

# Oral Thought

Module Code: SCH5459

## MA/PGDip/PGCert Poetics of Imagination

Module Leader: **Dr Martin Shaw**

Other Module Staff: **Dr Tracey Warr, Dr Bram Arnold, Emma Bush**



Bison Woman, Pech Merle Cave, France, 29,000-16,000 BC

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## Welcome and Introduction

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Welcome to the Oral Thought (SCH5459) module. 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.

This module focuses on Inuit, Siberian and other cosmologies including *The Red Bead Woman* and *The Listener*. The module offers a glimpse of how to think in myth.

The relationship between stories and material culture (such as Easter Island moai) are explored. Workshops enable you to reflect on your critical engagement with ancient stories through creative practice. Workshops focus on cave art and other pertinent, early visual and material culture and their resonances in the work of recent artists such as Ana Mendieta, Robert Smithson and Werner Herzog. Marcel Mauss on the techniques of the body and creation myth in the future fiction of Russell Hoban's *Riddley Walker* are discussed.

Professional practice workshops introduce the production of a student-led online journal and blogging as a means of critical self-reflection on your work and a way of engaging with audiences.

**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.**

# Teaching and Assessment Team

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Programme Leader: Dr Martin Shaw  
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Module Leader: Dr Martin Shaw



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Module Tutor: Emma Bush  
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Personal Tutors:  
Dr Martin Shaw and Dr Tracey Warr

Module Moderators:  
Dr Jo Joelson, Programme Lead, MA Arts and Place

# Module Aims

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1. 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.
2. To examine the crucial role of story in forming human imagination and how it develops our relationship to nature, animals, relationship, death.
3. To develop research, critical reading and writing and creative practice skills.
4. To develop fieldwork and documenting skills.

# Module Assessed Learning Outcomes

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(Numbers relate to Learning Outcomes detailed in the Programme Specification in the Handbook.)

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

<b>Assessed Module Learning Outcomes</b>
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.

See the Module Records in the Programme Handbook for further details.

# Teaching and Learning Strategy

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<b>SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]</b>		
<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Lectures	16	Online lectures delivering the module introduction and critical presentations on the module topic and materials
Demonstrations	8	Library induction, creative practice workshops
Practical classes and workshops	6	Essay writing skills, online journal workshop
Seminars	12	6 online discussion groups
Fieldwork	12	Two fieldwork
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.
<b>Total</b>	300	<b>(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)</b>

Students are expected to take full responsibility for their learning, **attend all** scheduled sessions, read appropriate indicated readings, and work on set exercises (formative and summative assessment).

Based on previous experience; students who failed to attend sessions are likely to be unsuccessful or show poor performance. Please ensure that you are engaging with the content and learning activities relating to this module.

Note that there are amendments to this module teaching delivery in this academic year due to the coronavirus crisis. The module is delivered fully online. Students are responsible for ensuring that you have the necessary computer equipment, software and wifi signal to participate fully online.

# Scheme of Work

All times given are UK timezone. All sessions for this module are online. Where no time is given, you can work through the tasks at your own pace.

Date	Time	Activity
<b>WELCOME WEEK</b>		Detailed Schedule is here: <a href="https://www.dartington.org/about/learning/resources-for-students/">https://www.dartington.org/about/learning/resources-for-students/</a>
Thursday 17 September	12.30-1.30	Module Introduction 1 - Dr Martin Shaw, Dr Tracey Warr, Emma Bush, Dr Bram Arnold – The Module Guide
Friday 18 September	12.30-1.30	Module Introduction 2 - Dr Martin Shaw and Dr Tracey Warr – Poetics of Imagination Places (Padlet)
<b>WEEK ONE</b>		
Monday 21 September		Watch: <b>OT1 Martin Shaw, Introduction to Poetics of Imagination, Module One (25 mins)</b> <b>OT2 Martin Shaw, Old World Thinking 1 (52 mins)</b> – <i>The Woman Who Married A Bear (Siberian)/ How Daylight Came (Inuit) /Wild Cat Man, Emu Woman (Aboriginal)/Old Kytna (Siberian)/The Spirit Of Sickness (Siberian)</i> <b>OT3 Martin Shaw, On Orality (49 mins)</b> <b>OT4 Martin Shaw, On Myth (54 mins)</b> <b>OT5 Martin Shaw, Further Reading (19 mins)</b>
Tuesday 22 September	2.00-4.00	Discussion on Old World Thinking 1 – Martin Shaw
Wednesday 23 September		Watch: <b>OT6 Tracey Warr, Introduction to the Studio Sessions</b>  Upload at least two pieces of your own creative work to your online portfolio
Thursday 24 September		
Friday 25 September	2.00-4.00	Studio 1 – Tracey Warr, Bram Arnold Presentation and Workshop – Tracey Warr
<b>WEEK TWO</b>		
Monday 28 September	2.00-4.00	Emma Bush Presentation and Workshop  In your own time, watch: <b>OT7 Martin Shaw, Old World Thinking 2 (49 mins)</b> - <i>Wolverine Creates the World (Inuit)/No Song (Inuit)/A Drum Made By Magic/Bird Men and The Fight at The Lake (Aboriginal)</i> <b>OT8 Martin Shaw, Old World Thinking 3 (52 mins)</b> - <i>Blind Tarvaa (Mongolian)/Fox Woman (Inuit)/the Woman Who Became a Fox (Siberian)/What Mayaki Heard At The Smoke-Hole (Siberian)</i>
Tuesday 29 September	2.00-4.00	Discussion on Old World Thinking 2, Old World Thinking 3 - Martin Shaw
Wednesday 30 September		Watch: <b>OT9 Tracey Warr, Cave Art</b> <b>OT10 Tracey Warr, Introduction to Cave Art Fieldwork Task</b>
Thursday 1 October		Cave Art Fieldwork Task, upload to Studio

Friday 2 October	2.00-4.00	Studio 2 Presentation by Bram Arnold
<b>WEEK THREE</b>		
Monday 5 October		Watch: <b>OT11 Martin Shaw, <i>Red Bead Woman (Siberian)</i> (47 mins)</b> <b>OT12 Martin Shaw, <i>Commentary on Red Bead Woman</i> (53 mins)</b>
Tuesday 6 October	2.00-4.00	Discussion on Red Bead Woman - Martin Shaw
Wednesday 7 October		
Thursday 8 October		
Friday 9 October	2.00-4.00	Studio 3 Guest session: Cherry Potts, Arachne Press on producing a biannual publication
<b>WEEK FOUR</b>		
Monday 12 October		Watch: <b>OT13 Martin Shaw, <i>The Listener (Seneca)</i> (58 mins)</b> <b>OT14 Martin Shaw, <i>Commentary on The Listener</i> (27 mins)</b>  Schedule a 30 min tutorial in week 5 with Tracey and a 30 min tutorial with Martin
Tuesday 13 October	2.00-4.00	Discussion on The Listener - Martin Shaw
Wednesday 14 October		Watch: <b>OT15 Tracey Warr, <i>Creation Stories in Visual Culture – Imago Mundi, Easter Island Statues, Early Maps</i></b>
Thursday 15 October		Create your own map and upload to Studio
Friday 16 October	2.00-4.00	Studio 4 Setting up an online journal – Tracey Warr
<b>WEEK FIVE</b>		
Monday 19 October		Watch: <b>OT16 Tracey Warr, <i>Essay Writing and Referencing</i></b>  Tracey Warr Tutorial* (or Wednesday)
Tuesday 20 October		Martin Shaw Tutorial* (or Thursday)
Wednesday 21 October		Tracey Warr Tutorial* (or Monday)
Thursday 22 October		Martin Shaw Tutorial* (or Tuesday)
Friday 23 October	2.00-4.00	Studio: Presentations – note that this session counts towards your assessment and attendance is therefore compulsory. You will receive further advice on what to upload and how to upload your work.
<b>ASSIGNMENT</b>		
<b>Thursday 12 November</b>	12 noon	<b>Portfolio and Essay Deadline.</b> Ensure that your creative practice portfolio is up to date in your online Studio space. Upload your essay and creative practice critical reflection to the DLE.

\*Individual tutorial timeslots can be booked on the DLE.

Whilst we will always do our best to avoid any timetable changes, the schedule may be subject to change due to unforeseen events such as staff illness.

The Programme Handbook is available at:

<https://www.dartington.org/about/learning/resources-for-students/>

A copy of this Module Handbook is available online on the Oral Thought DLE site.

Online teaching is delivered via the University of Plymouth DLE.

University of Plymouth Library: <https://www.plymouth.ac.uk/student-life/your-studies/library>

You will receive a Dartington Library card and introduction in Module 2 if you are working on site then, or in Module 3.

The Module Assessment Feedback Form is on the Oral Thought DLE site.

This module will be assessed by:

Element of Assessment	Module Weighting	Component	Link to Assessed Learning Outcomes
Coursework	100%	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	All

### Essay

Choose **one** of the following and write a 3,000 word essay with references and bibliography.

1. Write about the roles of both desire and trickery in the act of creation. Use examples from the stories covered, amongst others.
2. What changed when we moved our place of worship from caves to temples?
3. Write a commentary on any of the stories covered in module one (excluding Red Bead Woman and The Listener).
4. Discuss the various interpretations of cave art. Consider what might be problematic about each of those interpretations and what evidence they are drawing on.
5. What images, tropes and techniques recur in cave art? What explanations might there be for such recurrences?
6. Write a commentary on any of the examples of visual and material culture covered in module one.
7. How do we, as modern people, create a cosmology around us? Use examples from the stories covered, amongst others, and/or the examples of visual and material culture discussed in the module.

### Creative Work

Your creative work is progress is assessed in the Studio presentation and feedback session on **23 October**. You will also upload a short (1 page) critical reflection on your creative work to the DLE.

**Assignment Deadline is 12 noon Thursday 12 November.**

Marks (provisional until confirmed by a Subject Assessment Panel in June) and feedback are available to you on Thursday 10 December 2020 on the DLE.

Your assignment should be uploaded to the DLE.



## Marking Rubric for SCH5459 – Oral Thought

LO1: Critically reflect on a range of Western and non-Western myths and stories, specifically creation, trickster and fairy tales.			
LO2: Articulate a comprehensive understanding of relationship between place, nature, spirit and human world in at least one tradition.			
LO3: Compare and contrast relationships between belief systems, and how they interact through themes such as desire, betrayal and the supernatural.			
LO4: Demonstrate desk research and critical writing skills.			
LO5: Utilise creative practice skills.			
LO6: Engage with peers in information exchange, critical evaluation of materials studied and giving and receiving constructive feedback.			
Fail: 0 – 49%	Pass: 50 – 59%	Merit: 60 – 69%	Distinction: 70 – 100%
Does not demonstrate sufficient understanding.	Demonstrates partial understanding. and engagement with the areas of the learning outcomes.	Demonstrates a sound understanding and engagement with the areas of the learning outcomes.	Demonstrates excellent critical understanding and engagement, drawing from relevant discourses.

## Late Work/Extenuating Circumstances

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If your participation in an examination or assessment has been affected by an extenuating circumstance, then you can ask the University to take this into consideration. You can submit a claim for extenuating circumstances to cover late submission of work, non-submission of work or non-attendance at a time specific assessment, such as an examination, test presentation or performance, or field class.

Information regarding the Extenuating Circumstances policy and how and where to submit Extenuating Circumstance Claims are available here: <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/extenuating-circumstances>

Where there are no valid extenuating circumstances, the following regulations will automatically apply:

- Work submitted after the deadline date/time but within 24 hours of it, will be capped at the pass mark 50%.
- Work submitted 24 hours after the deadline will receive a mark of zero.

Please notify the programme & module leader of any extenuating circumstances as soon as possible.

## Sources of Guidance and Support

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You will be assigned and meet your personal tutor in Welcome Week and towards the end of Term 1. Please do contact them in the first instance if you have any concerns and worries both of an academic or personal nature and they will be able to assist you with academic concerns and direct you to support for other issues.

The Student Support Officer is Oona Wagstaff [oonawagstaff@dartington.org](mailto:oonawagstaff@dartington.org)

Please notify the programme and module leader of any modified assessment provision required as soon as possible.

## Referencing Protocols and Academic Offences

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Dartington Arts School uses the Harvard referencing system. Guidance is on the DLE.

When writing a report or an essay you are expected to fully reference the materials you have used. The report or essay should be your own work, in your own words.

Plagiarism is an offence under the University regulations on examination and assessment offences. It is important that you familiarise yourself with what constitutes plagiarism, and academic offences. Further information can be found:

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/regulations/plagiarism>

And <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/examination-offences>

# Reading List; Recommended Texts/Support Materials

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Please read the following key texts:

- Hyde, L. (2017) *Trickster makes this world: How disruptive imagination creates culture*. Edinburgh: Canongate Books.
- Kane, S. (1994) *Wisdom of the mythtellers*. Peterborough, Ontario: Broadview.
- Lewis-Williams, D. & Pearce, D. (2005) *Inside the Neolithic Mind*. London: Thames & Hudson.
- Shaw, M. (2016). *Scatterlings: Getting claimed in the age of amnesia*. Ashburton: Cista Mystica Press. [www.cistamystica.com](http://www.cistamystica.com)

You will be given other suggestions for further reading as we progress through the module.

## Module Feedback

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We value what our students say; you share your feedback, we act upon it. Part of the feedback process includes Module Evaluation. The Module Evaluation Form is on the DLE.