Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

MODULE DIRECTORY

LEVEL 7

ART & MEDIA

WALES INSTITUTE OF SCIENCE & ART

2021-2022

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INTRODUCTION

This Module Directory includes all the modules for Level 7 within Art & Media in the academic year 2021-2022.

This directory accompanies the Programme of Study Handbook, which will provide you with details of which modules you will be studying for your programme this year in the 'Programme of Study' section. This directory may include modules that are running on other programmes of study within your Academic Discipline/Institute. If you require assistance in identifying the modules for your programme of study, please contact the Programme Manager (whose name and contact details are provided in the accompanying Programme of Study Handbook), or the relevant Institute Office.

The University has made every effort to make the information as full and as accurate as possible, but you should note that minor changes in the organisation of modules between the planning stage and the actual teaching are inevitable. We shall try to keep any such changes to a minimum, and you will receive plenty of advance warning in the event of any alteration. We would also be grateful if you would let us know about any changes that you think might be helpful if introduced into future handbooks.

MODULES

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

LEVEL: **7**
CREDITS: **20**

JACS CODE: **W990**

AIM(S)

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

LEARNING OUTCOMES

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

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

INDICATIVE CONTENT

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

LEARNING AND TEACHING STRATEGY

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

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 100%

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

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

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

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

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

BIBLIOGRAPHY

Essential

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

Recommended

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

Barbour, R. (2013)	*Introducing Qualitative Research: A Student's Guide, Sage Publications*

Background

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

Journals

CoDesign: International Journal of Co-creation in Design and the Arts
Multi: the RIT journal of plurality and diversity in design
Scope
Creative Quarterly
Creativity Research Journal

Websites

www.academia.edu
www.culturemachine.net
www.designingcollaboration.com
www.publicartonline.org

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

AIM(S)

- To provide an 'experimental space' to explore the boundaries of the student's current medium specific practice by finding creative solutions to a research question stimulated by 'new' modes of thinking.

- To widen the student's creative potential, engender dialogues across critical practices and encourage exploration and experimentation with a range of research methods, strategies and practices available across diverse art and design disciplines.

- To enable the student to develop individual and innovative approaches to the recording, collating and application of new knowledge and experience within their creative practice.

LEARNING OUTCOMES

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

- navigate opportunities for experimentation with a high level of skill and critical thinking;

- critically analyse, interpret and evaluate complex information related to art and design concepts and theories, and produce modified conceptions;

- professionally communicate conceptual ideas and experimental practices.

INDICATIVE CONTENT

- The undertaking of a 'thought experiment' regarding self and experience, which will test assumptions regarding the definition and boundaries of each individual's discipline and extend their current practice.

- Systematic approaches to project planning, research documentation and information retrieval.

- The free-associative creating and planning of a design research project from indeterminate or external stimulus that is process led and does not necessarily have a prescribed outcome or object.

- Cross-disciplinary experimentation, including collaborative working, performative and non-material practices.

- Historical and current models of experimental presentation modes; e.g. Pecha Kucha, blogging and social media platforms.

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

LEARNING AND TEACHING STRATEGY

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

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

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

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

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

Exemplar

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

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

Assessment Summary

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

INDICATIVE READING LIST

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

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

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

LEFEL: **7**
CREDYDAU: **20**

COD JACS: **W990**

AMCAN(ION)

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

DEILLIANNAU DYSGU

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

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

CYNNWYS DANGOSOL

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

STRATEGAETH DYSGU AC ADDYSGU

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

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

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

ASESU

Elfen Asesu 1 – 100%

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

Enghraifft

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

Crynodeb o'r Asesiad

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

ADDYSG AR GYFER DATBLYGU CYNALIADWY (ADC)

Ydy'r modwl yn cyfrannu at ADC?	Ydy

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

LLYFRYDDIAETH

Hanfodol

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

Argymhellir

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

Cefndirol

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

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

Cyfnodolion

Creativity Research Journal

Gwefannau

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

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

LEVEL: **7**
CREDITS: **20**

JACS CODE: **W990**

AIM(S)

- To widen the student's outlook and experience concerning ways in which disciplinary or trans-disciplinary peer-group/team dialogue can enhance the creative project, as well as engaging in the wider more participatory experience of personal creativity.

- To engender dialogues across creative fields, stimulating the cross-fertilisation of ideas and practices in the concept and execution stages of creative projects and to foster a team dynamic in the minds and experience of the student.

LEARNING OUTCOMES

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

- critically analyse the creative process of others and be able to negotiate complex partnerships that prove to be mutually productive;

- take responsibility for planning and developing an innovative approach within a partnership or collaborative team environment;

- systematically and creatively evolve of a 'Futures' oriented concept through each stage of a project and effectively communicate the conclusions of this process to specialist and non-specialist audiences.

INDICATIVE CONTENT

- The engagement of all students in the final presentation of the 'thought experiment' module across the **A** and **D** (Art *and* Design) routes through the module in order to identify potential creative partners.

- Group meetings in which to initiate negotiations within the broad peer group in order to build creative and potentially productive teams and partnerships.

- Lectures and seminars on collaborative practice, multiple creative perspectives, strategies and methodologies, including case studies from across a broad spectrum of art & design.

- Potential collaborative 'spaces', both physical and non-physical, and their contribution to the creative process, including case studies and presentation modes.

- Dialoguing and creative team workshops supported by tutorials, group tutorials.

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

LEARNING AND TEACHING STRATEGY

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

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 100%

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

Exemplar

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

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

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

BIBLIOGRAPHY

Essential

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

Recommended

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

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

Background

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

Journals

CoDesign: International Journal of Co-creation in Design and the Arts
Multi: the RIT journal of plurality and diversity in design
Scope
Creative Quarterly
Afterall

Websites

www.academia.edu
www.culturemachine.net
www.designingcollaboration.com
www.publicartonline.org

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

LEVEL: **7**
CREDITS: **60**

JACS CODE: **W990**

AIM(S)

- To establish a wide range of advanced creative research methodologies and develop critical awareness of individual and collaborative research processes that negotiates the relationship between context, concept, media, material, process and subject.

- To enable students to conceive speculative and innovative methodologies, which instigate a new creative direction and consolidate praxis in anticipation of a confirmative body of work.

LEARNING OUTCOMES

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

- synthesise, consolidate and critically analyse research methods and varied source material appropriate to the development of an expansive creative practice or conceptual approach;

- identify appropriate resources and supportive opportunities through collaborative networking and respond positively to challenges and novel situations;

- conceive and deploy professional, appropriate and innovative methodologies, which incorporate relevant materials, processes, tools and techniques to evolve concepts both as an individual and collaboratively.

INDICATIVE CONTENT

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

- Explore creative strategies, which address issues concerning materials, media and critical values.

- Experimentation to establish appropriate strategies for knowledge gathering, creative and conceptual development.

- Develop methodologies for achieving objectives using primary and secondary research, making independent judgments and individual insights.

- Research appropriate skills areas and critical context in support of personal aspirations.

- Experimentation with and employment of collaborative practice as a research methodology.

- Fully explore a range of material and digital outcomes in order to synthesise thought processes and concepts into contemporary dissemination interfaces and communication channels.

LEARNING AND TEACHING STRATEGY

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

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 100%

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

Exemplar

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

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

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

Assessment Summary

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

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

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

BIBLIOGRAPHY

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

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

Essential

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

Halfpenny, P. & Proctor, R. (2015)	*Innovations in Digital Research Methods*. London: Sage Publications.

Recommended

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

Background

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

Journals

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

Websites

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

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

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

LEFEL: **7**
CREDYDAU: **60**

COD JACS: **W990**

AMCAN(ION)

- Sefydlu ystod eang o fethodolegau ymchwil creadigol uwch a datblygu ymwybyddiaeth feirniadol o brosesau ymchwil unigol a chydweithredol sy'n trin a thrafod y berthynas rhwng cyd-destun, cysyniad, cyfryngau, deunydd, proses a phwnc.

- Galluogi myfyrwyr i lunio methodolegau dyfaliadol ac arloesol sy'n ennyn cyfeiriad creadigol newydd ac yn atgyfnerthu arfer gyda disgwyliad ar gyfer corff cadarnhaol o waith.

DEILLIANNAU DYSGU

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

- gyfuno, atgyfnerthu a dadansoddi'n feirniadol ddulliau ymchwil a deunydd ffynhonnell amrywiol sy'n briodol ar gyfer datblygu arfer creadigol eang neu ddull cysyniadol;

- dynodi adnoddau priodol a chyfleoedd cefnogol drwy rwydweithio cydweithredol ac ymateb yn gadarnhaol i heriau a sefyllfaoedd newydd;

- llunio a defnyddio methodolegau proffesiynol, priodol ac arloesol sy'n cynnwys deunyddiau, prosesau, offer a thechnegau perthnasol er mwyn datblygu cysyniadau fel unigolyn ac yn gydweithredol.

CYNNWYS DANGOSOL

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

- Archwilio strategaethau creadigol, sy'n mynd i'r afael â materion ynghylch deunyddiau, cyfryngau a gwerthoedd beirniadol.

- Arbrofi er mwyn sefydlu strategaethau priodol ar gyfer casglu gwybodaeth, a datblygiad creadigol a chysyniadol.

- Datblygu methodolegau ar gyfer cyflawni amcanion gan ddefnyddio ymchwil gwreiddiol ac eilaidd, gan wneud dyfarniadau annibynnol a chanfyddiadau unigol.

- Ymchwilio i feysydd sgiliau priodol a chyd-destun beirniadol i gefnogi dyheadau personol.

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

STRATEGAETH DYSGU AC ADDYSGU

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

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

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

ASESU

Elfen Asesu 1 – 100%

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

Enghraifft

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

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

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

Crynodeb o'r Asesiad

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

ADDYSG AR GYFER DATBLYGU CYNALIADWY (ADC)

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

LLYFRYDDIAETH

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

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

Hanfodol

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

Halfpenny, P. & Proctor, R. (2015)	*Innovations in Digital Research Methods*. London: Sage Publications.

Argymhellir

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

Cefndirol

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

Cyfnodolion

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

Gwefannau

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

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

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

AIM(S)

- To provide an opportunity to develop a full-scale confirmative body of work, which would normally be presented/exhibited in the public arena and enable the students to develop a clear trajectory of creative enquiry of an individual nature.

- To enable students to establish personal and professional identities through an individually derived balance of material practice and supporting discourse.

- To enable students to strengthen, extend and apply the advanced knowledge, skills and critical awareness gained from their programme experiences in the context of commercial practice and creative industry collaboration, and to complement, stimulate, reinforce and encourage the development of discipline-specific and trans-disciplinary skills.

LEARNING OUTCOMES

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

- apply advanced knowledge, together with high-level practical understanding of established and developing techniques of research and enquiry to create and interpret works of Art and Design;

- critically analyse and interpret the outcomes of their own research, through the development of an expansive creative practice or conceptual approach, leading to the creation of a substantial body of work that demonstrates advanced standing and challenges the boundaries of their field;

- acquire and deploy advanced strategies and expertise within a chosen field of practice for the resolution of an artistic/design proposition which, based on systematic and creative analysis, offers innovative and novel responses to challenging and complex contextual domains;

- communicate ideas systematically and professionally in a public format, using appropriate media demonstrating the successful outcomes of their intellectual and practical engagement within their creative practice.

INDICATIVE CONTENT

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

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

Study Time Allocation

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

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

The allocation of teaching to deliver the module is:

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

Assessment Component 1

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

A choice of:

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

Exemplar

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

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

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

Assessment Summary

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

INDICATIVE READING LIST

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

MODULE CODE: **M7X02233**
TITLE: **Research Methods & Communication**
DATED: **24/01/2017**

LEVEL: **7**
CREDITS: **20**

JACS CODE: **W231/W240**

AIM(S)

- To provide the theoretical and practical knowledge to enable the student to undertake research and develop critical thinking commensurate with the level of study.
- To develop the student's ability to formulate well-informed research strategies and to critically evaluate and interpret theoretical principles and methods for creative research.
- To facilitate the development of the student's research practice in relation to digital communication and industrial awareness.

LEARNING OUTCOMES

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

- critically evaluate and comment upon a range of approaches to creative research in regard to a collaborative or commercial venture;
- deploy systematic research methods appropriate to an organised and discipline specific inquiry;
- critically apply the appropriate digital media/technologies to communicate in an explicit and informative manner to a professional audience.

INDICATIVE CONTENT

- The nature and importance of research in the creative industries
- Research strategies, principles and approaches
- Research ethics and philosophies
- Best practices for advanced 2D|3D visual communication and perception
- Web based social/virtual environments
- Referencing and data exchange management
- Commercial awareness

LEARNING AND TEACHING STRATEGY

The delivery of this module will be via formal lectures, seminars and tutorials, supplemented by a series of master classes, providing a structured workflow pattern to design information. The students will be expected to develop individual strategies in response to their personal philosophy and project direction necessary to drive their research activities. A high priority will be placed on referencing skills throughout the module to emphasise the importance of

producing evidence-based research. Students are expected to work autonomously to supplement the taught module through private study and reflective practice, encouraging them to manage their own learning activities.

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	30	15%
Independent learning	170	85%
Placement learning	-	-
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)
☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Project Proposal & Research Methodology	3000 words	60%

Produce an individual proposal for a creative venture that outlines the scope of the research context, the proposed methodology and the research tools to be implemented. Critical perspectives on contemporary practice within the field of choice should frame this work.

Assessment Component 2
(Tick one)
☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Visual Communication of Project Context and Strategy	2000-word equivalent	40%

Produce a visual presentation of the project context and the creative strategies adopted and developed to explore this design space.

Assessment Summary

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

READING LIST

Module Code	**M7X02233**	
Module Title	**Research Methods & Communication**	
Classification	**Reading List entry**	**Electronic***
Essential	Collins, H (2010) *Creative Research*, AVA Publishing	☐
Essential	Esslinger, H. (2009) *A Fine Line*, Jossey Bass	☐
Essential	McCandless, D. (2010) *Information is Beautiful,* Collins	☐

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