective

account on how the project has helped refine an understanding of the student as a creative practitioner. This critical reflection can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing.  
Word count of 2000.

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes									
	A3	A6	B1	B4	C1	C2	C8	C10	D1	D4
Body of work	X		X	X	X	X		X		X
Critical reflection	X	X	X	X	X	X	X	X	X	X

### 8. Key reading list

#### Generic to all courses:

**Note:** Student cohorts encompass diverse subject area expertise, so reading lists have been formulated to ensure key critical thinking and research methodologies are supported. Additional reading will be added to specific assignments based upon each cohort's needs.

- Barone, T., and Eisner, E. W., (2012). Arts Based Research, London: Sage.
- Bourriaud, N., (1998). Relational Aesthetics, Paris: Les Presse Du Reel
- Harrison, C., And Wood, P., (2002). Art In Theory 1900-2000, London: Wiley-Blackwell
- Barrett, E., and Bolt, B., (2010). Practice As Research - Approaches to Creative Arts Enquiry, London: Tauris.
- Theron, L., Mitchell, C., and Smith, A., (2011). Picturing Research: Drawing as Visual Methodology, London: Sense Publishers.
- Arends, B., Thackara, D., (2003). Experiment: conversations in art and science. London: The Wellcome Trust.
- Borgdorff, H., (2012). The Conflict of the Faculties: Perspectives on Artistic Research and Academia Leiden: Leiden University Press.
- Collins, H., (2010). Creative Research: The Theory and Practice of Research for the Creative Industries. Lausanne: Ava Publishing.
- Davies, C., (2008). Reflexive Ethnography: a guide to researching selves and others. London: Routledge.
- Davies, G., (2010). Copyright Law for Artists, Photographers and Designers. A & C Black Publishers.
- Emmison, M., Smith, P., (2000). Researching the Visual: Images, Objects, Contexts and Interaction in Social and Cultural Enquiry. London: Sage Publications.
- Hart, C., (1998). Doing a Literature Review. London: Sage Publications.
- Ingold, T., (2013). Making: Anthropology, Art, Archaeology and Architecture London: Routledge.
- Mason, J., (2002). Researching your own Practice: The Discipline of Noticing. London: Routledge.
- Wisker, G., (2007). The Postgraduate Research Handbook: Succeed with your MA, MPhil, EdD and PhD (Palgrave Study Skills) 2<sup>nd</sup> Edition. Basingstoke: Palgrave Macmillan

#### Research sources

Further guidance on annotated bibliography formats here:

<http://www.brookes.ac.uk/services/upgrade/study-skills/annotations-brief.html>

(shorter annotation) and here

[http://www.lc.unsw.edu.au/onlib/annotated\\_bib.html](http://www.lc.unsw.edu.au/onlib/annotated_bib.html) (more comprehensive annotation)

**Reflective journal advice:**

<https://camberwellmastudents.wikispaces.com/file/view/THE%20REFLECTIVE%20JOURNAL.pdf/446702112/THE%20REFLECTIVE%20JOURNAL.pdf>

[http://www.businessballs.com/freepdfmaterials/reflective\\_diary\\_journal\\_templates.pdf](http://www.businessballs.com/freepdfmaterials/reflective_diary_journal_templates.pdf)

<http://www.sagepub.com/burnsandsinfield3e/study/Chapter%2023/Reflective%20learning%20diary%20template.pdf>  
<http://www.sagepub.com/burnsandsinfield3e/study/Chapter 23/Reflective learning diary template.pdf>

<http://www.sagepub.com/burnsandsinfield3e/study/Chapter 23/Reflective learning diary template.pdf>

Gray, C. and Malins, G. (2004) Visualising Research, Ashgate. e book pdf to download here:

<http://bit.ly/YiOrSD> Accompanying website for Visualising research book:

<http://www2.rgu.ac.uk/subj/ats/Research->

[VisualizingResearch/index.htm](http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm)<http://www2.rgu.ac.uk/subj/ats/Research->

[VisualizingResearch/index.htm](http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm)

<http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm>

Harvard Referencing and academic writing guides on Moodle VLE under 'Study Zone'

<http://www.doaj.org/>

e-flux, (international network of visual art professionals): [www.e-flux.com](http://www.e-flux.com)

Axisweb (online resource for contemporary art in the UK): <http://www.axisweb.org/>

Open access journals site: <http://www.worldcat.org/>

Find items in libraries worldwide: <http://www.bibliomania.com/>

Free online texts, poetry, literature: <http://routes.open.ac.uk/>

The Open Arts Archive (OAA) a major website and archive, hosted by the Art History Department at The Open University, which provides global open access to a wealth of artistic, cultural and educational resources, featuring work from the ancient to the modern period:

<http://www.openartsarchive.org>

Free pdf writer if you don't have one (virus check before download):

<http://www.cutepdf.com/products/cutepdf/writer.asp>

PechaKucha Night was devised in Tokyo in February 2003 as an event for young designers to meet, network, and show their work in public. It has turned into a massive celebration, with events happening in hundreds of cities around the world, inspiring creatives worldwide. Drawing its name from the Japanese term for the sound of "chit chat", it rests on a presentation format that is based on a simple idea: 20 images x 20 seconds. It's a format that makes presentations concise, and keeps things moving at a rapid pace. <http://www.pecha-kucha.org/http://www.pecha-kucha.org/>  
<http://www.pecha-kucha.org/>

**Management of self and projects as a creative**

Free career help, business training, organizational development - inspirational, innovative ideas, materials, exercises, tools, templates - free and fun: <http://www.businessballs.com/>

Lisa Sonora Beam, visual artist, writer, and author of The Creative Entrepreneur:

<http://www.lisasonora.com/writing/>

Free Gantt chart download (virus check it): <http://www.ganttproject.biz/download>

**Generic: Technical skills:** Online videos and podcasts – search for creative business or a particular technical skill you wish to learn: [www.lynda.com](http://www.lynda.com) - your password will have been emailed to you.

***This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.***

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. To apply appropriate advanced research and knowledge to the chosen creative industry practice or discipline.</p> <p>A6. Demonstrate a knowledge and understanding of the contemporary IP landscape and specific issues in relation to their creative practice or enterprise.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Analyse and critically evaluate current research, practice and debate.</p> <p>B4. Interpret and analyse encounters between ideas, concepts and material processes and outcomes.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Clearly present complex ideas and concepts as appropriate for their discipline and/or their business/practice.</p> <p>C2. Apply advanced research skills appropriately to chosen ideas, concepts and areas of business, art, design and media practice.</p> <p>C8. Demonstrate an in-depth knowledge of the ethical, professional, social, institutional, environmental and economic factors, which constrain and/or inform their practice.</p> <p>C10. Demonstrate a competence around IP issues in relation to their creative practice or enterprise.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>
<b>D. Key/Transferable Skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Use a range of generally transferable intellectual study skills including research methodologies, report writing and the use of relevant ICT.</p> <p>D4. Demonstrate thorough understanding of good practice in relation to health and safety.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	<b>PGxx201 Practice in Context</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>		<b>Credit Value</b>	<b>60</b>
<b>Module Type</b>	<b>Theory &amp; Practical</b>	<b>Notional learning hours</b>	<b>600</b>

### **2. Rationale for the module and its links with other modules**

Creative practice, if it is to intervene in the world, must be outward facing. Whereas the processes required to develop creative work are often introspective - involving critical self-reflection, testing hunches, following intuitions – a creative practice can only thrive if it is supported by robust strategies for engaging audiences, whether these be the general public, collaborators, peers, organisations or other stake-holders.

This second 60-credit module provides an opportunity to consider how your creative practice might develop social impact, and identify robust strategies for engaging audiences by formulating and executing a live project. In this way the module continues to help define, evolve, amplify and/or re-direct your creative practice.

It is important that the live project should be appropriate to your practice, and to the trajectory of your research. Viable projects might include developing a research symposium, an exhibition or a competition. Alternatively, the project might involve developing creative services for a company, a charity, or another kind of organisation. Or, it might involve a collaborative social engagement with a political, or ethical sense of purpose.

The terms ‘entrepreneurship’ and ‘activism’ cover a wide range of possible social engagements, with different goals and measures of success. The module will require you to negotiate a project appropriate to your research trajectory, to explain its relevance to your practice, to document your activities and to evaluate them.

The planning and execution of your project will be supported by lectures exploring theories of social engagement, entrepreneurship and activism, alongside workshops that develop skills in project management, budgeting, pitching, crowdsourcing, engaging with social media and developing collaborative networks.

As the module progresses you will be required to draft an outline proposal with your ideas and intentions for your Project Conclusion to be completed during the next and final module 301.

### **3. Aims of the module**

- Enable you to continue to refine and further define your creative practice through engagement with a range of contexts and audiences.
- To deepen your reflective engagement with a range of theoretical and practical approaches to communicating your work and its sense of purpose.
- Gain confidence in your ability to contextualise and project manage your work in diverse working environments.
- Enable you to identify directions for the development of your creative practice for the Research, Context, Practice module 301.

#### 4. Indicative content

A key part of this module is the LEP (Live External Project) experiential learning over a 6-12 week period. This is supported by a continuation of taught elements, your own research and practice-led work, and by tutorial support. Indicative taught elements include:

- Framing purpose, pitching and communicating project proposals
- Politics and Ethics of social engagement (Theoretical frameworks)
- Planning and managing projects, including budgeting
- Working collaboratively
- Using social media and social experience in activism and entrepreneurship.
- Co-futuring – addressing contemporary cultural, social, environmental, economic and institutional issues through critical creative practice

As well as engaging with strategies for developing social impact, you will continue to develop a body of work building upon knowledge, experience and understanding gained in the previous module. The reflective process that connects the creative practice to the LEP will be evidenced in a written evaluation document.

As part of this module, you will be invited to lead at least one seminar, either individually or collaboratively, on a topic chosen to help develop your own expertise and move your emerging practice forward. This aspect of the course is intended to build upon the emerging researching interests of the students, and to create opportunities for interdisciplinary connections between them.

As an appendix to your written work for this assessment you will include an outline proposal for your final module 301 Research, Context, Practice.

#### 5. External/Industry links

The institution has links with a range of regional, national and international cultural initiatives including Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Effervescent; Devon Guild of Craftsmen; Exeter Phoenix; Double Elephant; Tate St.Ives; Tate Exchange; the Royal College of Art; The Craft Council and the Arts Council.

The research conference, exhibition and publishing platform *Making Futures*, developed by PCA, has also developed international links with Cheongju Craft Biennial and Beijing Design Week.

It is anticipated that students will be able to draw upon these external links, where they are relevant to their practice, while also developing platforms and networks from their own activities.

#### 6. Assessment strategy, assessment methods

1. A body of work, to include all final outcomes and supporting research material.
2. A critical review: (3500 words), Harvard referenced, with a Bibliography.
3. A project proposal - 1000 words

The body of work will evidence the critical selection of final outcomes and/or key artefacts produced during the module.

Supporting research may be evidenced through the production of artefacts and/or models, documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences linked to practice; planning and delivery of a conference, design launch, exhibition or other event or output congruent with the negotiated project.

The critical review should demonstrate an understanding of the contextual field or discipline of their chosen project, the networks within which it is situated and the audiences for whom it is expected to be meaningful. This will include an evaluation of your Live External Project (LEP). This should take

into account the approach, rationale and outcome of the project. This will include how the project has helped refine an understanding of the student as a creative practitioner and include documentation of the project.

This can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing and a bibliography.

Word count of 3500.

A project proposal that will include a written critical rationale for the final major project in PG Module 301. This should be supported by a detailed plan for the execution of the project. The written submission should follow academic standards of presentation and must be Harvard referenced with a bibliography.

Word count of 1000.

7. Mapping of assessment tasks to learning outcomes (see annex 1)											
Assessment tasks	Intended learning outcomes										
	A4	A5	B2	B4	C5	C6	D2	D5	D6	D8	D9
1. A body of work, to include all final outcomes and supporting research material.	X	X		X		X	X	X	X	X	X
2. A critical review: (3500 words), Harvard referenced, with a Bibliography.	X		X	X	X	X	X	X	X	X	X
3. A project proposal - 1000 words	X	X	X		X						

8. Key reading list
<p><b>Perspectives on art, activism and society:</b></p> <p>Adorno, T., <i>et al</i> (2007). <u>Aesthetics and Politics</u>, London: Verso.</p> <p>Bishop, C., (ed.) (2006). <u>Participation</u>. MIT Books.</p> <p>Bourriard, N., (2002). <u>Relational Aesthetics</u>. Les Presses du Reel, Paris.</p> <p>Critchley, S., (2013). <u>Infinitely Demanding: Ethics of Commitment, Politics of Resistance</u>. London and New York: Verso.</p> <p>Esposito, R., (2010). <u>Communitas: the Origin and Destiny of Community</u>. University of Stanford Press.</p> <p>Vergo, P., (1989). <u>The New Museology</u>, London: Reaction Book</p> <p>Kavanagh, G., (2000). <u>Dream Spaces: Memory and the Museum</u>, Leicester University Press.</p> <p>Rose, G., (2016). <u>Visual Methodologies</u>, London: Sage.</p> <p>Ferguson, B., and Greenberg, R., (1996). <u>Thinking About Exhibitions</u>, London: Routledge.</p> <p>Foster, H., (et al, eds.) (2010). <u>Art Since 1900: Modernism, Antimodernism, Postmodernism</u>. 2<sup>nd</sup> Edition. London: Thames and Hudson.</p> <p>Finkelpearl, T., (2013). <u>'What we Made': Conversations on Art and Social Cooperation</u> Duke University Press.</p> <p>Kester, G., (2004). <u>Conversation Pieces: Community and Communication in Modern Art</u>. Berkeley and Los Angeles: University of California Press.</p> <p>Kester, G., (2011). <u>The One and the Many: Contemporary Collaborative Art in a Global Context</u>. Duke University Press.</p> <p>Harvey, D., (2005). <u>A Brief History of Neoliberalism</u>. Oxford: OUP.</p> <p>Howells, R., (2003). <u>Visual Culture</u>. Cambridge: Polity Press.</p>

Lefebvre, H., (2005). Critique of everyday life. London: Verso.  
Little, J., (2009). Radical Consumption: shopping for change in contemporary culture. Berkshire: Open University Press.  
Osborne, P., (2013). Anywhere or Not at All: Philosophy of Contemporary Art. London: Verso.  
Rancière, J., (2013). Aisthesis: Scenes from the Aesthetic Regime of Art. Verso.  
Roberts, J., (2015). Revolutionary Time and the Avant-garde London: Verso  
Sholette, G., (2011). Dark Matter: Art and Politics in an age of Enterprise Culture London: Pluto Press.

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate an in-depth knowledge of the ethical, professional, social, institutional, environmental and economic factors which constrain and/or inform enterprise and practice decisions.</p> <p>A5. Demonstrate their further specialisation of art, design and media creative curatorial and enterprise practices as relevant to their personal creative practice.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Identify and select management tools and theories appropriate to their chosen field.</p> <p>B4. Interpret and analyse encounters between ideas, concepts and material processes and outcomes.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C5. Manage information and write informative and insightful reports.</p> <p>C6. Work independently and organise own work efficiently and effectively.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars 1:1 tutorials</p>
<b>D. Key/Transferable Skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Work effectively as part of a team or collective by applying appropriate participatory approaches, methods and techniques and by including effective project planning, delegation and leadership roles.</p> <p>D5. Demonstrate a flexible approach to problem solving skills, to exercise initiative, personal responsibility and accountability.</p> <p>D6. Independently use information and knowledge effectively, scanning and organising data, analysing and synthesising in order to abstract meaning from information and communicating this knowledge.</p> <p>D8. Demonstrate collaborative and professional practice in the realisation of business, art, design and media outcomes.</p> <p>D9. Demonstrate their ethical position in terms of their personal, creative and professional practices.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	<b>PGxx301 Research, Context, Practice (Negotiated Masters Project)</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>	<b>TBA</b>	<b>Credit Value</b>	<b>60</b>
<b>Module Type</b>	<b>Theory &amp; Practical</b>	<b>Notional learning hours</b>	<b>600</b>

### **2. Rationale for the module and its links with other modules**

This final 60-credit module of the MA programme is the culmination of your Masters level studies and should clearly communicate the central ideas, concepts and skills developed throughout the programme. Although your creative practice will extend beyond this course of study, this module should achieve a resolution of your project, critically reflecting upon the work undertaken in modules 101 and 201. Depending upon the research trajectory undertaken, and through negotiation with your tutor, this will mean that you demonstrate evidence of advanced technical, conceptual, theoretical and or self-/project management capability. In this way, the 'Project conclusion' offers the opportunity to synthesise the knowledge that has been acquired over an extended period of self-directed practice-based research.

The module is largely led by your self-defined research trajectory and ongoing practice but is supported through regular individual tutorials, practitioner mentoring, small group seminars as well as the rich diet of visiting lectures, artist talks and research seminars.

Projects should support authentic student outcomes, which may include further collaborations with industry, socially engaged practice in the community, or work for the market, clients and, or exhibition. Alternatively you may elect to work towards an academic scholarly written output in order to synthesise the knowledge gained from your practice-based research.

### **3. Aims of the module**

- Apply the conceptual theoretical and practical understanding built up through the programme to a sustained piece of self-initiated research within the Creative and Cultural Industries and beyond.
- Demonstrate a highly developed ability to be original, insightful and imaginative through shaping theories and solutions to identified issues within the Creative and Cultural Industries and beyond.
- Be supervised through a process of research which is, or mirrors real creative industry activity, building further confidence and real world experience.
- Produce a substantial body of work which will form a springboard into further creative practice, opportunities for new enterprise and/or employment, and or further study/MFA.

### **4. Indicative content**

This module is largely led by the students individual research trajectory with taught elements delivered in the form of 1:1 tutoring, mentoring, group crits and seminars (staff, visiting lecturer and student led).

The start of the module will be devoted to developing and honing the Project Proposal, an outline of which will have been submitted at the end of the last module 201. Students will be supported to develop a robust critical review, and to find their key research question(s) and choose appropriate approaches and methodologies to bring their project to an appropriate conclusion. The Proposal will be developed with the tutor in order to ensure it is pitched at an appropriate level, to set key milestones, and to ensure that the project plan is valid, achievable and in line with learning

outcomes. The nature of individual assignments and the means by which the Proposal will be assessed will be determined by negotiation with each specific MA subject area.

There are two major assessment options, negotiated at the commencement of the module with the tutor, and which require different combinations of written and practical work:

- 1) A body of practice-based work supported by documented evidence of practice processes; a critical evaluation of the final major project work; exhibition; oral presentation/Viva.
- 2) A research project culminating in a written research paper (thesis), usually of between 15,000-20,000 words; and an oral presentation/Viva.

All submissions must adhere to academic conventions, and will be assessed against the common learning outcomes for the module.

## 5. External/Industry links

Visits to and/or speakers drawn from a range of local and regional links depending on cohort: Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Devon Guild of Craftsmen; CCANW / Haldon Forest, Eden, Agroforestry Research Trust; Crafting Spaces, Tamar Arts, Effervescent Social Alchemy. Supplemented by national events and, where relevant, international events such as the research conference, exhibition and publishing platform *Making Futures*, which has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. Recent programming has included talks from 'Jerwood Drawing Prize', and 'Jerwood Makers Open' finalists. Students on all MA programmes have access to the PCA 'Employment, Enterprise and Entrepreneurship' programme which includes regular talks and portfolio reviews from a range of industry professionals including Patricia van den Akker, director of 'The Design Trust' and engagement with South West animation company 'King Rollo Films'.

## 6. Assessment strategy, assessment methods

Option (1):

1. A body of work, to include all final outcomes and supporting research material.
2. A critical evaluation (2500 words), Harvard referenced, with a Bibliography.
3. Professional context presentation (10 mins/equivalent to 2000 words)

The body of work will evidence the critical selection of final outcomes and/or key artefacts produced during the module.

Supporting research may be evidenced through the production of artefacts and/or models, documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences linked to practice; planning and delivery of a conference, design launch, exhibition or other event or output congruent with the negotiated project.

The critical evaluation should demonstrate an understanding of the contextual field or discipline of their chosen project, the networks within which it is situated and the audiences for whom it is expected to be meaningful. This can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing and a bibliography. Word count of 2500.

Professional Context Presentation : All students will be required to deliver a 10 minute presentation of their work providing an overview of their research project, its professional context and key outcomes.

Where a public-facing dissemination is required in the Module Learning Outcomes as part of the project conclusion, students are required to develop an appropriately curated presentation of their body of practical work (eg. exhibition of practice, publication or performance). The development of this will naturally feed into the critical evaluation.

Option (2):

1. Written Research Thesis (10,000 words), Harvard referenced and including a bibliography.
2. Professional Context Presentation (10 mins/equivalent to 2000 words)

The Written Research Thesis should interrogate the field in which the student is active and answer a negotiated research question. It should make clear the research project's interpretation of advanced practice and the debates in their discipline. It should follow academic standards of presentation and be Harvard referenced including appropriate citation and a bibliography.  
Word count of 10,000.

Professional Context Presentation: All students will be required to deliver a 10 minute presentation of their work providing an overview of their research project, its professional context and key outcomes.

#### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes										
	A1	A2	B3	C3	C4	C7	C9	D3	D7	D10	D11
<b>Option 1</b> A body of work, to include all final outcomes and supporting research material.	X	X	X	X	X			X			
<b>Option 1</b> A critical evaluation (2500 words), Harvard referenced, with a Bibliography.	X	X	X		X		X			X	X
<b>Options 1 and 2:</b> Professional context presentation (10 mins/equivalent to 2000 words)	X	X	X	X	X	X	X	X	X	X	X
<b>Option 2:</b> Written Research Thesis (10,000 words), Harvard referenced and including a bibliography	X	X	X		X	X	X	X	X		

#### 8. Key reading list

**At this point it is expected that each project should have developed an individualised reading list. However, these core texts are relevant to practice-based projects across all disciplines:**

- Barone, T., and Eisner, E. W., (2012). Arts Based Research, London: Sage.  
 Bourriaud, N., (1998) Relational Aesthetics, Paris: Les Presse Du Reel  
 Harrison, C., And Wood, P., (2002). Art In Theory 1900-2000, London: Wiley-Blackwell

Barrett, E., and Bolt, B., (2010). Practice As Research - Approaches to Creative Arts Enquiry, London: Tauris.

Theron, L., Mitchell, C. and Smith, A., (2011). Picturing Research: Drawing as Visual Methodology, London: Sense Publishers.

Brown, B., Gough, P., Roddis, J., (2004). Types of Research in The Creative Arts and Design.

Biggam, J., (2008). Succeeding with your Masters dissertation. Milton Keynes: Open University Press.

Biggs, M., Karlsson, H. (2011). The Routledge Companion to Research in the Arts. Oxford: Routledge.

Mauch, J. E., (2003). Guide to the Successful Thesis and Dissertation. Abingdon: CRC.

Newton, R. R., Rudestam, K. E. (2007). Surviving your Dissertation: A Comprehensive Guide to Content and Process. 3rd ed. London: Sage Publications.

Ostrow, S., King Roth, S., (1998). Beauty is Nowhere: Ethical Issues in Art and Design. Routledge.

Smith, H., Dean, R. T., (2009). Practice-led Research, Research-led Practice in the Creative Arts (Research methods for Arts and Humanities). Edinburgh: Edinburgh University Press.

***This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.***

#### **9. Other indicative sources (e.g. websites)**

All research sources indicated in Module 101 DMR.

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. An extensive knowledge of current critical theory including an understanding of the underlying structures (e.g. philosophical, ethical, ontological, epistemological and methodological), with particular reference to their discipline.</p> <p>A2. A comprehensive understanding of the current debates, issues and ideologies of their chosen discipline.</p>	<p>Lectures External visits Group peer critique 1:1 and group tutorials RIPS (Research Into Practice Sessions)</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Analyse, critically evaluate and articulate their work in the wider contexts of historical and contemporary practice and discourse. Using this knowledge in the development of their practice.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Demonstrate an advanced and appropriate technical competence in the choice and use of media, material and processes.</p> <p>C4. Analyse and clearly articulate the links between creative intentions, materials process and forms of presentation.</p> <p>C7. Recognise and respond to the diversity of contemporary Creative and Cultural Industries practice and synthesise this with new skills to work effectively in the sector as an independent practitioner or within a project management capacity.</p> <p>C9. Identify and select appropriate planning and project management tools and theories appropriate to their chosen field.</p>	<p>Formative assessment of student led negotiated project presentations, documentations of work and reflective academic writing 1:1 and group tutorials RIPS (Research Into Practice Sessions)</p>
<b>D. Key/Transferable Skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate highly developed visual and oral presentation and communication skills in the presentation of complex ideas and concepts.</p> <p>D7. Demonstrate professionalism including flexibility and self direction in responding to changing situations and needs.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

<p>D10. Demonstrate their ability to enable transformative change, in themselves, others and wider societal agendas.</p> <p>D11. Be critically and contextually self-aware, undertaking project needs assessments in relation to the practical, conceptual, theoretical, ethical and project management skills required to achieve their plans and projects.</p>	
--	--

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	<b>PGxx401 MFA Integrated Research Project</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>	<b>TBA</b>	<b>Credit Value</b>	<b>120</b>
<b>Module Type</b>	<b>Theory &amp; Practical</b>	<b>Notional learning hours</b>	<b>1200</b>

### **2. Rationale for the module and its links with other modules**

This is the defining module for MFA students, drawing on previous knowledge and experience at postgraduate level. The module prioritises individual research, building on and consolidating the learning and experimentation conducted during an appropriately mapped MA study. You will be expected to identify, initiate and realise projects with external partners, such as communities, galleries or businesses, producing novel and innovative outcomes that are independently researched, contextualised, implemented and realised to professional standards. The clarification of the central ideas, concepts and skills developed throughout your MA study will inform the MFA project, which will be confirmed at an early point in the module through a negotiated contract approved with your tutors/supervisors and external agencies and stakeholders.

You will design a demanding and challenging project, which can be presented in a number of different formats, for example, an exhibition or presentation of a fully realised artwork or body of artworks made by you during the MFA programme; publication through peer reviewed journals or conference; performance or site specific installation/commission; an archival or curated project; response to a competition, for example the Jerwood Prize.

You will be expected to demonstrate a high level of professionalism and a command of the negotiation skills required to conduct an externally recognised output. This will involve risk taking and challenging yourself individually.

The format of the final output will be confirmed as part of the initial contract and will determine the assessment criteria by which your project will be judged. You will also be expected to present a final position statement that requires you to reflect upon your practice, and the relationship of the technical and formal processes of practice to art-historical contexts and theoretical debates.

Throughout the MFA module you will be expected to record your project in a format appropriate to your practice. This will present the scholarly and professional documentation of your work, to be submitted at the conclusion of the programme. This supports the assessment of the final output in demonstrating the provenance of the processes, strategies and ideas employed in the project (PDP).

### **3. Aims of the module**

- Encourage the production of self-initiated work from the outset.
- Consolidate the conceptual, theoretical and practical understanding achieved through prior learning at MA level or through similar professional experience in the production of an independent, self-initiated research project, negotiated in collaboration with appropriate communities, galleries or businesses within the Creative and Cultural Industries and beyond.
- Confirmation of an established ability to be original, insightful and imaginative through your own artistic practice, its key concerns, theories and ideas that reflect identified and future thinking issues within the Creative and Cultural Industries and beyond.
- Prioritise individual research, conducted under supervision that builds on prior knowledge and experience, whilst challenging current fine art principles and extending the concept of exhibition, performance, publication and its surrounding dialogue.
- Produce a substantial outcome to a highly professional level, which will enable graduates of the MFA to become critically significant to their field of practice.

#### 4. Indicative content

This module is self-initiated from the outset and prioritises individual research, conducted under supervision with identified tutors involved in the MFA and other mentors and external advisors that are considered essential to the study. MFA students learn from and contribute to the delivery of the module through their interaction with peers, tutors and the wider art community. Emphasis is placed upon independence, originality, initiative and enterprise. Teaching and learning will be complimented by the Colleges wide range of visiting lecturers (e.g. artists, critics, curators), providing you with the opportunity to discuss your work with experts. Individual opportunities that you are able to broker with national and/or international agencies, etc., will be encouraged and this may result in you working independently at distance. Prior to the opportunity proceeding, the method of supervision and formative assessment will be approved and the required platforms of support will be established. This will be managed through VLE access, social networks, email and SKYPE.

The start of the module will be devoted to establishing and agreeing the MFA Integrated Research Project contract. This will identify the key concerns, theories and ideas that inform the work, the nature of the Creative and Cultural partnership(s) involved in the project, the proposed format of the final body of work and the form of assessment required in order to meet the MFA learning outcomes.

Students will be supervised in the development of the contract and in the confirmation of a robust theoretical research question(s). Tutorials and an initial research methods seminar programme will assist you in establishing appropriate approaches, contexts and methodologies to take the project forward. Once all stakeholders approve the contract, you will proceed with the realisation of your Integrated Research Project, consolidating your theory and practice into a fully realised body of work for exhibition or other form of publication or performance.

You will also establish a strategy for the continuation of your practice through the production of a substantial outcome to a highly professional level, which will enable you to become critically significant to your chosen field of practice.

The assessment strategy will be determined by the independent nature of the project and the predetermined ultimate format of exhibition, publication, performance or other identified outputs. This will be supported by two additional assessment requirements:

- 1) A final position statement, supported by a verbal presentation (viva) that reflects upon your practice, and the relationship of the technical and formal processes of practice to art-historical contexts and theoretical debates.
- 2) Scholarly and professional documentation of your work in a format appropriate to the nature of the study, to be submitted at the conclusion of the programme. This supports the assessment of the final output in demonstrating the provenance of the processes, strategies and ideas employed in the project. (PDP)

All forms of dissemination will be assessed against a common set of criteria and will adhere to academic convention.

#### 5. External/Industry links

The institution has links with a range of regional, national and international cultural initiatives including Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Effervescent; Devon Guild of Craftsmen; Exeter Phoenix; Double Elephant; Tate St. Ives; Tate Exchange; the Royal College of Art; The Craft Council and the Arts Council.

The research conference, exhibition and publishing platform *Making Futures*, developed by PCA, has also developed international links with Cheongju Craft Biennial and Beijing Design Week.

It is anticipated that students will be able to draw upon these external links, where they are relevant to their practice, while also developing platforms and networks from their own activities that extends this network to include possible partners of national and/or international standing.

## 6. Assessment strategy, assessment methods

### Formative assessment

**Formative assessment** will occur at milestone points within the lifespan of the module. **Confirmation of the Integrated Research Project (IRP) contract** will determine a pass or fail outcome permitting the project to proceed to conclusion. It is anticipated that this will take place in week 4 of the module, but may vary in individual cases due to the nature of the work proposed and the extent of the networks involved. Failure at this point will need to be resolved through feed-forward critique to respond to conditions and recommendations to improve the contract and confirm the pass.

**A formal mid-point formative assessment** will be negotiated between the student and the supervising team. Where possible and dependent on the location of the work this will be conducted through a presentation to tutors, stakeholders and peers.

### Summative assessment

1. The realisation of a **significant body of work in appropriate formats** formed from relationship(s) with appropriate communities, galleries or businesses within the Creative and Cultural Industries and beyond. Work at this level is significantly self-initiated and through negotiation you will define a set of independent learning outcomes that will be measured against the assessment criteria for the module.
2. **A final position statement** that requires you to reflect upon your practice, and the relationship of the technical and formal processes of practice to art-historical contexts and theoretical debates. (3000 - 4000 words)
3. **Scholarly and professional documentation** of your work in a format appropriate to the nature of the study, to be submitted at the conclusion of the programme. This supports the assessment of the final output in demonstrating the provenance of the processes, strategies and ideas employed in the project. (PDP)

**Presentation:** All students will be required to make a 20 minute presentation of their work at the Summative Assessment. This includes a 10 minute oral presentation providing an overview of the project and key outcomes and up to 10 minutes for assessors' questions to the presenting student.

*All forms of dissemination will be assessed against a common set of criteria and adhere to academic convention.*

7. Mapping of assessment tasks to learning outcomes (see annex 1)													
Assessment tasks	Intended learning outcomes												
	A1	A7	B3	B5	C3	C4	C11	C12	C13	D3	D7	D11	D12
The realisation of a significant body of work in appropriate formats	X	X	X		X	X	X		X	X	X		X
A final position statement	X		X	X		X		X		X	X	X	X
Scholarly and professional documentation of your work in a format appropriate to the nature of the study	X	X	X		X	X	X	X	X		X	X	
20 minute oral presentation in support of the final position statement	X		X	X		X		X		X	X	X	X

8. Key reading list
<p><b>Generic to all courses:</b>            Biggam, J., (2008). <u>Succeeding with your Masters dissertation</u>. Milton Keynes: Open University Press.            Biggs, M., Karlsson, H. (2011). <u>The Routledge Companion to Research in the Arts</u>. Oxford: Routledge.            Hatch, M., (2013). <u>The Maker Movement Manifesto: Rules for Innovation in the New World of Crafters, Hackers, and Tinkerers</u> New York: McGraw-Hill Professional.            Alfoldy, S., (2007). <u>Neocraft: Modernity and the craft</u> Novascotia.            Lees-Maffeis, G., (2010). <u>The Design History Reader</u>, UK: Berg.            Barrett, E and Bolt, B., (2014). <u>Material Inventions: Applying Creative Arts Research</u>, International Library of Modern and Contemporary Art, London: I B Tauris.            Bishop, C., (2006). <u>Participation (Documents of Contemporary Art)</u>, London: Whitechapel Art Gallery.            Roberts, J., (2011). <u>The Necessity of Errors</u>, Verso            Mauch, J. E., (2003). <u>Guide to the Successful Thesis and Dissertation</u>. Abingdon: CRC.            Newton, R. R., Rudestam, K.E., (2007). <u>Surviving your Dissertation: A Comprehensive Guide to Content and Process</u>. 3rd ed. London: Sage Publications.            Ostrow, S., King Roth, S., (1998). <u>Beauty is Nowhere: Ethical Issues in Art and Design</u>. Routledge.            Smith, H., Dean, R. T., (2009). <u>Practice-led Research, Research-led Practice in the Creative Arts (Research methods for Arts and Humanities)</u>. Edinburgh: Edinburgh University Press.</p> <p><b>Key Texts by course:</b>  <b>Note:</b> Student cohorts encompass diverse subject area expertise, so reading lists have been formulated to ensure key curriculum areas are supported. Additional reading will be added to specific assignments based upon each cohort's needs.</p> <p><b><i>This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.</i></b></p>

9. Other indicative sources (e.g. websites)
All research sources indicated in Module 101 DMR and as relevant to individual projects.

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1: Apply extensive knowledge of current critical theory including an understanding of the underlying structures (e.g. philosophical, ethical, ontological, epistemological and methodological), with particular reference to their discipline.</p> <p><b>A7: MFA Level Outcome Only</b> Corroborate appropriate methodologies and critical engagement with the ethical, economical, cultural, social and other constraints operating in the particular professional context for the discipline.</p>	<p>Independent Research Studio based work External engagement with identified partners Group peer critique 1:1 and group tutorials Research Methodologies Sessions, lectures and seminars</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3: Analyse, critically evaluate and articulate their work in the wider contexts of historical and contemporary practice and discourse. Using this knowledge in the development of their practice.</p> <p><b>B5: MFA Level Outcome Only</b> Plan and negotiate additional relevant learning outcomes.</p>	<p>1:1 Tutorials Group peer critique External engagement with identified partners Self-study learning resources (including VLE) Studio based work</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3: Demonstrate an advanced and appropriate technical competence in the choice and use of media, material and processes.</p> <p>C4: Analyse and clearly articulate the links between creative intentions, materials process and forms of presentation.</p> <p>C11: Manage their own creative curatorial practices and be able to apply appropriate creative research, problem-solving, project management and entrepreneurial skills to successfully achieve this practice.</p> <p><b>C12: MFA Level Outcome Only</b> Research and select relevant and critical creative communities, galleries or businesses relevant to the professional realisation of individual practice.</p> <p><b>C13: MFA Level Outcome Only</b> Realise and professionally present a significant body of work worthy of publication and dissemination.</p>	<p>Formative assessment of student led IRP presentations, documentations of practice/theory work and reflective evaluations 1:1 and group tutorials Seminars Research Methodologies Sessions, lectures and seminars</p>

D. Key Transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3: Demonstrate highly developed visual and oral presentation and communication skills in the presentation of complex ideas and concepts.</p> <p>D7: Demonstrate professionalism including flexibility and self direction in responding to changing situations and needs.</p> <p>D11: Be critically and contextually self-aware, undertaking project needs assessments in relation to the practical, conceptual, theoretical, ethical and project management skills required to achieve their plans and projects.</p> <p><b>D12: MFA Level Outcome Only</b> Confirm independent practice with originality and critical self-awareness, informed by effective negotiation and affiliation with external partners.</p>	<p>Independent Research Site specific and/or studio based work External engagement with identified partners Self-study learning resources (including VLE) Group peer critique 1:1 and group tutorials</p>