

DEFINITIVE MODULE RECORDS

MA Creative Education

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	Dr Natalia Ernstman	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 be presented with a range of definitions and views on 'creative education'; from creativity in formal education, to the use of arts in higher, non-formal and community settings, amongst others. 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 arts and education, and the intellectual traditions of social constructivism and critical pedagogy.</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 awareness of international experiments in arts-based education including the Reggio Emilia, $5 \times 5 \times 5 = \textit{creativity}$ projects, and the Black Mountain College. These examples will be examined alongside relevant artistic developments, for example the 'pedagogic turn', and current educational policy in order to map the field in which the MA Creative Education is situated.</p> <p>Alongside an engagement with theories and pedagogies, you will begin to interrogate your understanding of creativity as an educational practitioner, artist, curator, and / or maker. You will be encouraged to develop a creative practice, whether that is a 'material' engagement with making, or a more processual practice in which the teaching and learning itself constitutes the making.</p> <p>This will allow you to examine the link between theory and practice, and thereby gain a deeper knowledge of theoretical frameworks that might inform your work, and start to find your place within the wide field that 'creative education' covers.</p>

3. Aims of the module
<p>The module aims to provide you with approaches to reflect on and evolve your understandings, beliefs and practises 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, arts and learning; individually

and via collaboration in multidisciplinary and mixed context groups.

- To become aware of a plurality of meanings of the term 'creativity' in an interdisciplinary context.
- To begin to develop your creative practice as an educator, artist, curator and/or maker and 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 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 society and the curriculum;
- Analysis of innovative experiments in art education;
- Diverse approaches to exploring relationships between arts and learning;
- The importance of practice and (creative) understanding of practice in relation to education.

In lectures, seminars, teaching observations and through reflection on creative experiences, students will explore the historical and theoretical context of the relationship between arts 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. By making use of the workshop facilities or developing practice in (their own) context, students will develop an understanding of their creative practice and direction that it might take.

This module will assess cumulative reflection and evidence of learning to be collected in a documentation of work, reflective statement and presentation to peers.

5. External/Industry links

To experience contemporary examples of creative education and for the students to further their own creative practice, Arts University Plymouth has developed a range of local and regional partnerships with other creative institutions, community organisations, charities, museums and schools. These connections include a wealth of expertise in the practice of creative learning at all levels of mainstream education, from pre-school to postgraduate, and community. The following partnerships have been established:

- [The Box](#)
- [Nudge](#)

- [Millbay Academy](#)
- [Makers HQ](#)
- [Tate St Ives](#)
- [Creativity Works](#)
- [Daisy](#)

Depending on the interest of the respective cohort, the subject lead can choose which partnerships to foreground in this first module. This allows students to build connections, volunteer and potentially develop a research project with a partner that matches their interest.

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

Assessment tasks:

- i. **A documentation of work (creative / educational practice)** that demonstrates the practical outcomes and/or key artefacts produced during the module. If the practice is processual then the work should be evidenced through a documentation of process and/or experience.
- ii. **A reflective statement** exploring creative education within the student's chosen context, drawing upon literature from the module, the student's personal experience of education and their creative practice developed during this module. It should be 2500 words in length and Harvard referenced. A plan for task iii should be included in the appendix to this element of the submission.
- iii. **A presentation to peers** on the student's own creative and/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. The manner of presentation should directly perform the perspective that the student wishes to offer.

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

Assessment tasks	A1	B2	C1
i. Documentation of Work	X		
ii. Reflective statement and presentation plan		X	
iii. Peer presentation			X

8. Key reading list

The students are expected to develop reading that is congruent with their research interests. However, the following titles offer good general guidance.

Author	Year	Title	Publisher	Location
Allen, F.,	2011	Education	Whitechapel Gallery and MIT	Cambridge, Mass.
Biesta, G.,	2017	Letting Art Teach - Art Education 'after' Joseph Beuys	Artez Press	Netherlands
Craft, A.,	2015	Creativity, Education and Society	Trentham books	Stoke-on-Trent
Dewey, J.,	1980	Art as Experience	Perigee	New York
Helguera, P.,	2011	Education for Socially Engaged Art: A Materials and Techniques Handbook.	Jorge Pinto Books	New York
Ouwens, I. (Ed.)	2020	No School Manifesto: A Movement of Creative Education	Valiz	Amsterdam
Sefton-Green, J., Thomson, P., Jones, K., and Bresler, L., (Eds)	2011	The Routledge International Handbook of Creative Learning	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

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/>

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. Demonstrate an extensive knowledge of relevant historic and current theoretical perspectives including an understanding of the underlying structures (e.g. philosophical, ethical, ontological, epistemological and methodological), with particular reference to their discipline.</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 select management tools and theories appropriate to their chosen field.</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 Use a range of transferable intellectual skills including research methodologies, report writing and the use of relevant ICT to clearly present complex ideas and concepts as appropriate for their discipline, practice or project.</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	Dr Natalia Ernstman	Credit Value	30
Module Type	Theory	Notional learning hours	300

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

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.

Through this module you will develop critical awareness of the landscape of research into creative education and practice-based research in art and design, which covers conventional research approaches, as well as visual, arts-based, reflective, participatory and narrative practices. You will evaluate the strengths and weaknesses of different research frameworks, and 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.

You will design a research proposal informed by your concerns and the perspectives discussed in the module. 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.

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

3. Aims of the module

This module will provide you with the opportunity to:

- 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

The module will include a series of lectures as well as digital content that 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.

Students will then develop a research proposal, identifying a workable research question and selecting appropriate methods. 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

To experience contemporary examples of creative education and for the students to further their own creative practice, Arts University Plymouth has developed a range of local and regional partnerships with other creative institutions, community organisations, charities, museums and schools.

As the students are developing their own individual project proposals in this module they are encouraged to establish their own partnerships outside the university that allow them to implement their research project. The subject leader will support this process, by helping the students find suitable partners and contexts to do their research with / in, as well as negotiating between student and partner where necessary.

6. Assessment strategy, assessment methods and relative weightings

Assessment tasks:

- Presentation of research proposal** (10 minutes)
- A written research proposal** (2,000 words) to include research question; proposed research framework, methods and ethics statement.

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

Assessment tasks	A3	B3	C4
i. Presentation of research proposal			X
iii. A written research proposal (2,500 words)	X	X	

8. Key reading list

The students are expected to develop reading that is congruent with their research interests. However, the following titles offer good general guidance, particularly in the field of research design and methodology.

Author	Year	Title	Publisher	Location
Biesta, G.,	2020	Educational Research: An Unorthodox Introduction	Bloomsbury Academic	London
Cohen, L., Manion, L., Morrison, K.,	2011	Research Methods in Education 7 th Edition	Routledge	London
Leavy, P.,	2017	Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches	Guilford Press	New York
Mannay, G.,	2015	Visual, Narrative and Creative Research methods	Routledge	London
Nelson, R.,	2013	Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances	Palgrave Macmillan	Basingstoke

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

Journal for Artistic Research: <https://www.jar-online.net/en>

Oxford Artistic and practice based research platform: <https://www.oarplatform.com/>

International Foundation for Arts Research: <https://www.ifar.org/>

Journal for Action Research: <https://journals.sagepub.com/home/arj>



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 Apply and understand appropriate advanced research methods to the chosen creative industry practice or discipline.</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>B3 Formulate a research question and position that contextualises their research and addresses their conceptual, ethical and critical understandings.</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>C4 Demonstrate a flexible approach to problem solving skills, to exercise initiative, personal responsibility and accountability.</p>	<p>Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment Presentation</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

Module 101 introduced you to theoretical and practical issues involved in the relationship between arts 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, arts, and transformation.

As an educator / reflective practitioner there is the assumption that you want your educational and creative practice to have a transformative effect -whether on a micro (pupil / classroom / individual) level; meso (school / community) level; or macro (institutional / systemic / policy) level. This module asks you to articulate the kinds of transformation you hope to effect, and where/how you need to position yourself in order to do so.

These questions 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. It also bids us to be critical about the concept of change itself, as it could mean different things depending on our standpoint. Change, for example, is not necessarily good in itself, from all perspectives.

Furthermore, it requires us to question the role of arts and creativity in relation to transformation. Since the middle of the 20th century, creativity and arts have been equated with transformative change in fields including societal progress, human well-being, science, technology, psychology, entrepreneurship as well as education. There are important questions that might be asked of this widespread tendency. Simply, are creativity and arts always 'good' in this context? And is there creativity in resistance to change? By exploring these questions and critically examining our own values, biases and tendencies, you will be able to see the full spectrum of social uses of creativity and arts. This exploration will also challenge you to critically examine your understanding of and the relationship between participation, empowerment and creativity.

The module will challenge you to explore approaches to creativity and, in the process, to better understand the transformative potential of research into creative education. You will be asked to identify *who* (learners / potential audiences) is implicated in this research and *what form* your work needs to take in order to reach these audiences / participants in order for your research and practice to generate the change that you aim to effect.

3. Aims of the module

- To clearly articulate the kinds of transformation that you seek through our educational and creative practice
- To situate the investigation of arts and learning within interdisciplinary debates about creativity.
- To enable you to situate your research in a relevant professional context.
- To identify the audiences / participants that are implicated in your research and be able to choose an appropriate form for your work.
- To understand issues to do with participation 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.
- Present your ideas and findings to your cohort and others.

4. Indicative content

Module 201 consists of a series of seminars that explore critical perspectives on educational and creative transformation, participation and empowerment. Students are asked to interrogate their values and biases in relation to these concepts, and articulate the kinds of transformation that they seek through their educational and creative practice.

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

- i. To undertake educational / creative practice that seeks to engender and interrogate the kind of change that they propose. This could be a stand-alone project investigating empowerment and change, or the practical application of an aspect of their research proposal as articulated as part of 102. The project should be documented to form the module submission, and could be presented in the form of fieldwork, a film, collaborative artwork, evaluation of a series of workshops, etc. In choosing the form, the student is expected to consider the potential audience and professional context they are aiming to reach and effect.
- ii. To provide an annotated journal that demonstrates that you have explored the professional context of your work and are aware of the research networks, funding bodies, policy debates and civil organisations that are relevant to your practice.
- iii. To write a reflective evaluation of the work undertaken in the module, which is referenced using the Harvard system.

5. External/Industry links

To experience contemporary examples of creative education and for the students to further their own creative practice, Arts University Plymouth has developed a range of local and regional partnerships with other creative institutions, community organisations, charities, museums and schools. These connections include a wealth of expertise in the practice of creative learning at all levels of mainstream education, from pre-school to postgraduate, and community.

For this module the subject lead will foreground partnerships with (community) organisations that are particularly invested in generating change. These concern: Nudge, Makers HQ, Creativity Works and Daisy. Working with these partners in particular, will help students understand how ‘transformation’ occurs in context and community.

6. Assessment strategy, assessment methods and relative weightings

Assessment tasks:

- i. **A documentation of Work (creative / educational practice)** that demonstrates the practical outcomes and/or key artefacts produced during the module. If the practice is processual then the work should be evidenced through a documentation of process and/or experience.
- ii. **An annotated research journal** documenting engagements with research networks, funding bodies, policy debates, civil organisations appropriate to the student’s proposed research.
- iii. **Reflective evaluation** of the student’s creative practice, which a) explores the findings of task (i.); b) clearly indicates whether these findings suggest any changes in the research proposal developed in module 102; and c) examines the values which inform the student’s project, especially with regard to creativity, transformation, participation and empowerment (2,000 words). As an appendix, include an updated and final research proposal in preparation for module 301 (2,000 words).

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

Assessment tasks	A4	B1	C2	C3
i. A documentation of work		X		
ii. An annotated research journal documenting engagement with research networks	X			
iii. A reflective evaluation. As an appendix, include a revised and updated research proposal in preparation for module 301.			X	X

8. Key reading list

The students are expected to develop reading that is congruent with their research interests. However, the following titles offer good general guidance.

Author	Year	Title	Publisher	Location
Ball, S. J.,	2013	Foucault, Power, and Education	Routledge	London
Bishop, C., (ed)	2006	Participation	Whitechapel Gallery and MIT Press	Cambridge, Mass.
Freire, P.,	1996	Pedagogy of the Oppressed	Continuum	New York
Greene, M.,	2000	Releasing the Imagination: Essays on Education, the Arts, and Social Change	John Wiley & Sons	New York
hooks, b.,	2003	Teaching Community: a pedagogy of hope.	Routledge	London
Mezirow, J., and Edward W.,	2009	Transformative Learning in Practice	John Wiley and Sons	San Francisco
Morreira, S., Lockett, K., Siseko H. Kumalo, Ramgotra, M. (Eds)	2021	Decolonising Curricula and Pedagogy in Higher Education - Bringing Decolonial Theory into Contact with Teaching Practice	Routledge	London

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

Journal of transformative education: <https://journals.sagepub.com/home/jtd>
Journal of Radical pedagogy: <https://radicalpedagogy.icaap.org/currentissue.html>
Field - Journal of socially engaged art criticism: <https://field-journal.com/>
Journal of art and Communities: <https://www.intellectbooks.com/journal-of-arts-communities>

Arts Catalyst: <https://www.artscatalyst.org/>
Radical pedagogy Institute: <https://radicalpedagogyinstitute.com/>

Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
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<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>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
<p>B. Cognitive skills</p>	<p>Learning and teaching strategy</p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1 Analyse, critically evaluate and reflect on their project in the wider contexts of current research, practice and debate.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<p>C. Practical and professional skills</p>	<p>Learning and teaching strategy</p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C2 Clearly articulated values in terms of their creative practices, ethics, ethos and professional commitment.</p> <p>C3 Demonstrate engagement with professional opportunities relevant to their stated professional goals.</p>	<p>External project, reflection on practice and fieldwork Professional work practice/ Formative assessment on student led seminars 1:1 tutorials</p>

Definitive Module Record

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

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 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.

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.

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.

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 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

This module is largely led by the student's 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 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

To experience contemporary examples of creative education and for the students to further their own creative practice, Arts University Plymouth has developed a range of local and regional partnerships with other creative institutions, community organisations, charities, museums and schools. These connections include a wealth of expertise in the practice of creative learning at all levels of mainstream education, from pre-school to postgraduate, and community.

By this module students are expected to have developed their own partnerships. However the subject leader will support them in establishing appropriate contexts in which to showcase their work:

- Through the MA summer show
- SUB - PCA's Postgraduate Journal
- Making Learning research group at PCA
- Greenminds/Plymouth City Council

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)

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.

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	A2	A5	B4	C5	C3
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i. A final project with literature review and evaluation of 6,000- 7,000 words including relevant supporting documentation.			X	X	X
ii. A 10 minute oral presentation about the final project.	X	X			

8. Key reading list

Author	Year	Title	Publisher	Location
At this stage students 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.,	2018	Doing your Research Project: a guide for first-time researchers 6 th edition	Open University Press	Maidenhead
Leavy, P.	2015	Method meets Art	The Guilford Press	New York
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)

The student is expected to have determined their own specific academic and professional online sources and journals.

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 considered and highly professional presentation skills in the display and / or dissemination of a self-initiated research project.</p> <p>A5 Evidence considered and highly professional creative, curatorial or enterprise skills as relevant skills in the display and / or dissemination of a self-initiated 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>B4 Situate a research project through analysis and critical evaluation so that it can be understood in relation to historical, contemporary disciplinary or multidisciplinary fields.</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>C5 Demonstrate knowledge of relevant historic and current theoretical perspectives including an understanding of the underlying structures (e.g. philosophical, ethical, ontological, epistemological and methodological), with particular reference to their discipline.</p>	<p>Research project, reflection on practice and fieldwork Professional work practice/ Formative assessment on student led seminars 1:1 tutorials</p>