

Dartington

Arts School

Poetics of Imagination

Programme Quality Handbook

PG Certificate

2020 - 2021



UNIVERSITY OF
PLYMOUTH

PGCert Poetics of Imagination

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The Dartington Trust is the HE provider, in academic partnership with University of Plymouth. Schumacher College and Dartington Arts School are faculties within The Dartington Trust.

Welcome and Introduction

Welcome to Dartington Arts School!

Each year, students from all over the world come to Dartington's Schumacher College and Arts School to share in a uniquely immersive learning experience. Alongside faculty, staff, facilitators, and volunteers you have chosen to become part of a learning community that is truly a creative catalyst for more just and sustainable ways of living.

As you start on your learning journey – whether that's in person or online -- you will quickly find yourself part of a vibrant and organic community in which learning transcends the boundaries of the classroom and moves into the gardens, the kitchens, and the more-than-human world around us.

Learning is a deeply shared experience here. Our programmes -- in Economics, Design, Arts, Food and Farming, Movement, Ecology and more -- are only part of a constellation of experiences that includes every facet of daily life: from the food you eat (much of which is grown right on the Estate), to the performances and films you attend, to the community work you join in, to walks in the woods and wild swimming in the River Dart.

In becoming a student here, you will also add your own experience and expertise to a global network of nearly 20,000 alumni, lecturers, and practitioners who continue the critical work of helping to address the world's tremendous environmental and social challenges.

We are so glad you are here, and we look forward to getting to work with you.

Warmly



Pavel Cenkl
Director of Learning, Dartington Trust
Head of Schumacher College

Welcome to the very first year of our postgraduate programme PGCert Poetics of Imagination, delivered at Dartington Arts School by the independent HE provider, The Dartington Trust. The postgraduate programmes of The Dartington Trust are validated by University of Plymouth (UoP). Dartington Arts School is one of two faculties within The Dartington Trust, based on the historic Dartington estate. Our sister faculty is Schumacher College. The Dartington Trust is a charity that has been contributing to the development of a more sustainable and equitable world since 1925. Dartington Arts School students join an incredible community of alumni who have experienced progressive learning in the arts at Dartington.

Poetics of Imagination explores orality, story and culture, examining how we have conjured stories from the earliest times to the present day. We are exploring the contention that when humans imagine, they tend to imagine in story. We are asking what is trying to be told right now? The core of the course is focused on the study of stories and narratives, and the oral tradition in particular. There are opportunities to engage in creative practice alongside and in dialogue with your study of stories and narratives.

The programme was developed by Dr Martin Shaw working in dialogue with Dr Tracey Warr, and together with colleagues at University of Plymouth (UoP), and external advisors from University of South Wales and The Poetry Society.

Teaching at Dartington is concentrated into two-week periods for the two modules*, with supported e-learning and independent learning inbetween. (*For the academic year 2020/21, the first module is delivered online and the second module is available, optionally, online, due to the coronavirus crisis.) We are your primary tutors and are inviting in a range of other visiting teachers. A key strand of the programme is the development of your professional practice skills and knowledge. The programme is also a platform from which you can undertake additional vocational and academic qualifications.

This Programme Quality handbook contains important information including the approved programme specification and module records. Note that the information in this handbook should be read in conjunction with the current edition of:

- Your University Student Institution Handbook which contains student support based information on issues such as finance and studying at HE available at:
<https://www.dartington.org/about/learning/resources-for-students/>
- Your Module Guides available at: https://dle.plymouth.ac.uk/pluginfile.php/2020240/mod_resource/content/1/Oral%20Thought-SCH5459%20Module%20Guide%202020-2021.docx
- Your University of Plymouth Student Handbook available at:
<https://www.plymouth.ac.uk/your-university/governance/student-handbook>

Good luck on your learning journey. We very much look forward to sharing that journey with you.

Dr Martin Shaw and Dr Tracey Warr
Core Faculty of the Poetics of Imagination programme

Programme Specification

University of Plymouth

Academic Partnerships

The Dartington Hall Trust

PGCert Poetics of Imagination 6876

February 2020

1 PGCert Poetics of Imagination

Final award title	PGCert Poetics of Imagination
UCAS code	N/A
HECOS code	100314 Humanities, 100319 English Literature, 101037 Comparative Literature, 100046 Creative Writing, 101273 Combined Studies

2 Awarding Institution

University of Plymouth

Teaching institution(s):	Dartington Arts School at The Dartington Hall Trust. Registered in England as a company limited by guarantee, Company No. 1485560. Registered charity, Charity No. 279756. Registered office: The Elmhurst Centre, Dartington Hall, Dartington, Totnes, Devon TQ9 6EL.
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3 Accrediting body(ies)

None

4 Distinctive Features of the Programme and the Student Experience

- The PG Cert Poetics of Imagination introduces narrative tracking capabilities. Students travel through the geography of a number of folktales including those of Dartmoor. They will experience a storied landscape, embodied with mnemonic triggers. This narrative tracking practice is something they will be able to develop in their own home regions, whether urban or rural, coastal or riverine.
- Introduction to Western and indigenous mythic narratives. From the ancient to the contemporary. From both oral tellings and reading, we will examine Western and non-Western creation myths and the arrival of literacy. From the indigenous worlds we encounter very different dynamics within their stories. Comprehension of both similarities and difference is crucial in these encounters between traditions.
- Exploration of the role of orality within literature, words crafted for the tongue and for the page.
- Reflection on your critical engagement with ancient stories through your own creative practice.
- Critical evaluation of literature and orality in relation to historic and cultural contexts, and its relevance to contemporary issues: ecology, feminism, relationship to place.
- Short intensive teaching and learning approach based in the living and working community on the Dartington estate, with its distinctive topography and histories of progressive education, politics, performance and art
- Potential for interactions with students and staff on other programmes at Dartington including MA Arts and Place, master's students enrolled at Schumacher College and participants enrolled on short courses.

5 Relevant QAA Subject Benchmark Group(s)

The programme has been developed with reference to the SEEC level 7 Descriptors (2010) and QAA guidance. Whilst there are pertinent QAA subject benchmarks for bachelor's study in English, Creative Writing and Art and Design, there are no directly applicable QAA subject benchmarks for this programme at master's level. However, reference has been made to the QAA Master's Degree Characteristics Statement.

6 Programme Structure

Students take the course full-time over one year. Part-time study of PG Cert is not available.

PGCert Poetics of Imagination			
<i>SCH5459</i> <i>Oral Thought</i> (30 credits)		<i>SCH5460</i> <i>Negotiating Fables</i> (30 credits)	
R	Low-Res	R	Low-Res
PG Cert 60 credits <i>term1</i> FHEQ Level 7			

PGCert Poetics of Imagination is a low residential programme with 2 x 30 credit modules, all at FHEQ Level 7.

Each of the two (30 credit) modules include:

- A 2-week residential element at Dartington followed by
- 4 weeks supported e-learning.

7 Programme Aims

The programme is intended to:

- a) Critically engage with a range of Western and indigenous narratives, both oral and literate. We will particularly address the roles of the storyteller, creation myths, from animism to civilisation, folk tales in relation to wildness and domesticity.
- b) Develop skills in research, critical reading and writing, creative writing or practice, performance and presentation, fieldwork and documentation.

8 Programme Intended Learning Outcomes

Graduates from the programme should demonstrate:

8.1 Knowledge and understanding

8.1.1 A critical understanding of Western and non-Western narrative, especially the oral tradition.

8.1.2 An understanding of the social, historical, and cultural contexts of the narratives studied and the pertinence of past narratives for contemporary society and issues.

8.1.3 An ability to articulate the differing nuance between oral and literate cultures, its implications, opportunities and losses

8.2 Cognitive and intellectual skills

8.2.1 An understanding of techniques applicable to their own research

8.2.2 A critical engagement with the theoretical literature relevant to the context they are working in, demonstrating the ability to analyse, evaluate, compare and contrast, and synthesise solutions for the given context

8.2.3 Desk research and critical writing skills.

8.3 Key and transferable skills

8.3.1 Written and verbal presentation skills

8.3.2 Performance skills

8.3.3 An ability to engage with peers and give constructive feedback.

8.3.4 Ability to recognise their own creativity and rigorous creative practice and how it informs their lives and has impact.

8.4 Employment related skills

8.4.1 An ability to deal with complex issues both systematically and creatively, make sound judgements, and communicate conclusions clearly to specialist and non-specialist audiences

8.4.2 The independent learning ability required for continuing professional development, self-direction and originality in tackling and solving problems, and acting autonomously in planning and implementing tasks at a professional or equivalent level.

8.5 Practical skills

8.5.1 Originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline

8.5.2 Introduction to creative practical skills (which might include creative writing, image, editorial)

8.5.3 An ability to design and undertake fieldwork

8.5.4 An ability to design and produce project documentation.

9 Admissions Criteria, including APCL, APEL and Disability Service arrangements

Qualification(s) required for entry to the PGCert	Comments
BA (Honours) Degree	A first degree in a humanities subject. Where the first degree is not humanities-related, a portfolio of work will be required in support of the application or experience that is equivalent.
Other non-standard awards or experience	A willingness to engage with the fields of Poetics of the Imagination. Candidates will be considered with appropriate APCL and APEL subject to interview.
Interview requirements	All applicants are required to attend an interview, either at the School, or by skype.
IELTS or equivalent to an average score of 6.5	All overseas students requiring a Tier 4 visa who normally do not have an undergraduate degree awarded in English.
Independent Safeguarding Agency (ISA) or Criminal Record Bureau (CRB) clearance required.	Not required.

Candidates who declare a disability upon admission will be referred to disability support for assessment and further recommendations regarding study support. The programme includes a number of fieldtrips. Some of these are to museums or other publicly funded sites that already provide good access for visitors with disabilities. Other fieldtrips may involve walking on Dartmoor or at the coast. We will take all possible measures to ensure that students with disabilities can participate in these activities but cannot guarantee that this will always be possible. This is clearly communicated to applicants during their admission interviews so they can make an informed decision on whether to accept the offer of a place. Where students are not able to take part in organised fieldwork, we will ensure that alternative activities are put in place to allow every student to meet the learning outcomes of the module concerned.

Dartington Hall Trust's application for registration with Office for Students is pending a decision. We have been informed that our application is complete and we should not expect any further queries to be raised. In the meantime, under transitional arrangements, we continue to hold a valid UKVI Tier 4 License enabling us to enrol full-time international students. We currently have no plans to recruit part-time international students. Our website and marketing materials make this clear.

10 Progression criteria for Final and Intermediate Awards

PGCert Poetics of Imagination: successful completion of modules:

- SCH5459 Oral Thought (30 credits) +
- SCH5460 Negotiating Fables (30 credits).

11 Non-Standard Regulations

None

12 Transitional Arrangements

None

Appendices

Appendix 1: Programme Specification Mapping: module contribution to the meeting of Award Learning Outcomes

Module	Credits	Core or elective C - E	Award Learning Outcomes contributed to (for more information see Section 8)																Compensation Y - N	Assessment element(s) and weightings [use KIS definition] E1 - exam E2 - clinical exam T1 - test C1 - coursework A1 - generic assessment P1 - practical	
			8.1 Knowledge & understanding			8.2 Cognitive & intellectual skills			8.3 Key & transferable skills				8.4 Employment related skills		8.5 Practical skills						
			1	2	3	1	2	3	1	2	3	4	1	2	1	2	3	4			
SCH5459 Oral Thought FHEQ Level 7	30	C	X	X		X	X	X	X			X	X			X	X			Y	C1 100%
SCH5460 Negotiating Fables FHEQ Level 7	30	C	X	X	X	X	X		X	X				X	X	X	X	X	X	Y	C1 100%
PG Cert Learning Outcomes 60 credits			2	2	1	2	2	1	2	1	1	1	1	1	1	2	2	1	1		

Appendix 2: Module Learning Outcomes

SCH5459 Oral Thought, FHEQ Level 7
1.Critically reflect on a range of Western and non-Western myths and stories, specifically creation, trickster and fairy tales.
2.Articulate a comprehensive understanding of relationship between place, nature, spirit and human world in at least one tradition.
3.Compare and contrast relationships between belief systems, and how they interact through themes such as desire, betrayal and the supernatural.
4.Demonstrate desk research and critical writing skills.
5.Utilise creative practice skills.
6.Engage with peers in information exchange, critical evaluation of materials studied and giving and receiving constructive feedback.

SCH5460 Negotiating Fables, FHEQ Level 7
1.Articulate the differing nuance between oral and literate cultures, its implications, opportunities and losses.
2.Display a coherent appreciation of the difference between an epic story and a wonder, folk or tribal tale.
3.Communicate changes of ambition in the genre, but also areas where some essential thread is maintained.
4.Demonstrate field research and documentation skills.
5.Demonstrate performance/presentation skills.

Appendix 3: Additional costs to students

The tuition fees for the programme are posted on our webpage:

<https://artsschool.dartington.org/postgraduate-programmes/> under Programme Tuition Fees.

In addition to tuition fees, students can choose to pay for onsite accommodation and board in the Dartington Learning Community for two weeks for each of the first four modules @ £299 per week (2020/21 rate) as posted on the webpage above under Student Accommodation. They may, alternatively, opt to rent accommodation nearby or commute in and out of the campus if they live locally.

Other costs that students will incur on the programme are:

- Books and journals. All books and journals to be studied on the programme are available either in the Dartington Library or in University of Plymouth Library, but students may wish to purchase their own copies of a selection of key texts.
- Fieldtrips travel. These vary from year to year, but might include travel to Dartmoor, the south Devon coast, Tintagel or other similar site, a local museum, and the British Museum (students should budget for around £150 with a student railcard).
- Creative practice materials, specialist workshop facilities, final project production and presentation. These costs will vary depending on the type of creative practice students pursue and the final project that they present. Students should budget for these costs.
- Travel to and from Dartington for face-to-face teaching weeks. There are four two-week periods of teaching at Dartington for the first four modules. Unless students are living onsite or locally they will need to budget for the cost of travel to and from Dartington.
- If an international student, students will need to budget for the cost of a Tier 4 visa.

Module Records

UNIVERSITY OF PLYMOUTH MODULE RECORD

SECTION A: DEFINITIVE MODULE RECORD. *Proposed changes must be submitted via Faculty/AP Quality Procedures for approval and issue of new module code.*

MODULE CODE: SCH5459		MODULE TITLE: Oral Thought			
CREDITS: 30		FHEQ LEVEL: 7	HECOS CODE: 100314 Humanities; 101037 Comparative Literature		
PRE-REQUISITES: No		CO-REQUISITES: No	COMPENSATABLE: Y (MA/PGDip) N (PGCert)		
SHORT MODULE DESCRIPTOR:					
<p>This module explores Western and non-Western creation myths. Storytellers have suggested that words were once like magic. We began in an animistic universe where thought took place in speech rather than on paper. Focusing on stories of creation, place, and nomadism, attention is paid to the roles of mischief and desire in the making of culture and understanding of region. Students explore how place is formed.</p>					
ELEMENTS OF ASSESSMENT [Use HESA KIS definitions] – see Definitions of Elements and Components of Assessment					
E1 (Examination)	-	C1 (Coursework)	100%	P1 (Practical)	-
E2 (Clinical Examination)	-	A1 (Generic assessment)	-		
T1 (Test)	-				
SUBJECT ASSESSMENT PANEL to which module should be linked: MA Poetics of Imagination					
Professional body minimum pass mark requirement: Not applicable					
MODULE AIMS:					
<ul style="list-style-type: none"> a) To critically engage with a number of creation stories and explore their role in the development of meaning and understanding in a diversity of cultures. b) To examine the crucial role of story in forming human imagination and how it develops our relationship to nature, animals, relationship, death. c) To develop research, critical reading and writing and creative practice skills. d) To develop fieldwork and documenting skills. 					

ASSESSED LEARNING OUTCOMES: (additional guidance below; please refer to the Programme Specification for relevant award/ programme Learning Outcomes.

At the end of the module the learner will be expected to be able to:

Assessed Module Learning Outcomes	PGCert Award/ Programme Learning Outcomes contributed to	PGDip Award/ Programme Learning Outcomes contributed to	MA Award/ Programme Learning Outcomes contributed to
1.Critically reflect on a range of Western and non-Western myths and stories, specifically creation, trickster and fairy tales.	8.1.1, 8.2.1, 8.2.2	8.1.1, 8.2.1, 8.2.2, 8.4.3	8.1.1, 8.1.4, 8.2.1, 8.2.3
2.Articulate a comprehensive understanding of relationship between place, nature, spirit and human world in at least one tradition.	8.1.2, 8.3.1, 8.5.1	8.1.2, 8.1.3, 8.3.1, 8.3.2, 8.5.3	8.1.2, 8.1.3, 8.3.2, 8.5.3
3.Compare and contrast relationships between belief systems, and how they interact through themes such as desire, betrayal and the supernatural.	8.1.1, 8.1.2		8.1.1, 8.1.2
4.Demonstrate desk research and critical writing skills.	8.2.3	8.2.3	8.2.4
5.Utilise creative practice skills.	8.3.4, 8.5.2	8.4.1, 8.5.2, 8.5.4	8.4.1, 8.5.2, 8.5.4
6.Engage with peers in information exchange, critical evaluation of materials studied and giving and receiving constructive feedback.	8.2.2, 8.3.3	8.2.2, 8.3.3	8.2.2, 8.3.3, 8.3.4

DATE OF APPROVAL: 28/02/2020

FACULTY/OFFICE: Academic Partnerships

DATE OF IMPLEMENTATION: 01/09/2020

SCHOOL/PARTNER: The Dartington Trust

DATE(S) OF APPROVED CHANGE: N/A

SEMESTER: Term 1

Notes:

Additional Guidance for Learning Outcomes:

To ensure that the module is pitched at the right level check your intended learning outcomes against the following nationally agreed standards

- Framework for Higher Education Qualifications
<http://www.qaa.ac.uk/docs/qaa/quality-code/qualifications-frameworks.pdf>
- Subject benchmark statements
<https://www.qaa.ac.uk/quality-code/subject-benchmark-statements>
- Professional, regulatory and statutory (PSRB) accreditation requirements (where necessary e.g. health and social care, medicine, engineering, psychology, architecture, teaching, law)
- QAA Quality Code <https://www.qaa.ac.uk/quality-code>

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/2021	NATIONAL COST CENTRE: 124
MODULE LEADER: Dr Martin Shaw	OTHER MODULE STAFF: Dr Tracey Warr
Summary of Module Content	
<p>This module explores universal creation myths, focusing on Irish, Sumerian and Siberian cosmologies including <i>The Invasion Tales of the Tuatha De Danann</i> (Irish); <i>The Red Bead Woman</i> (Yakut); <i>The Epic of Gilgamesh</i> (Sumerian); <i>Inanna</i> (Sumerian). Walking the geography of several local stories to Dartmoor establishes the role of mnemonic triggers in the landscape of a storyteller's mind. The module offers a glimpse of how to think in myth.</p> <p>The relationship between stories and material culture (such as Assyrian sculptures and an Easter Island moai in the British Museum) are explored in fieldtrips and in hands-on art, performance, sound, and writing workshops that enable you to reflect on your critical engagement with ancient stories through creative practice. Workshops and cinema screenings focus on cave art and other prehistoric art and their resonances in the work of recent artists such as Ana Mendieta, Nancy Spero, Robert Smithson and Werner Herzog.</p> <p>Reading groups and seminars explore the ethnopoetic work of Jerome Rothenberg and Robert Bringhurst, Lewis Hyde on tricksters, Jack Zipes and Angela Carter in relation to folk and fairytales, Marcel Mauss on the techniques of the body; Norse creation myths and creation myth in the future fiction of Russell Hoban's <i>Riddle Walker</i>. Other writers examined include Sean Kane, Marie Heaney, Martin Shaw and Marija Gimbutas.</p> <p>Professional practice workshops introduce the production of a student-led online journal and blogging both as a means of critical self-reflection on your work, and as a way of engaging with audiences.</p>	

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information (briefly explain activities, including formative assessment opportunities)
Lectures	16	4 x face to face and 4 online lectures delivering the module introduction and critical presentations on the module topic and materials
Demonstrations	8	Library induction, creative practice workshop inductions
Practical classes and workshops	6	Essay writing skills, research methods, documenting skills, reading group blogs, online journal workshops
Seminars	12	2 x face to face and 4 online reading groups
Fieldwork	12	Two fieldtrips
Tutorials	1	Online tutorials on essays and supplementary task
Guided independent study	245	Students will be expected to spend significant time during the module, and in the completion of their projects studying independently.
Total	300	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)

SUMMATIVE ASSESSMENT

Element Category	Component Name	Component Weighting
Written exam		-
Test		-
Coursework	Portfolio comprising 3,000-word essay (on one of the set question options) with documentation and critical reflection on creative work pursued during the module	100%
Practical		-
Clinical Examination		-
Generic Assessment		-

REFERRAL ASSESSMENT

Element Category	Component Name	Component Weighting
Written exam		-
Coursework (in lieu of the original assessment)		-
Coursework	Portfolio comprising 4,000-word essay on one of the topics not previously answered.	100%
Practical		-
Clinical Examination		-
Generic Assessment		-
Test		-

To be completed when presented for Minor Change approval and/or annually updated	
Updated by: Date: XX/XX/XXXX	Approved by: Date: XX/XX/XXXX

UNIVERSITY OF PLYMOUTH MODULE RECORD

SECTION A: DEFINITIVE MODULE RECORD. *Proposed changes must be submitted via Faculty/AP Quality Procedures for approval and issue of new module code.*

MODULE CODE: SCH5460		MODULE TITLE: Negotiating Fables			
CREDITS: 30		FHEQ LEVEL: 7	HECOS CODE: 100314 Humanities; 101037 Comparative Literature		
PRE-REQUISITES: No		CO-REQUISITES: No	COMPENSATABLE: Y (MA/PGDip) N (PGCert)		
SHORT MODULE DESCRIPTOR:					
This module considers the arrival of literacy and tracks a divide between the ambitions of state and shaman. It explores how cultures reveal their attitudes to the unknown, the exiled, and the Otherly through the stories they tell. It contemplates the monsters invented by particular cultures, and what happens when the gods start to carry appearances rather like our own.					
ELEMENTS OF ASSESSMENT [Use HESA KIS definitions] – see Definitions of Elements and Components of Assessment					
E1 (Examination)	-	C1 (Coursework)	100%	P1 (Practical)	-
E2 (Clinical Examination)	-	A1 (Generic assessment)	-		
T1 (Test)	-				
SUBJECT ASSESSMENT PANEL to which module should be linked: MA Poetics of Imagination					
Professional body minimum pass mark requirement: Not applicable					
MODULE AIMS:					
<ul style="list-style-type: none"> a) To track the move from animism to civilisation, and the stopping points along the way. b) To observe the changing ambitions of writing in relation to story, and its relationship to wildness and domesticity. c) To develop research, critical reading and writing and creative practice skills. d) To develop performance and presentation skills. 					

ASSESSED LEARNING OUTCOMES: (additional guidance below; please refer to the Programme Specification for relevant award/ programme Learning Outcomes.

At the end of the module the learner will be expected to be able to:

Assessed Module Learning Outcomes	PGCert Award/ Programme Learning Outcomes contributed to	PGDip Award/ Programme Learning Outcomes contributed to	MA Award/ Programme Learning Outcomes contributed to
1. Articulate the differing nuance between oral and literate cultures, its implications, opportunities and losses.	8.1.1, 8.1.2, 8.1.3, 8.2.2, 8.4.1	8.1.1, 8.1.3, 8.4.1, 8.4.3	8.1.1, 8.1.3, 8.2.4, 8.4.1
2. Display a coherent appreciation of the difference between an epic story and a wonder, folk or tribal tale.	8.1.1, 8.4.2	8.1.1, 8.2.2, 8.2.3	8.1.1, 8.1.4, 8.2.3
3. Communicate changes of ambition in the genre, but also areas where some essential thread is maintained.	8.1.1	8.1.1, 8.1.2	8.1.1, 8.1.2, 8.1.4, 8.3.4
4. Demonstrate field research and documenting skills.	8.2.1, 8.5.1, 8.5.3, 8.5.4	8.2.1, 8.5.3, 8.5.4	8.2.1, 8.2.2, 8.5.3, 8.5.4
5. Demonstrate performance/presentation skills.	8.3.1, 8.3.2	8.3.1, 8.3.2, 8.3.3, 8.5.2	8.3.3, 8.3.2, 8.5.2

DATE OF APPROVAL: 28/02/2020

FACULTY/OFFICE: Academic Partnership

DATE OF IMPLEMENTATION: 01/09/2020

SCHOOL/PARTNER: The Dartington Hall Trust

DATE(S) OF APPROVED CHANGE: N/A

SEMESTER: Term 1

Notes:

Additional Guidance for Learning Outcomes:

To ensure that the module is pitched at the right level check your intended learning outcomes against the following nationally agreed standards

- Framework for Higher Education Qualifications
<http://www.qaa.ac.uk/docs/qaa/quality-code/qualifications-frameworks.pdf>
- Subject benchmark statements
<https://www.qaa.ac.uk/quality-code/subject-benchmark-statements>
- Professional, regulatory and statutory (PSRB) accreditation requirements (where necessary e.g. health and social care, medicine, engineering, psychology, architecture, teaching, law)
- QAA Quality Code <https://www.qaa.ac.uk/quality-code>

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/2021	NATIONAL COST CENTRE: 124
MODULE LEADER: Dr Martin Shaw	OTHER MODULE STAFF: Dr Tracey Warr
<p>Summary of Module Content</p> <p>The module includes an oral telling of, for instance, <i>The Odyssey</i> over a week, and a reading of Seamus Heaney's translation of <i>Beowulf</i>. Complementary tensions between literacy and orality are studied. It examines women in the Icelandic sagas and the voices of the female skalds.</p> <p>Workshops contemplating, for examples, the work of the nun Ende in <i>the Gerona Beatus</i> or of Hieronymus Bosch enable you to reflect on your critical engagement with stories through your own creative practice. You will explore how objects and sites can inspire creative practice related to story.</p> <p>Reading group sessions study writers such as Keith Basso, Eric Havelock, Judith Jesch, Ivan Illich, Walter Ong, Robert Macfarlane, Jeanette Winterson and Doris Lessing's future fiction, Marina Warner, Griselda Pollock, and Mary Douglas.</p> <p>Professional Practice workshops will engage with topics such as the public performance of story.</p>	

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information (briefly explain activities, including formative assessment opportunities)
Lectures	16	4 x face to face and 4 online lectures delivering the module introduction and critical presentations on the module topic and materials
Supervised time in the studio/workshop	6	Creative practice work
Practical classes and workshops	6	Performance/presentation skills workshops
Seminars	12	2 x face to face and 4 online reading groups
Fieldwork	12	Two fieldtrips
Tutorials	1	Online tutorials on essays and supplementary task with tutor
Peer Group Tutorial	2	Student-led peer group tutorial
Guided independent study	245	Students will be expected to spend significant time during the module, and in the completion of their projects studying independently
Total	300	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)

SUMMATIVE ASSESSMENT

Element Category	Component Name	Component Weighting
Written exam		-
Test		-
Coursework	Portfolio comprising 3,000-word essay (on one of the set question options) with documentation and critical reflection on creative work pursued during the module	100%
Practical		-
Clinical Examination		-
Generic Assessment		-

REFERRAL ASSESSMENT

Element Category	Component Name	Component Weighting
Written exam		-
Coursework (in lieu of the original assessment)		-
Coursework	Portfolio comprising 4,000-word essay on one of the topics not previously answered.	100%
Practical		-
Clinical Examination		-
Generic Assessment		-
Test		-

To be completed when presented for Minor Change approval and/or annually updated	
Updated by: Date: XX/XX/XXXX	Approved by: Date: XX/XX/XXXX