

DEFINITIVE MODULE RECORDS

MA Creative Education: Making Learning

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 expected to develop 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 new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment made up of several tasks which are outlined in this document.

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, 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

1. Factual Information			
Module Code & Title	MACE101 Arts and Learning	Level	7
Module Leader	TBC	Credit Value	30
Module Type	Theory	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This introductory module invites you to explore the relationship between the arts and learning in historical, theoretical and current international contexts. You will examine theories of learning in relation to the 'signature pedagogies' of art education, with opportunities to experience these approaches at Plymouth College of Art and / or Plymouth School for the Creative Arts.</p> <p>You will develop awareness of international experiments in arts-based education including the Reggio Emilia, $5 \times 5 \times 5 = \textit{creativity}$ projects, the Rhode Island Learning Network, among many others. These examples will be examined alongside artistic developments, for example the 'pedagogic turn', and current education policy in order to map the field in which the MA Creative Education is situated.</p> <p>The module will introduce you to perspectives and debates that are indispensable to understanding the relationship between the arts and learning. You will develop critical skills by engaging with foundational texts, from Friedrich Schiller's <i>Letters on the Aesthetic Education of Man</i> to John Dewey's writings on art and education and the intellectual traditions of social constructivism and critical pedagogy. You will be asked to examine these ideas in practice, linking them to reflection on your own learning and teaching.</p> <p>The module is designed to allow you to begin to interrogate your understanding of creativity as an educational practitioner, artist, curator, and / or maker and to gain a deeper knowledge of theoretical frameworks that might inform your work. It will also help you to develop analytical and critical skills and to examine the link between theory and practice by 'making learning'.</p>

3. Aims of the module
<p>The module aims to provide you with approaches to reflect on and evolve your understandings, beliefs and practices about creativity and creative learning. The module will enable you:</p> <ul style="list-style-type: none">• To deepen your reflective engagement with a range of theoretical and practical approaches to creative education individually and via collaboration in multidisciplinary and mixed context groups.• To become aware of a plurality of meanings of the term 'creativity' in a

cross- disciplinary context.

- To identify directions for the development of your practice.
- To develop collaborative behaviour through active learning and teamwork in the exploration and analysis of understandings of creative education.
- To develop analytical and research skills through engagement in a significant interrogation of creativity and creative learning in context.
- To present your ideas and practice in coherent fashion to your cohort.

4. Indicative content

Indicative taught elements for this module include lectures, readings and seminars on the following issues:

- Key theoretical perspectives drawn from aesthetics, educational theory, sociology and other relevant fields;
- Debates on the purpose of education/creativity in the curriculum;
- Analysis of innovative experiments in art education;
- Diverse approaches to exploring relationships between art and learning.

In lectures, seminars, teaching observations and through reflection on creative experiences, students will explore the historical and theoretical context of the relationship between art and learning. Through debates and seminar discussions, students will be invited to explore the connections between practice and theory in a range of learning contexts.

This module will assess cumulative reflection and evidence of learning to be collected in a portfolio, where students will respond to lecturer and peer presentations and discussions. Students will be invited to share their educational and / or creative practice with their peers as part of their reflection upon their own developing understanding of theories of arts and learning.

5. External/Industry links

The 'continuum project', which involves the close partnership between Plymouth College of Art and Plymouth School for the Creative Arts represents an important context for the MA Creative Education. These two institutions include a wealth of expertise in the practice of creative learning at all levels of mainstream education, from pre-school to postgraduate. PCA has a strong partnership with GLAD (the Group for Learning in Art & Design) and the Higher Education Academy, and is a member of ELIA (The European League of Institutes for the Arts). PCA and PCSA are founding associates of Tate Exchange, which is an emerging network of institutions working with education in the creative sector.

6. Assessment strategy, assessment methods and relative weightings and word count/equivalent

Assessment tasks:

- i. A portfolio to include: critical reading tasks; critical and creative writing exercises; evaluation of learning experiences; documentation and evaluation of collaborative exercises; exploration of creative activities, and any other individual and collective tasks set within the module. **20%**
- ii. A 2,000 word reflective statement exploring creative education within the student's chosen context, drawing upon literature from the module and Harvard referenced. A plan for **task iii** should be included in the appendix to this element of the submission. **60%**
- iii. A presentation to peers on the student's own creative or educational practice, drawing on the reflective statement submitted in **task ii**. This presentation might be a talk, performance, micro-teach, workshop, skills demonstration or any other form negotiated with the tutor. **20%**

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

Assessment tasks	A1	B2	C1	D1
i. Portfolio. 20%	X	X	X	X
ii. 2,000 word reflective statement and presentation plan. 60 %	X	X		X
iii. Peer presentation. 20%	X		X	

8. Key reading list

Author	Year	Title	Publisher	Location
Allen, F.	2011	Education	Whitechapel Gallery and MIT	Cambridge, Mass.
Brookfield, S. and James. A	2014	Engaging Imagination: Helping Students become Creative and Reflective Thinkers	Jossey Bass	San Francisco

Craft, A	2015	Creativity, Education and Society	Trentham books	Stoke-on-Trent
Dewey, J.	1980	Art as Experience	Perigee	New York
Dewey, J.	1944	Democracy and Education	The Free Press	New York
Friere, P.	1976	Education: the Practice of Freedom	Writers and Readers Cooperative	London
Gardner, H.	2006	Multiple Intelligences: New Horizons in Theory and Practice	Basic Books	New York
Huizinga, J.	1949 [1938]	Homo Ludens: A Study of Play Element in Culture,	Routledge	Abingdon
Helguera, P.	2011	Education for Socially Engaged Art: A Materials and Techniques Handbook.	Jorge Pinto Books	
Kester, G.	2011	The One and the Many: contemporary collaborative art in a global context	Duke University Press	Durham and London
Mezirow, J. and Taylor, E.	2009	Transformative Learning in Practice: Insights from Community, Workplace, and Higher Education	Jossey-Bass	San Francisco
Rancière, J.	1991	The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation	Stanford University Press	Stanford
Sefton-Green, J. Pat Thomson, Ken Jones, Liora Bresler, Eds	2011	The Routledge International Handbook of Creative Learning	Routledge	London

Reardon, J. and Mollin, D.	2009	Ch-ch-ch-changes: Artists Talk About Teaching	Ridinghouse.	London
Smidt, S.	2013	Introducing Malaguzzi: exploring the life and work of Reggio Emilia's founding father.	Routledge.	London
Vecchi, V.	2009	Art and Creativity in Reggio Emilia: Exploring the role and potential of ateliers in Early Childhood Education	Taylor & Francis	New York
Vygotsky, L.	2004	'Imagination and Creativity in Childhood',	<i>Journal of Russian and East European Psychology</i> , 42,1, pp. 7–97.	

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

Education journals: International Journal of Art and Design Education / International Journal of Arts Education / International Journal of Education through Art / Education and culture / Critical studies in art and design education

Art journals: 'Afterall' / 'Art Monthly' / 'Artforum' / 'Art Review
Journal of Artistic and Creative Education: <http://jaceonline.com.au/new/>
Tranzit curatorial dictionary: <http://tranzit.org/curatorialdictionary/index.php/dictionary/educational-turn/>
Tate Exchange: <http://www.tate.org.uk/visit/tate-modern/tate-exchange>
Freelands Foundation: <http://freelandsfoundation.co.uk/>

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. Display a systematic understanding of current theoretical perspectives that address the relationship between arts and learning.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Identify and critique positions and arguments in texts and other discourse in a chosen area of study.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work /reflection on practice</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>C1. Recognise the diversity of contemporary engagements between contemporary creative arts and education and synthesise this knowledge in practice.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</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>D1. Use a range of generally transferable intellectual skills including research methodologies, report writing and the use of relevant ICT.</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

1. Factual Information			
Module Code & Title	MACE102 Practice as Research	Level	7
Module Leader	TBC	Credit Value	30
Module Type	Theory	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>Delivered in parallel with module 101 'Arts and Learning', module 102 'Practice as Research' will explore approaches to research in the creative arts and education. This module will give you the opportunity to examine models for research into creative practice and education, before devising a framework that allows you to address your specific interests and concerns.</p> <p>You will develop critical awareness of the landscape of research into creative education and practice-based research in art and design, evaluating the strengths and weaknesses of different research frameworks. You will further develop your critical skills by exploring principles of research design. These activities will help you to formulate questions that interest you as a researcher and to decide on the best means of answering them.</p> <p>You will design a research proposal informed by your concerns and the perspectives discussed in the module. This is an opportunity to revisit and revise the ideas that you explored in the proposal submitted on application to the programme. In order to clarify your concerns you will need to critically evaluate questions to do with research methodology and research design as well as develop a practical understanding of the role of collaboration and experimentation in creative and educational research.</p>

3. Aims of the module
<p>This module will provide you with the opportunity to:</p> <ul style="list-style-type: none">• Develop and demonstrate an understanding of research methods in education and the creative arts.• Explore creative ways of formulating research problems in relation to creative and educational practice.• Plan and communicate a research proposal identifying methods and rationale.• Demonstrate the ability to critically evaluate projects and methodological issues.• Demonstrate a clear understanding of ethical issues involved in research into education and creative practice.• Work effectively within a community of researchers.

4. Indicative content
<p>Phase 1 of the module will include a series of lectures as well as digital content that</p>

introduce research methods, problems and approaches that span the arts and education. Students will use this phase to gain a general understanding of research paradigms and will be asked to evaluate, on their own and in groups, specific projects. Questions to do with research ethics will be introduced and examined in relation to professional codes of conduct and legal responsibilities.

Phase 2 of the module will focus on students developing a research proposal, applying appropriate methods and identifying issues introduced in phase 1. This stage of the module will employ a workshop and presentation format where students will work collaboratively as a research community to formulate and test research problems, with the support of the programme team. Students will work with their peers, offering critique and support, sharing perspectives and acting as a research community.

The module will also include targeted activities to develop research skills and academic literacy both within the workshop series but also throughout the programme, utilising internal and external digital content.

The module concludes with a presentation of the student's research question, framework and proposed methods, alongside a written research proposal.

5. External/Industry links

The 'continuum of creative learning' project, which involves the close partnership between Plymouth College of Art and Plymouth School for the Creative Arts represents an important context for the MA Creative Education. These two institutions include a wealth of expertise in the practice of creative learning at all levels of mainstream education, from pre-school to postgraduate. PCA has a strong partnership with GLAD (the Group for Learning in Art & Design) and the Higher Education Academy, and is a member of ELIA (The European League of Institutes for the Arts). PCA and PCSA are founding associates of Tate Exchange, which is an emerging network of institutions working with education in the creative sector.

6. Assessment strategy, assessment methods and relative weightings

Assessment tasks:

- i. Presentation of research proposal (10 minutes) **20%**
- ii. Annotated portfolio of development work. This should include evidence of background research, notes from reading, **collaborative** tasks from taught and **peer-led** sessions, drafts of research questions and peer evaluation tasks. **20%**
- iii. A written research proposal (2,000 words) to include research question; proposed research framework, methods and ethics statement. **60%**

7. Mapping of assessment tasks to learning outcomes (see annex 1)					
Assessment tasks	A3	A4	B1	C2	D2
i. Presentation of research proposal 20%		X	X		
ii. Annotated portfolio of development work. 20%	X			X	X
iii. A written research proposal (2,000 words) 60%	X	X	X		

8. Key reading list				
Author	Year	Title	Publisher	Location
Barone, T., Barone, T.E., Eisner, E.W	2011	Arts-based Research	SAGE	London
Biggs, M. and Karlsson, H.	2010	The Routledge Companion to Research in the Arts.	Routledge	London
Borgdorff, H.,	2012	The Conflict of the Faculties: Perspectives on Artistic Research and Academia	Leiden University Press	Amsterdam
Cohen, L., Manion, L., Morrison, K.	2011	Research Methods in Education 7 th Edition	Routledge	London
Collins, H	2010	Creative Research: The Theory and Practice of Research for the Creative Industries	AVA	Lausanne
Denzin, H and Lincoln, Y (eds)	2011	The SAGE handbook of Qualitative Research 4 th Edition	SAGE	London
Gray, C., Malins, J	2004	Visualizing Research: A Guide to the Research Process in Art and Design.	Routledge	London
Holly, M. and Smith, M. (eds)	2009	What is Research in the Visual Arts?	Yale University Press.	London
Law, J.	2004	After Method: Mess in Social Science Research.	Routledge	London
O'Donoghue, D.	2009	'Are we asking the wrong questions in arts-based research?'	Studies in Art Education, Vol. 50, No. 4: 352–368.	
Mannay, G.	2016	Visual, Narrative and Creative Research methods	Routledge	London

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

Education journals: International Journal of Art and Design Education / International Journal of Arts Education.
International Journal of Education through Art / Education and culture / Critical studies in art and design education

Art journals: 'Afterall' / 'Art Monthly' / 'Artforum' / 'Art Review'
Journal of Artistic and Creative Education: <http://jaceonline.com.au/new/>
Tranzit curatorial dictionary:
<http://tranzit.org/curatorialdictionary/index.php/dictionary/educational-turn/>
Tate Exchange: <http://www.tate.org.uk/visit/tate-modern/tate-exchange>
Freelands Foundation: <http://freelandsfoundation.co.uk/>

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>A3. Demonstrate knowledge of research methods and issues in education and an ability to select appropriate methods for the study of their own practice.</p> <p>A4. Demonstrate understanding of the ethical demands of research in educational settings.</p>	<p>Lectures, workshops, seminars 1:1 tutorials Self-study learning resources (including VLE)</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Apply theoretical understanding to reflections on practice or proposed practice.</p>	<p>Group peer critique Studio based work /reflection on practice Group peer critique Formative assessment</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>C2. Identify, review and evaluate their own learning needs in order to set and monitor personal learning objectives for the programme.</p>	<p>Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment Presentation</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>D2. Work effectively as part of a team by applying appropriate participatory approaches and methods and by demonstrating professionalism, flexibility and leadership.</p>	<p>Formative assessment presentation Peer feedback on reports 1:1 tutorials</p>

Definitive Module Record

1. Factual Information			
Module Code & Title	MACE201 Creativity, Critique and Social Transformation	Level	7
Module Leader	TBC	Credit Value	60
Module Type	Theory and Practice	Notional learning hours	600

2. Rationale for the module and its links with other modules
<p>Module 101 introduced you to theoretical and practical issues involved in the relationship between art and learning; module 102 focused on creative and educational practice as research. Module 201 broadens the scope of your investigation by focusing on the relationship between creativity and transformation.</p> <p>Since the middle of the 20th century, creativity has been equated with transformative change in fields including science, technology, psychology, entrepreneurship as well as education. There is an important question that might be asked of this widespread tendency. Simply, is change always to be welcomed?</p> <p>Asking this question will help us to understand creativity because change means different things depending on our standpoint and perspective. Change, is not necessarily good in itself, from all perspectives. If we accept this point, we are able to see the full spectrum of social uses of creativity. Is there creativity in resistance to change, for example?</p> <p>These questions challenge us to critically examine the relationship between power, empowerment and creativity. They require us to interrogate our own values: to be clear about the kinds of transformation that we seek through our educational and creative practice and to be sensitive to viewpoints different from our own. The module will challenge you to critically examine approaches to creativity and, in the process, to better understand the transformative potential of research into creative education. You will also be asked to identify potential audiences for your research and to articulate the kinds of transformation – whether in terms of policy, personal or social change – that you hope to effect.</p>

3. Aims of the module
<ul style="list-style-type: none"> ● To situate the investigation of art and learning within cross-disciplinary debates about creativity. ● To enable you to situate your research in a relevant professional context. ● To understand issues to do with power and empowerment in creative education. ● Demonstrate an awareness of ethical and political issues implicit in participation, collaboration and co-research. ● Deepen your reflective engagement with and critical articulation of a range of theoretical and practical approaches to creative education, individually and via collaboration in multi-disciplinary and mixed context groups ● Develop collaborative behaviour through active learning and teamwork in the exploration and analysis of understandings of creative education

- Present your ideas and findings in coherent fashion to your cohort and others.

4. Indicative content

Module 201 begins with a series of lectures, or 'provocations', which are intended to explore critical perspectives on educational and creative transformation. These provocations will be linked to readings and seminars that will invite students to position themselves and their research in live debates and research networks.

The subjects covered in these provocations might include, though they are not limited to: neoliberalism and creativity; social activism and creativity; art, creativity and the digital sphere; creativity, collaboration and economic development; creativity and diversity; creativity and well-being; political activism and the arts.

In response to these provocations students are asked to do the following:

- i. To undertake a critical investigation into power, empowerment and creativity in their chosen research context. This investigation can be presented in the form of fieldwork, a film, collaborative artwork, evaluation of a series of workshops, or another appropriate form negotiated with tutor.
- ii. To provide an annotated journal that demonstrates engagement with research networks, funding bodies and policy debates relevant to the student's practice.
- iii. To write a reflective evaluation of the work undertaken on the module, which is referenced using the Harvard system. This evaluation should explore the findings of task i) above; should indicate whether these findings suggest any changes in the research proposal developed in module 102; and [should examine the values which inform the student's project, especially with regard to creativity and transformation.](#)

5. External/Industry links

Plymouth College of Art maintains strong partnerships with a wide range of institutions relevant to Creative Education. PCA is a founding associate of Tate Exchange at Tate Modern, which is an experimental project focused upon gallery education. PCA and Plymouth School of the Creative Arts (PSCA) regularly collaborate on educational projects that are relevant to the MA Creative Education. PCA has a partnership with Plymouth Art Centre, a nationally recognised contemporary art space which is 5 minutes from the main PCA campus. These partnerships, which foreground creative education, are complemented by many other creative networks, all of which make PCA well placed to facilitate students identifying relevant experience and research opportunities in education and creative practice.

6. Assessment strategy, assessment methods and relative weightings

Assessment tasks:

- i. A critical investigation of power, empowerment and creativity presented in a format negotiated with the tutor. **20 %**
- ii. An annotated research journal documenting engagements with research networks appropriate to the student's proposed research. **20%**
- iii. [A reflective evaluation of the student's own practice, which states and critically evaluates a position on creativity and transformation. As an appendix, include a revised and updated research proposal in preparation for module 301. \(4,000 words\) 60%](#)

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

Assessment tasks	A2	A3	B2	C3	D4
i. A critical investigation of power, empowerment and creativity 20%.	X	X		X	X
ii. An annotated research journal documenting engagement with research networks 20%	X			X	x
iii. A reflective evaluation of the student's own practice, which states and critically evaluates a position on creativity and transformation. As an appendix, include a revised and updated research proposal in preparation for module 301. (4,000 words.) 60%	X		x	x	X

8. Key reading list

Author	Year	Title	Publisher	Location
Bishop. C. (ed)	2006	Participation	Whitechapel Gallery and MIT Press	Cambridge, Mass.
Bourdieu, P. and Passeron, J-C.	1990	Reproduction in Education, Society and Culture.	Sage	London
Craft, A	2011	Creativity and Education Futures: learning in a digital age	Trentham books	Stoke-on-Trent
Giroux, H.	1992	Border Crossing: Cultural Workers and the Politics of Education	Routledge.	London; New York:

Hickman, R. (ed.)	2010	Critical Studies in Art and Design Education	Intellect	Bristol
Hooks, B.	2003	Teaching Community: a pedagogy of hope.	Routledge	New York, London
Jagodzinski, J.	2013	'Hijacking of Creativity: the dilemma of contemporary art education' In: N. Addison and L. Burgess <i>Debates in Art & Design Education</i>	Routledge	London
Madoff, S. H. (ed.)	2009	Art School: propositions for the 21 st century	MIT Press	Cambridge, Mass.
Mezirow, J., Edward W. Taylor,	2009	Transformative Learning in Practice	John Wiley and Sons	San Francisco
Rosler, M.	2011	'Culture Class: Art, Creativity, Urbanism, Part III', e-flux journal No. 25, May 2011.	http://www.e-flux.com/journal/view/231	
Sefton-Greene, J., Pat, Thompson, Ken Jones and Liora Bresler (eds.)	2011	The International handbook of Creative Education	Routledge	London
Sholette. G.	2017	'Art, Debt, Oversupply, Panic! On the Contradictions of 21 st Century Art Education' in <i>Delirium and Resistance</i> edited by Kim Charnley	Pluto	London
Smith, T.	2013	'Contemporary Art: World Currents in transition Beyond Globalization.' In: H. Belting et al <i>The Global Contemporary: The Rise of New Art Worlds after 1989.</i>	MIT Press for ZKM Karlsruhe	Cambridge, Mass.:
Thompson, N (ed.)	2012	Living as Form: Socially-Engaged Art from 1991-2011	MIT Press and Creative Time	Cambridge, Mass
Wenger. E	1998	Communities of Practice: Learning, Meaning and Identity	Cambridge University Press	Cambridge

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

Education journals: International Journal of Art and Design Education / International Journal of Arts Education / International Journal of Education through Art / Education and culture / Critical studies in art and design education

Art journals: 'Afterall' / 'Art Monthly' / 'Artforum' / 'Art Review

Journal of Artistic and Creative Education: <http://jaceonline.com.au/new/>

Tranzit curatorial dictionary:

<http://tranzit.org/curatorialdictionary/index.php/dictionary/educational-turn/>

Tate Exchange: <http://www.tate.org.uk/visit/tate-modern/tate-exchange>

Freelands Foundation: <http://freelandsfoundation.co.uk/>

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>A2: Demonstrate enhanced understanding of how the impact of debates about creativity affect their professional context.</p> <p>A3: Demonstrate knowledge of research methods and issues in education and an ability to select appropriate methods for the study of their own practice.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2: Identify and critique positions and arguments in texts and other discourse in a chosen area of study.</p>	<p>Group peer critique 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: Apply theoretical perspectives to critically evaluate and improve practice by generating new insights in their chosen professional or creative context.</p>	<p>External project, reflection on practice and fieldwork Professional work practice/ Formative assessment on student led seminars 1:1 tutorials</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>D4: Demonstrate an ability to examine the relationship between creativity and transformative change, as a learner, as an educator, or in relation to wider societal agendas.</p>	<p>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

1. Factual Information			
Module Code & Title	MACE301 Final Masters Project	Level	7
Module Leader	TBA	Credit Value	60
Module Type	Theory & Practice	Notional learning hours	600

2. Rationale for the module and its links with other modules	
<p>This final 60-credit module of the MA programme is the culmination of your Masters level studies and provides an opportunity to execute your research into creative and / or educational practice. You will undertake an ambitious project, which might be a collaborative artwork, exhibition, series of workshops, designing a curriculum, a piece of research in mainstream education or another outcome agreed in negotiation with your supervisor.</p> <p>You will be asked to clearly articulate the research context in which your work will find its relevance, and the theoretical framework through which you understand the relationship between creativity and learning. You will be asked to articulate the social and political implications of the project and the way that your project understands creativity.</p> <p>In this way, the 'Negotiated Masters project' offers the opportunity to synthesise the knowledge that has been acquired over an extended period of self-reflective engagement with creative education and creative practice. The module is largely led by your self-defined trajectory and on-going practice but it will be supported through regular individual tutorials, practitioner mentoring, small group seminars as well as a rich diet of visiting lectures, artist talks and research seminars.</p>	

3. Aims of the module	
<ul style="list-style-type: none">● Apply the conceptual theoretical and practical understanding built up through the programme to a sustained piece of self-initiated research in creative education or creative practice.● Demonstrate a highly developed ability to be original, insightful and imaginative in research design or the development of creative practice with a connection to creative education theory or practice.● Be supervised through a research project, developing a clear understanding of relevant research of practice networks.● Produce a substantial body of work, which will form a springboard into further research or creative practice opportunities.	

4. Indicative content	
<p>This module is largely led by the student's individual research trajectory with taught</p>	

elements delivered in the form of 1:1 tutoring, mentoring, group crits and seminars (staff, visiting lecturer and student led). The beginning of the module includes a **formative** stage at which the student's final project proposal, time plan and ethics report is approved. Once approved the student can continue to execute their final masters project.

5. External/Industry links

Plymouth College of Art maintains strong partnerships with a wide range of institutions relevant to Creative Education. PCA is a founding associate of Tate Exchange at Tate Modern, which is an experimental project focused upon gallery education. PCA and Plymouth School of the Creative Arts (PSCA) regularly collaborate on educational projects that are relevant to the MA Creative Education. PCA has a partnership with Plymouth Art Centre, a nationally recognised contemporary art space which is 5 minutes from the main PCA campus. These partnerships, which foreground creative education, are complemented by many other creative networks, all of which make PCA well placed to facilitate students identifying relevant experience and research opportunities in education and creative practice.

6. Assessment strategy, assessment methods and relative weightings

There are two parts to the summative assessment for this module:

i. The final research project (an exhibition, collaborative artwork, film, performance, piece of educational research or other negotiated outcome) with literature review and evaluation (6 – 7,000 words) **80%**

ii. Presentation: All students will be required to make a 20-minute presentation of their project. 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. **20%**

Although the projects agreed by students will differ they 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	A5	B3	C4	D3
i. A final project with literature review and evaluation of 6,000- 7,000 words including relevant supporting documentation.80%	X	X	X	
ii. A 10 minute oral presentation about the final project. 20%	X	X	X	X

8. Key reading list				
Author	Year	Title	Publisher	Location
At this stage student will have developed reading that is congruent with their research interests, drawn from the previous modules and their independent study. However, the following titles offer good general guidance.				
Bell, J	2014	Doing your Research Project: a guide for first-time researchers 6 th edition	Open University Press	Maidenhead
Denscombe, M	2014	The Good Research Guide 5 th Edition	Open University Press	Maidenhead
Thomas, G	2013	How to do your Research Project: A Guide for Students in Education and applied Social Sciences	SAGE	London

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

Education journals: International Journal of Art and Design Education / International Journal of Arts Education /

International Journal of Education through art / Education and culture / Critical studies in art and design education

Art journals: 'Afterall' / 'Art Monthly' / 'Artforum' / 'Art Review

Journal of Artistic and Creative Education: <http://jaceonline.com.au/new/>

Tranzit curatorial dictionary:

<http://tranzit.org/curatorialdictionary/index.php/dictionary/educational-turn/>

Tate Exchange: <http://www.tate.org.uk/visit/tate-modern/tate-exchange>

Freelands Foundation: <http://freelandsfoundation.co.uk/>

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A5: Demonstrate comprehensive and systematic application of research and scholarship methodologies through a self-initiated practice- or theory-based research project.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</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. Critically evaluate their own practice in light of theory and current debates in a creative learning context, demonstrating an ability to practice reflectively.</p>	<p>Group peer critique 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>C4: To clearly and succinctly communicate a research project in written and spoken form.</p>	<p>Research project, reflection on practice and fieldwork Professional work practice/ Formative assessment on student led seminars 1:1 tutorials</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. Clearly articulate their values in terms of their creative practices, educational ethos and professional commitment.</p>	<p>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>