

MODULE DIRECTORY

LEVEL 7

ACADEMIC DISCIPLINE OF ART AND MEDIA

WALES INSTITUTE OF SCIENCE AND ART

2023-2024

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INTRODUCTION

This Module Directory includes all the modules for Level 7 within the discipline of Art and Media in the academic year 2023-2024.

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	ADAA7000
Title	Coexistent Perspectives
Date	13/02/2023
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To provide theoretical and practical knowledge of the coexistent perspectives shaping contemporary art and design theory to develop the students research strategies.

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 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.
- Referencing protocols.

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	0	0%
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Coursework: Academic essay	(4,000 words)	80%

Assessment Component 2

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Poster presentation	(1,000 word equivalent).	20%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA7000	
Module Title	Coexistent Perspectives	
Classification	Reading List entry	Electronic*
Essential	Atkinson, P., (2020) <i>Henri Bergson and Visual Culture: a philosophy for a new aesthetic</i> , Bloomsbury Academic (First Edition)	☒
Essential	Barker, C., (2004) <i>The SAGE Dictionary of Cultural Studies</i> , London: SAGE Publications Ltd.	☐
Essential	Bridle, J., (2022) <i>Ways of Being: Beyond Human Intelligence</i> , Allen Lane	☒
Essential	Burrows, D & O'Sullivan, S (2019) <i>Fictioning: The Myth-Functions of Contemporary Art and Philosophy</i> . Edinburgh University Press	☒
Essential	Collins, H. (2018) <i>Creative research: the theory and practice of research for the creative industries</i> . Bloomsbury Visual Arts 2 nd Edition	☒
Essential	Wark, M (2017) <i>General Intellects: Twenty-Five Thinkers for the 21st Century</i> . Verso.	☒
Essential	O'Sullivan, S., (2006) <i>Art Encounters Deleuze and Guattari: Thought Beyond Representation</i> , Hampshire UK: Palgrave Macmillan	☐
Further	Barthes, R., (1987) <i>Image Music Text</i> , [Trans. Stephen Heath], London: Fontana Press	☐

Further	Bourriaud, N., (2005) <i>Postproduction</i> , New York: Lukas & Sternberg	☐
Further	Braidotti, R. and Hlavajova, M. eds., (2018) <i>Posthuman glossary</i> . Bloomsbury Publishing.	☒
Further	Deleuze, G., Guattari, F., (2004) <i>A Thousand Plateaus: Capitalism and Schizophrenia</i> , [Trans. Brian Massumi], New York: Continuum International Publishing Group Ltd.	☐
Further	Foucault, M. (2020) <i>Power: The Essential Works of Michel Foucault</i> , London: Penguin	☐
Further	Lechte, J., (2007) <i>Fifty key contemporary thinkers: from structuralism to post-humanism</i> . Routledge.	☒
Further	Parr, A., [Ed.], (2010) <i>The Deleuze Dictionary</i> , Edinburgh: Edinburgh University Press	☐
Further	Robinson, K. (2021) <i>Out of Our Minds: The Power of Being Creative</i> , Minnesota: Capstone Publishing.	x
Further	Sarup, M., (1993) <i>An introductory guide to post-structuralism and postmodernism</i> . Pearson Education	☐
Further	Shaw, P., (2017) <i>The sublime</i> . Routledge	x
Further	Williams, G., (2014) <i>How to write about contemporary art</i> . Thames & Hudson.	☐

Module Code	ADAA7001
Title	Collaborative Dialogues
Date	13/02/2023
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To widen the student's experience and engender dialogues concerning ways in which trans-disciplinary collaboration can enhance the creative project, as well as engaging in the wider participatory experience to foster a team dynamic.

LEARNING OUTCOMES

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

- 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.

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	0	0%
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	(5,000 word equivalent / 10 elements).	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA7001	
Module Title	Collaborative Dialogues	
Classification	Reading List entry	Electronic*
Essential	De Wachter, E.M (2017) <i>Co-Art: Artists on Creative Collaboration</i> , Phaidon Press	☒
Essential	Markover, D.& McArthur, A. (2015) <i>Collaborative Intelligence: Thinking with People Who Think Differently</i> . New York, Spiegel & Grau.	☒
Essential	Welch, S.E. (2020) <i>The Art of Collaboration: An In-Depth Look at Creative Practices for Creative People</i> , New Degree Press	☒
Further	Dooley, S. Witthoft, S. & Plattner, H. (2012) <i>Make Space: How to Set the Stage for Creative Collaboration</i> . New Jersey, John Wiley & Sons.	☐
Further	Bishop, Claire (ed.), (2006) <i>Participation: Documents of Contemporary Art</i> . London: Whitechapel Gallery	☐
Further	De Certeau, (2011) <i>The Practice of Everyday life</i> . USA: University of California Press Ltd.	☐
Further	Goddard, P. (2015) <i>Improving Agile Teams: Using Constraints to Unlock Creativity</i> , Bradford on Avon, Agilify.	☒
Further	Seno, E; Schiller, M; McCormick, C; Schiller, S. (2015) <i>Trespass: A History of Uncommissioned Urban Art</i> , London: Taschen	☒
Further	Olsen, C & MacNamara, S (2014) <i>50 Years of Recuperation of the Situationist International</i> . New York, Princeton Architectural Press/Forum	☐
Further	Dougherty, B; Celery Design Collaborative. (2008), <i>Green graphic design</i> . New York: Allworth.	☐

Module Code	ADAA7002
Title	Confirmative Praxis
Date	13/02/2023
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:

- 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 specialism.

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

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	144	24%
Independent learning	456	76%
Placement learning	0	0%
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Assignment	15,000 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

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	ADAA7002	
Module Title	Confirmative Praxis	
Classification	Reading List entry	Electronic*
Essential	Barrett, E. & Bolt, B. [Ed] (2019) <i>Practice as Research – Approaches to Creative Arts Enquiry</i> , London: I.B. Tauris	☐
Essential	Gerber, N. (2022) <i>Imagination and Arts-based Practices for Integration in Research</i> , London: Routledge	☐
Essential	Lockheart, J. & Wood, J. (2007-present) <i>Journal of Writing in Creative Practice</i> , Bristol: Intellect.	☒
Essential	Punch, K. F. (2016) <i>Developing Effective Research Proposals</i> , 3 rd Edition, London: SAGE Publications Ltd.	☐

Module Code	ADAA7003
Title	Creative Innovation
Date	13/02/2023
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To equip the graduate with the necessary knowledge and understanding to stimulate, incubate and nurture innovation in their design practice whilst developing effective and innovative solutions to “real world” problems and scenarios.

LEARNING OUTCOMES

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

- critically evaluate and demonstrate a comprehensive understanding of a range of approaches to creative research and practice;
- deploy systematic research methods appropriate to an organised design or visual communication inquiry;
- formulate and effectively communicate design outcomes and propositions in an explicit and informative manner to various stakeholders.

INDICATIVE CONTENT

- Creating and planning of a design research project.
- Working on live project briefs with external partners in real life professional scenarios.
- Researching design methodologies - the examination and application of relevant methodologies derived from a range of sources across the history of design.
- Systematic approaches to project planning, research documentation and information retrieval.
- Cross-disciplinary experimentation, including collaborative working and design thinking.

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	0	0%
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	10 elements (equivalent to 5,000 words)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA7003	
Module Title	Creative Innovation	
Classification	Reading List entry	Electronic*
Essential	<i>Design Thinking: Understanding How Designers Think and Work</i> - Nigel Cross (2019)	☒
Essential	<i>Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation</i> –Tim Brown (2009)	☒
Essential	<i>Great Designs: The World's Best Design Explored and Explained</i> Paperback – Philip Wilkinson (2019)	☐
Essential	Norman, D. A. (2023) <i>Design for a Better World: Meaningful, Sustainable, Humanity Centered</i> . The MIS Press	☒
Essential	Hannington, B. & Martin, B. (2019) <i>Universal Methods of Design, Expanded and Revised: 125 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions</i> , Beverly, MA: Rockport Publishers.	☒
Essential	Gluckman, P. & Hanson, M. (2019) <i>Ingenious: The Unintended Consequences of Human Innovation</i> , London: Havard University Press.	☐
Essential	Gerber, N. (2022) <i>Imagination and Arts-based Practices for Integration in Research</i> , London: Routledge	☐
Further	<i>Small is the New Big: and 183 Other Riffs, Rants, and Remarkable Business Ideas</i> – Seth Godin (2006)	☒
Further	<i>Biomimicry: Innovation Inspired by Nature</i> – Janine M Benyus (2002)	☒
Further	Wheeler, A. (2013) <i>Designing Brand Identity</i> , New York: John Wiley	☐
Further	D&AD (2020). <i>The Copy Book</i> (Bibliotheca Universalis). Cologne: Taschen Gmbh.	☐

Module Code	ADAA7004
Title	Design Experiences
Date	13/02/2023
Level	7
Credits	40
Pre-Requisites	None

AIM(S)

- To establish a range of advanced creative research and communication methodologies.
- To develop the attributes and industry skills required to communicate across media-neutral platforms.

LEARNING OUTCOMES

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

- explore a range of technical skills and industry software and techniques and digital outcomes through advanced creative research methodologies;
- critically analyse and interpret outcomes of their own research through the development of explorative and expansive creative practice;
- synthesise thought processes and concepts through media neutral communication channels;
- demonstrate self-reflection in your response to challenges and situations.

INDICATIVE CONTENT

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

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	96	24%
Independent learning	304	76%
Placement learning	0	0%
TOTAL	400	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	20 elements (equivalent to 10,000 words)	100%

Assessment Summary

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

INDICATIVE READING LIST

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's 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	ADAA7004	
Module Title	Design Experiences	
Classification	Reading List entry	Electronic*
Essential	Norman, D. (2005) <i>Emotional Design: Why We Love (or Hate) Everyday Things</i> , Basic Books	☒
Essential	Maeda, J (2020) <i>The Laws of Simplicity (Design, Technology, Business, Life)</i> , MIT Press	☒
Essential	Diamandis, P.H. & Kotler, S (2020) <i>The Future Is Faster Than You Think: How Converging Technologies Are Transforming Business, Industries, and Our Lives</i> , Simon & Schuster	☐
Essential	Norman, D. A. (2023) <i>Design for a Better World: Meaningful, Sustainable, Humanity Centered</i> . The MIS Press	☒
Essential	Hannington, B. & Martin, B. (2019) <i>Universal Methods of Design, Expanded and Revised: 125 Ways to Research</i>	☒

	<i>Complex Problems, Develop Innovative Ideas, and Design Effective Solutions</i> , Beverly, MA: Rockport Publishers.	
Essential	Gluckman, P. & Hanson, M. (2019) <i>Ingenious: The Unintended Consequences of Human Innovation</i> , London: Havard University Press.	☐
Further	De Bono, E (2016) <i>Lateral Thinking: Creativity Step by Step</i> , Penguin	☐
Further	Hegarty, J (2017) <i>Hegarty on Advertising: Turning Intelligence into Magic</i> , Thames and Hudson	☐
Further	Rodgers, S. (2017) <i>Digital Advertising: Theory and Research Advances in Consumer Psychology</i> , Routledge	☐
Further	Campaign Magazine	☒
Further	Creative Review	☒

Module Code	ADAA7005
Title	Explorative Research & Praxis
Date	13/02/2023
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To establish a wide range of advanced creative research methodologies and develop critical awareness of individual and interdisciplinary research processes.
- To negotiate the relationships 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:

- 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 interdisciplinary practice 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.

INDICATIVE CONTENT

This will be a personal research trajectory-centred on the student's specialism 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 interdisciplinary practice as a research methodology.

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

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	144	24%
Independent learning	456	76%
Placement learning	0	0%
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	15,000-word equivalent / 30 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

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's 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	ADAA7005	
Module Title	Explorative Research & Praxis	
Classification	Reading List entry	Electronic*
Essential	Barrett, E. & Bolt, B. [Ed] (2019) <i>Practice as Research – Approaches to Creative Arts Enquiry</i> , London: I.B. Tauris	☐
Essential	Gerber, N. (2022) <i>Imagination and Arts-based Practices for Integration in Research</i> , London: Routledge	☐
Essential	Rose, G. (2016) <i>Visual Methodologies</i> , 4 th Edition, London: SAGE Publications Ltd	☐

Essential	Silverman, D. (2022) <i>Doing Qualitative Research</i> , 6 th Edition, London: SAGE Publications Ltd	☐
Essential	Wood, J. [Ed.] 2022 <i>Metadesigning Designing in the Anthropocene</i> . London: Routledge	☒

Module Code	ADAA7006
Title	Major Design Project
Date	13/02/2023
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To develop and enhance the student's intellectual capacity and self-management skills necessary for entering professional practice.
- To facilitate critical thinking of appropriate subject specific and contextual knowledge to the student's pathway through the engagement of design discourse and exhibition.

LEARNING OUTCOMES

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

- implement appropriate research strategies and apply knowledge acquired to the exploration and development of creative responses that satisfy identified needs;
- demonstrate originality, innovation, and critical understanding in designing sustainable solutions;
- formulate advanced understanding of a problem context and apply strategies for the design resolution to the problem based on systematic and creative analysis;
- demonstrate self-direction, value judgements and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional level;
- communicate in a professional manner, using appropriate media and technologies, the outcome of the intellectual and experimental modes of investigation.

INDICATIVE CONTENT

Students will undertake projects that will be creative, academically demanding and require a sound technical and theoretical knowledge of the principles and practice of their design discipline. The student will be expected to work with the minimum of direct supervision, thereby showing the ability to arrive at solutions to problems encountered in undertaking the project.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	144	24%
Independent learning	456	76%
Placement learning	0	0%
TOTAL	600	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	30 elements (equivalent to 15,000 words)	100%

Assessment Summary

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

INDICATIVE READING LIST

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's 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	ADAA7006	
Module Title	Major Design Project	
Classification	Reading List entry	Electronic*
Essential	Barrett, E. & Bolt, B. [Ed] (2019) <i>Practice as Research – Approaches to Creative Arts Enquiry</i> , London: I.B. Tauris	☐
Essential	Gerber, N. (2022) <i>Imagination and Arts-based Practices for Integration in Research</i> , London: Routledge	☐
Essential	Lockheart, J. & Wood, J. (2007-present) <i>Journal of Writing in Creative Practice</i> , Bristol: Intellect.	☒
Essential	Punch, K. F. (2016) <i>Developing Effective Research Proposals</i> , 3 rd Edition, London: SAGE Publications Ltd.	☐

Module Code	ADAA7007
Title	The Thought Experiment
Date	13/02/2023
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To provide an 'experimental space' 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.

LEARNING OUTCOMES

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

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	0	0%
TOTAL	200	100%

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	5,000-word equivalent /10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA7007	
Module Title	The Thought Experiment	
Classification	Reading List entry	Electronic*
Essential	Baggini, J. (2014) <i>The Pig That Wants to be Eaten: 100 Experiments for the Armchair Philosopher</i> , London: Plume Books.	☒
Essential	Burrows, D & O'Sullivan, S (2019) <i>Fictioning: The Myth-Functions of Contemporary Art and Philosophy</i> . Edinburgh University Press	☒
Essential	Byrne-Smith, D. (ed) (2020) <i>Science Fiction: Documents of Contemporary Art</i> , London: Whitechapel Art Gallery.	☐
Essential	Cave, P. (2008) <i>Can a Robot be Human?: 33 Perplexing Philosophy Puzzles</i> , London: Oneworld Publications.	☒
Essential	Collins, H. (2010) <i>The Theory and Practice of Research for the Creative Industries</i> , Worthing: AVA Publishing.	☐
Essential	Csikszentmihalyi, M. (2013) <i>Creativity: The Psychology of Discovery and Invention</i> , New York, Harper Collins.	☐
Essential	Ingold, T (2021) <i>Imagining for Real: Essays on Creation, Attention and Correspondence</i> , London: Routledge.	☐
Essential	Kessels, E. (2016) <i>Failed it!: How to turn mistakes into ideas and other advice for successfully screwing up</i> , London: Phaidon.	☐
Essential	Pol Droit, R. (2003) <i>101 Experiments in the Philosophy of Everyday Life</i> , London: Faber & Faber.	☐

Essential	Robinson, K. (2021) <i>Out of Our Minds: The Power of Being Creative</i> , Minnesota: Capstone Publishing.	☒
Further	Barbour, R. (2014) <i>Introducing Qualitative Research: A Student's Guide</i> , California: Sage Publications.	☒
Further	Doherty, C. (2009) <i>Situation</i> , London: Whitechapel Art Gallery.	☐
Further	Glasner, B (2008) <i>Patterns 2: Design, Art and Architecture</i> . Basel: Birkhäuser GmbH.	☐
Further	Hemmings, J (Ed) (2014) <i>Cultural Threads</i> . London: Bloomsbury.	☐
Further	Ingledeu, J. (2016) <i>How to Have Great Ideas: A Guide to Creative Thinking</i> . London: Laurence King.	☒
Further	Lynch, D. (2016) <i>Catching the Big Fish: Meditation, Consciousness and Creativity</i> , New York: Penguin.	☐
Further	Newman, H (2001) <i>Performancemania</i> , London: Matt's Gallery	☐
Further	Norman, D. A. (2005) <i>Emotional Design. Why We Love (or Hate) Everyday Things</i> , New York: Basic Books.	☒
Further	Plummer, H (2012) <i>The Architecture of Natural Light</i> , London: Thames and Hudson.	☐
Further	Russell, L (2020) <i>Glitch Feminism: A Manifesto</i> , London: Verso.	☐
Further	Spieker, S. (ed) (2017) <i>Destruction</i> , London: Whitechapel Art Gallery.	☐
Further	Sutcliffe, J. (ed) (2021) <i>Magic</i> , London: Whitechapel Art Gallery.	☐
Further	Trott, D. (2016) <i>One + One = Three: A Masterclass in Creative Thinking</i> . Basingstoke: Pan MacMillan.	☒
Further	Auslander, P. (2008) <i>Liveness: Performance in a Mediatized Culture</i> , London: Routledge.	☒
Further	Colchester, C. (1993) <i>The New Textiles: Trends and Traditions</i> , London: Thames and Hudson.	☐
Further	Coverly, M. (2010) <i>Psychogeography</i> , London: Pocket Essentials.	☐
Further	Goldsmith, K. (2011) <i>Uncreative Writing: Managing Language in the Digital Age</i> , New York: Columbia University Press.	☒
Further	Kumar, R. (2014) <i>Research Methodology: A Step-by-Step Guide for Beginners</i> , California: SAGE Publishing.	☐
Further	Loxley, J. (2006) <i>Performativity</i> , London: Routledge	☒
Further	McEvilly, T. (2010) <i>Yves the Provocateur: Yves Klein and Twentieth Century Art</i> , New York: McPherson & Company.	☐
Further	Perkowitz, S. (2015) <i>Universal Foam 2.0: From Cappuccino to the Cosmos</i> , New York: Vintage Books.	☐
Further	Stracey, F. (2014) <i>Constructed Situations: A New History of the Situationist International</i> , London: Pluto Press.	☒
Further	Surowiecki, J. (2006) <i>The Wisdom of the Crowds: Why the Many are Smarter Than the Few</i> , London: Abacus.	☐
Journal	Creativity Research Journal (Taylor & Francis)	☒
Journal	Rhizomes online journal www.rhizomes.net	☒
Website	www.culturemachine.net	☒
Website	www.droog.com	☒
Website	http://www.imaginaryscience.org	☒

Website	www.necronauts.org	☒
Website	www.notbored.org	☒
Website	http://www.patakosmos.com	☒
Website	http://pataville.blogspot.co.uk	☒
Website	www.slowlab.net	☒
Website	www.ubu.com	☒
Website	www.wired.com	☒
Website	http://xkcd.com	☒
Website	http://www.yveskleinarchives.org	☒

Module Code	ADDA7000
Title	Research and Innovation
Date	05/05/2021
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To select and identify theoretical knowledge linked to socio-political, environmental, cultural and professional awareness within design and materiality. This research should facilitate industry relevant understanding that develops deeper critical thinking.

LEARNING OUTCOMES

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

- Critically evaluate and discuss a range of approaches to creative design and material based research;
- Deploy systematic research methods appropriate to establish an organised and discipline specific inquiry;
- Critically evaluate and apply appropriate analogue/ digital technologies to communicate in an explicit and informative manner to a professional audience.

INDICATIVE CONTENT

- Identify practice based material and/ or innovation opportunities that explore industry relevant research to develop advanced technical sophistication within Surface Pattern Design.
- Develop the learner's ability to formulate well-informed research strategies, using a variety of modes, to critically evaluate and interpret theoretical and practical principles for creative research and technical innovation appropriate to Surface Pattern Design
- Facilitate the development of the learner's research practice in relation to industrial awareness and future employability.
- Research strategies, principles and approaches
- Research ethics and philosophies
- Practice based research and technical innovation approaches
- Referencing and data exchange management
- Commercial awareness

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
Research Essay	3,000 words	50%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Innovation in Practice	3,000 word equivalent portfolio of practice based design research/ technical innovation	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA7000	
Module Title	Research and Innovation	
Classification	Reading List entry	Electronic*
Essential	Mariani, Ilaria; Rampino, Lucia (2019) <i>Advancements in Design Research</i> , FrancoAngeli	☒
Essential	Visocky O'Grady, Jennifer (2017) <i>A Designers Research manual: Succeed in design by knowing your clients and what they really need</i> , Rockport Publishers	☐
Essential	Carter, P (2004) <i>Material thinking: The Theory & Practice of Creative Research</i> , Melbourne University	☐
Further	Collins, H (2010) <i>Creative Research: The Theory & Practice of Research for the Creative Industries</i> , AVA Academia	☐

Further	Klein, B & Moss, G (2015) <i>Understanding Copyright: Intellectual Property in the Digital Age</i> , Sage.	☐
Further	Lucena, C (2015) <i>Collective Rights and Digital Content</i> , Springer	☐
Further	Miller, V (2011) <i>Understanding Digital Culture</i> , Sage	☐

Module Code	ADDA7001
Title	Contemporary Creative Practice
Date	05/05/2021
Level	7
Credits	20
Pre-Requisites	None

AIM(S)

- To build critical awareness of current creative practice through the development of strategic and practical skills that respond to industry driven contemporary context.
- To engage with a range of analogue/ digital technology opportunities that actively market and self-promote graduate employability.

LEARNING OUTCOMES

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

- Critically evaluate and respond to a range of industry driven live briefs, business models, theories and strategic activities applied by contemporary Art/ Design practitioners in relation to commercial practice;
- Produce a range of design driven outcomes that critically examine, address and synthesize industry led problems;
- Explore, develop and present detailed, innovative and sustainable professional strategies that celebrate the advancement of practice while proactively showcasing/ celebrating advancement of learner skills.

INDICATIVE CONTENT

- Analysis of Creative Practice with regard to industry structure, established practitioners within the field of Surface Pattern and Textile design and its future changes and / or developments and innovations.
- Understanding existing and emerging approaches for generating sustainable creative business models.
- The role of showing and sharing work formally and informally in the physical world VS. emerging digital platforms.
- Exploring the wealth of opportunities for independent and collaborative marketing and self-promotion, in real world and virtual spaces to identify, explain and celebrate future graduate employability.

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	Portfolio of creative practice that responds to industry led design challenges and/ or problems (min. of 8 elements, 3500 words equivalent)	70%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Self-Promotion	Series of marketing/ self promotion activities that support and celebrate the developmental journey of practice (1500 words equivalent)	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADDA7001	
Module Title	Contemporary Creative Practice	
Classification	Reading List entry	Electronic*
Essential	Solanki, S (2018) <i>Why materials matter: responsible design for a better world</i> , Prestel Verlag	☐
Essential	Ruston, A (2013) <i>The Artists Guide to Selling Work</i> , Bloomsbury	☐
Essential	Carter, P (2004) <i>Material Thinking: the theory and practice of creative research</i> (2004) Melbourne University	☐

Further	Hernez-Broome, G; McLaughlin, C; Trovas, S (2006) <i>Selling yourself with selling out a leader's guide to ethical self-promotion, Centre for Creative Leadership</i>	☐
Further	Charney, D (2011) Power of making: the importance of being skilled	☐

Module Code	ADDA7002
Title	Advanced Practice
Date	05/05/2021
Level	7
Credits	60
Pre-Requisites	None

AIM(S)

- To demonstrate independence and ownership to devise, manage and deliver advanced application and/ or technical innovation within Surface Pattern Design suitable for industry application.
- To extend, advance and strengthen knowledge, technical skills and experiences gained to date and applied within the context of commercial awareness and creative industry collaboration, to complement, stimulate, reinforce and encourage the development of discipline-specific technical knowledge and future employability.

LEARNING OUTCOMES

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

- Explore and implement a range of appropriate art and design research strategies alongside technical innovation to identify and apply knowledge that responds to identified social, environmental and/ or commercial concerns;
- Think speculatively, employing both convergent and divergent approaches, to identify and assess appropriate design solutions while evaluating issues and making decisions in situations of ambiguity, uncertainty and/ or risk;
- Synthesize and communicate in a professional manner, using digital and analogue technologies, to explain the outcome of the intellectual, experimental and practical modes of the investigation in line with industry wide standards;
- Formulate advanced understanding of a design problem context, generating multiple ideas, concepts, proposals, material solutions or arguments independently and/or collaboratively in response to research findings/opportunities;
- Appraise and apply strategies for resolution based on critical analysis, offering innovative and creative solutions to challenging and complex design problems;
- Act autonomously in planning, developing and implementing tasks at a professional level through self-direction and critical judgement while evaluating their own learning to identify and respond to shortfalls (skills gaps).

INDICATIVE CONTENT

- The nature of the module is totally reflective of the student's own personal and professional ambition. Learners will be exposed to the following 'shifts of focus' content in order to help develop and demonstrate innovative and entrepreneurial effectiveness:
- from case studies to emerging situations

- from abstract problems to innovation
- from passive learning to active learning
- from objective analysis to subjective experience
- from text-heavy communication to multimedia communication
- from neutrality to personal perspectives
- from formal activities to authentic activities
- from fearing failure to learning from failure
- from dependency to self-reliance and resilience

Study Time Allocation

The study time for the module is divided as follows:

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

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☐ Coursework ☒ Practical

Mode of assessment	Volume	Weighting
Academic Interview: Visual and Verbal Presentation	10 - 15 mins	10%

Assessment Component 2

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Reflective / Evaluative Report	4,500 words	30%

Assessment Component 3

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio of Advanced Practice	Minimum of 8 elements (equivalent - 9,000 words)	60%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	90%
Practical	10%
TOTAL	100%

INDICATIVE READING LIST

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

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

Background	Surowiecki, J. (2006) <i>The Wisdom of the Crowds. Why the Many are Smarter Than the Few</i> . Abacus	
Background	Bentley, P. (2001) <i>Digital Biology. How Nature is Transforming our Technology</i> , Headline Book Publishing	
Background	Colchester, C. (1993) <i>The New Textiles: Trends and Traditions</i> . 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 gydbblethu drwy seminarau a defnyddio'r ADRh. Er enghraifft, defnyddir digwyddiadau 'gwibrwydweithio' i roi mynediad cyflym i fyfyrwyr i adborth amlweddol 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 Pedagogiaidd 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)	<i>The Theory and Practice of Research for the Creative Industries</i> , AVA Publishing
Csikszentmihaly, M. (2013)	<i>Creativity: The Psychology of Discovery and Invention</i> , New York, Harper Collins.
Robinson, K. (2011)	<i>Out of our minds: Learning to be Creative</i> , Capstone Publishing
Fletcher, A. (2001)	<i>The art of looking sideways</i> . Phaidon.
Pol Droit, R. (2002)	<i>101 Experiments in the Philosophy of Everyday Life</i> , Faber & Faber

Argymhellir

Barbour, R. (2013)	<i>Introducing Qualitative Research: A Student's Guide</i> , Sage Publications
Ingledew, J. (2011)	<i>The A-Z of visual ideas: how to solve any creative brief</i> . Laurence King.
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Plummer, H (2012)	<i>The Architecture of Natural Light</i> . Thames and Hudson,
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