# ACADEMIC PARTNERSHIPS PROGRAMME QUALITY HANDBOOK 2023-24

## MA Poetics of Imagination

## Contents

# Welcome and Introduction

Welcome to our postgraduate programme MA 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 the University of Plymouth (UoP). Dartington Arts School, along with its sister faculty Schumacher College, is based on the historic Dartington estate. 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.

The MA Poetics of Imagination explores orality, story and culture, examining how humans have conjured, negotiated and interpreted their lives through story from the earliest times to the present day. We are exploring the contention that when humans imagine, they tend to imagine in story; thus we are also asking: what stories are trying to be told right now? The core of the course is the study of stories and narratives with a particular focus on continuities and change in oral storytelling traditions. There are opportunities for creative practice alongside and in dialogue with your study of stories and narratives.

The programme was initially developed by Dr Martin Shaw working in dialogue with Dr Tracey Warr, in collaboration with colleagues at UoP and external advisores from the University of South Wales and the Poetry Society.

Teaching at Dartington is concentrated in two-week periods for each of the first four modules, with e-learning and independent learning in between. The final module is supported through an individual process. As well as your primary tutors, we invite a range of other visiting and associate lecturers. A key strand of the programme is the development of your professional skills and knowledge.

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

- Your University Institution Handbook which contains support information on studying in HE:

  https://www.plymouth.ac.uk/students-and-family/governance/student-handbook


- Your current module guides:

  https://campus.dartington.org/resources/

Best of luck on your learning journey, which we very much look forward to sharing with you!

**Dr Valentin Gerlier, Alice Oswald, Dr Martin Shaw, Emma Bush, Dr Bram Thomas Arnold**

Core Faculty of MA Poetics of Imagination

1.  **MA Poetics of Imagination**

    **Final award title**                          MA Poetics of Imagination

    **Level 7 Intermediate award title(s)**        PGDip Poetics of Imagination

    **Level 7 Intermediate award title(s)**        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):**    The Dartington Hall Trust. Registered in England as a company limited by guarantee, Company No. 1485560. Registered charity, Charity No. 279756. Registered office: The Elmhirst Centre, Dartington Hall, Dartington, Totnes, Devon TQ9 6EL.

3.  **Accrediting body**(ies)    None

4.  **Distinctive Features of the Programme and the Student Experience**

- The MA Poetics of Imagination develops 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.

- Development of knowledge and understanding of Western and indigenous mythic narratives. From the ancient to the contemporary. From both oral tellings and reading, we will examine myths that underpin much Western thought, especially the role of the individual. 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. Assessments place the primary focus on critical engagements with a range of stories and texts, but also evaluate the creative practice you develop alongside your critical studies.

- 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.

- Development of research techniques through a dissertation or practice-led research project presented in the public domain.

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 can take the course full-time over one year, or part-time* over two years.

    (*The terms of our current UKVI Tier 4 License mean that we are unable to enrol part-time international students.)

    a) **Full-time**

| MA Poetics of Imagination | | | | | | |
|---|---|---|---|---|---|---|
| SCH5459 | SCH5460 | | SCH5461 | SCH5462 | | SCH5463 |

| Oral Thought (30 credits) | Negotiating Fables (30 credits) | | Glorious Distortions (30 credits) | Contemporary Romanticism (30 credits) | | Major Project/ Dissertation (60 credits) |
|---|---|---|---|---|---|---|
| R / Non-residential | R / Non-residential | | R / Non-residential | R / Non-residential | | R / Non-residential |
| PG Cert 60 credits *term1* FHEQ Level 7 | | | PG Dip 120 credits *term 2* FHEQ Level 7 | | | MA 180 credits *term 3* FHEQ Level 7 |

MA Poetics of Imagination is a low residential programme with 4 x 30 credit modules and 1 x 60 credit (Major Project/Dissertation) module, all at FHEQ Level 7.

It is proposed that each of the first four (30 credit) modules will include:
- A 2-week residential element at Dartington followed by
- 4 weeks supported e-learning.

The Major Project begins with a 1-week residential element at Dartington followed by 11 weeks supported e-learning and online or face to face tutorials.

### b) Part-time

Part-time students would gain their 180 M credits as follows:

MA Part-time pathway (24 months): Students complete three core modules in Academic Year 1, and the fourth core module and Major Project/Dissertation in Academic Year 2 for the full masters, all at FHEQ Level 7. Modules 2-4 can be taken in any order to allow for flexible study options for part-time students with other demands on their time. The following is an indicative diagram of a chronological selection of modules. Alternatively, modules 1, 3 and 4 can be taken in year 1, and modules 2 and 5 in year 2.

| **MA Poetics of Imagination part-time year 1** | | | | | | |
|---|---|---|---|---|---|---|
| SCH5459 Oral Thought (30 credits) | SCH5460 Negotiating Fables (30 credits) | | SCH5461 Glorious Distortions (30 credits) | | | |
| R / Non-residential | R / Non-residential | | R / Non-residential | | | |
| PG Cert 60 credits *term1* FHEQ Level 7 | | | 60 credits *term 2* FHEQ Level 7 | | | |

| **MA Poetics of Imagination part-time year 2** | | | | | | |
|---|---|---|---|---|---|---|
| | | | | SCH5462 | | SCH5463 |

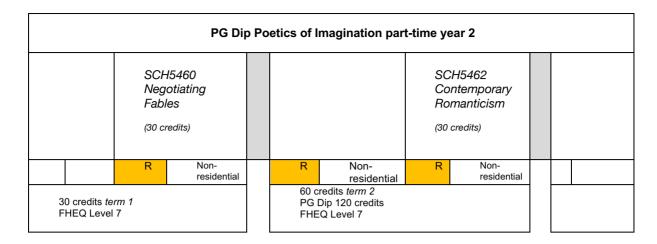| | | | | Contemporary Romanticism<br><br>*(30 credits)* | | Major Project/ Dissertation<br><br>*(60 credits)* |
|---|---|---|---|---|---|---|
| | | | | R | Non-residential | R | Non-residential |
| | | | | 60 credits *term 2*<br>PG Dip 120 credits<br>FHEQ Level 7 | | MA 180 credits *term 3*<br>FHEQ Level 7 |

PG Dip Part-time pathway (24 months): Students complete two core modules in Academic Year 1, and two core modules in Academic Year 2 for the PG Diploma, all at FHEQ Level 7.

**PG Dip Poetics of Imagination part-time year 1**

| SCH5459<br>Oral Thought<br><br>*(30 credits)* | SCH5460<br>Negotiating Fables<br><br>*(30 credits)* | | |
|---|---|---|---|
| R | Non-residential | R | Non-residential | | |
| PG Cert 60 credits *term1*<br>FHEQ Level 7 | | | |

**PG Dip Poetics of Imagination part-time year 2**

| | | SCH5461<br>Glorious Distortions<br><br>*(30 credits)* | SCH5462<br>Contemporary Romanticism<br><br>*(30 credits)* | |
|---|---|---|---|---|
| | | R | Non-residential | R | Non-residential | |
| | | 60 credits *term 2*<br>PG Dip 120 credits<br>FHEQ Level 7 | | |

or

**PG Dip Poetics of Imagination part-time year 1**

| SCH5459<br>Oral Thought<br><br>*(30 credits)* | | SCH5461<br>Glorious Distortions<br><br>*(30 credits)* | |
|---|---|---|---|
| R | Non-residential | | SCH5461 |
| 30 credits *term1*<br>FHEQ Level 7 | | 30 credits *term 2*<br>PG Cert 60 credits<br>FHEQ Level 7 | |

| PG Dip Poetics of Imagination part-time year 2 | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | SCH5460 Negotiating Fables (30 credits) | | | | SCH5462 Contemporary Romanticism (30 credits) | | |
| | | R | Non-residential | | R | Non-residential | R | Non-residential | |
| 30 credits *term 1* FHEQ Level 7 | | | | 60 credits *term 2* PG Dip 120 credits FHEQ Level 7 | | | | |

## 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.

c) Analyse the journey from the mythological to the psychological within the Arthurian and courtly romances of the 12th and 13th century. This multicultural endeavour draws upon a changing relationship to love, gender and spirituality, and the influence of Persian culture, especially poetry, on the medieval mind.

d) Enable students to undertake a substantial investigation that addresses significant areas of literary theory and practice.

e) Critically evaluate what romanticism could mean in the face of the contemporary concerns of climate change, feminism, class, and racial divisions.

## 8. Programme Intended Learning Outcomes

Graduates from the programme should demonstrate:

### 8.1 Knowledge and understanding
8.1.1 A critical understanding of the field of ancient to contemporary Western and non-Western narrative, especially the oral tradition, studied in the programme and a knowledge of intercultural influences in literature.

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

8.1.4 A coherent appreciation of a range of literary genres.

## 8.2 Cognitive and intellectual skills
8.2.1 A comprehensive understanding of techniques applicable to their own research

8.2.2 Conceptual understanding that enables the critical evaluation of current research and advanced scholarship in the discipline and the evaluation of methodologies

8.2.3 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

8.2.4 Desk research and critical writing skills.

## 8.3 Key and transferable skills
8.3.1 An ability to lead and/or work in a team

8.3.2 Written and verbal presentation skills

8.3.3 Performance skills

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

8.3.5 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 Understanding of a number of technologies in relation to the narratives studied – from ancient to digital

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

8.4.3 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

8.4.4 A knowledge and understanding of pertinent professional practice contexts, the ability to develop professional practice project proposals and an ability to engage with social media for professional practice.

## 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 MA | 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).

PGDip Poetics of Imagination: successful completion of modules:
- SCH5459 Oral Thought (30 credits) +
- SCH5460 Negotiating Fables (30 credits) +
- SCH5461 Glorious Distortions (30 credits) +
- SCH5462 Contemporary Romanticism (30 credits).

MA Poetics of Imagination: successful completion of modules:
- SCH5459 Oral Thought (30 credits) +
- SCH5460 Negotiating Fables (30 credits) +
- SCH5461 Glorious Distortions (30 credits) +
- SCH5462 Contemporary Romanticism (30 credits) +
- SCH5463 Major Project/Dissertation (60 credits).

## 11. Non-Standard Regulations     None

## 12. Transitional Arrangements     None

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

| Module | Credits | Core or elective C - E | 8.1 Knowledge & understanding | | | | 8.2 Cognitive & intellectual skills | | | | 8.3 Key & transferable skills | | | | 8.4 Employment related skills | | | | 8.5 Practical skills | | | | 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 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | | | | | | | | | | | | |
| SCH5459 Oral Thought FHEQ Level 7 | 30 | C | | | | | | | | | | | | | | | | | | | | | Y | C1 100% |
| SCH5460 Negotiating Fables FHEQ Level 7 | 30 | C | | | | | | | | | | | | | | | | | | | | | Y | C1 100% |
| **Learning Outcomes 60 credits** | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | |
| SCH5461 Glorious Distortions FHEQ Level 7 | 30 | C | | | | | | | | | | | | | | | | | | | | | Y | C1 100% |
| SCH5462 Contemporary Romanticism FHEQ Level 7 | 30 | C | | | | | | | | | | | | | | | | | | | | | Y | C1 100% |
| **Learning Outcomes 120 credits** | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | |

| Module | Credits | Status | | | | | | | | | | | | | | | | | | | | | | | | Comp | Assessment |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| SCH5463 Major Project /Dissertation FHEQ Level 7 | 60 | C | | | | | | | | | | | | | | | | | | | | | | | | N | C1 100% |
| **Learning Outcomes 180 credits** | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Confirmed Award LOs** | | | | | | | | | | | | | | | | | | | | | | | | | | | |

**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. |

| SCH5461 Glorious Distortions, FHEQ Level 7 |
| --- |
| 1.Identify the move from the mythological to the psychological in the arc of the stories examined. To compare and contrast narrative motives. |
| 2.Coherently demonstrate the diffusion of both Celtic and Persian influences within the study materials. |
| 3.Articulate the heretical tensions between societal conduct and the romantic urgings of the troubadours. |
| 4.Demonstrate field research and documentation skills. |
| 5.Demonstrate creative practice skills. |

| SCH5462 Contemporary Romanticism, FHEQ Level 7 |
| --- |
| 1.Articulate cultural and historical changes that have altered our perception of what romanticism could be in contemporary culture. |
| 2.Demonstrate the conceptual versatility to tell a family narrative and equate elements to the mythic and psychological structures of previous modules. |

| |
|---|
| 3.Critically evaluate the work of one contemporary writer studied in relation to the Romantic tradition. |
| 4.Demonstrate advanced desk research skills. |
| 5.Utilise creative practice skills. |
| 6.Demonstrate a knowledge of pertinent professional practice contexts and professional practice skills. |

| **SCH5463 Major Project/Dissertation, FHEQ Level 7** |
|---|
| 1.Make a contribution to the development of poetics of imagination theory and/or practice. |
| 2.Critically develop and systematically test, analyse and appraise their own inquiries, drawing original conclusions and displaying methodological and theoretical rigour. |
| 3.Critically engage 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. |
| 4.Demonstrate advanced research skills and academic writing and/or creative writing skills. |
| 5.Demonstrate team work in the production of a public end of year event and/or publication. |

## 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:**

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.

| 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:**

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](https://www.qaa.ac.uk/quality-code)

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

**ACADEMIC YEAR:** 2023/2024
**MODULE LEADER:** Dr Martin Shaw

**NATIONAL COST CENTRE:** 124
**OTHER MODULE STAFF:** Dr Valentin Gerlier, Alice Oswald, Dr Tracey Warr, Dr Bram Thomas Arnold, Emma Bush

**Summary of Module Content**

This module explores universal creation myths, focusing on Irish, Sumerian and Siberian cosmologies including *The Invasion Tales of the Tuatha De Danann* (Irish); *The Red Bead Woman* (Yakut); *The Epic of Gilgamesh* (Sumerian); *Inanna* (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.

The relationship between stories and material culture (such as Assyrian sculptures and an Easter Island moai in the British Museum) are also explored 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.

Reading groups and seminars are likely 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 and the gift; Norse creation myths and creation myth in the future fiction of Russell Hoban's *Riddley Walker*. Other writers examined include Sean Kane, Walter Ong, Ivan Illich, Marie Heaney, Martin Shaw and Marija Gimbutas.

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.

| 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**

**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:**

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. <u>Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students.</u> Further details for current students should be provided in module guidance notes.

**ACADEMIC YEAR:** 2023/2024          **NATIONAL COST CENTRE:** 124
**MODULE LEADER:** Alice Oswald          **OTHER MODULE STAFF:** Dr Valentin Gerlier, Dr Tracey Warr, Emma Bush, Dr Bram Thomas Arnold

**Summary of Module Content**

The module includes an oral telling of, for instance, *The Odyssey*, Herodotus' *Histories* and a reading of Seamus Heaney's translation of *Beowulf*. Complementary tensions between literacy and orality are studied, through transitions between *epos* and *logos*, as well as investigating the beginnings of tragedy and comedy. It also examines women in the Icelandic sagas and the voices of the female skalds.

Workshops contemplating, for examples, the work of the nun Ende in *the Gerona Beatus* 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.

Reading group sessions study writers such as Keith Basso, Eric Havelock, Judith Jesch, Ruth Padell, Northrop Frye, Robert Macfarlane, Jeanette Winterson and Doris Lessing's future fiction, Marina Warner, Griselda Pollock, and Mary Douglas.

Professional Practice workshops will engage with topics such as the public performance of story.

| 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**

**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: SCH5461**     **MODULE TITLE:** Glorious Distortions

**CREDITS:** 30     **FHEQ LEVEL:** 7     **HECOS CODE:** 100314 Humanities; 101037 Comparative Literature

**PRE-REQUISITES:** No     **CO-REQUISITES:** No     **COMPENSATABLE: Y**

**SHORT MODULE DESCRIPTOR:**

This module considers the historical move to an internalised position. In a hunter-gatherer culture we dwelt within psyche, but by the 12th century, psyche frequently dwelt within us. We trace this move and consider the influence of Islamic thought on the Arthurian Grail romances, and cultural cross-pollination in the courtly schools of Eleanor of Aquitaine. We consider how these influences have shaped us today.

| **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:**

a)  To analyse the scholarly, imaginative and metaphysical relationship to love, both divine and earthly that underpins the Arthurian and courtly romances of the 12th and 13th centuries.

b)  To emphasise the influence of Persian thought (through the examples of Hafez and Rumi) on the Romance tradition.

c)  To develop research, critical reading and writing and creative practice 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 | PGDip Award/ Programme Learning Outcomes contributed to | MA Award/ Programme Learning Outcomes contributed to |
|---|---|---|
| 1.Identify the move from the mythological to the psychological in the arc of the stories examined. To compare and contrast narrative motives. | 8.1.1, 8.1.2, 8.1.4, 8.2.2, 8.2.3 | 8.1.1, 8.1.2, 8.1.3, 8.1.4, 8.2.3 |
| 2. Coherently demonstrate the diffusion of both Celtic and Persian influences within the study materials. | 8.1.1, 8.3.1, 8.4.1, 8.5.1 | 8.1.1, 8.2.4, 8.4.3 |
| 3. Articulate the heretical tensions between societal conduct and the romantic urgings of the troubadours. | 8.1.2, 8.4.2 | 8.1.2, 8.2.2, 8.3.2, 8.3.4 |
| 4. Demonstrate field research and documenting skills | 8.2.1, 8.5.3, 8.5.4 | 8.2.1, 8.5.3, 8.5.4 |
| 5. Demonstrate creative practice skills | 8.3.4, 8.4.4, 8.5.2 | 8.4.4, 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 2 |

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

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

**ACADEMIC YEAR:** 2023/2024　　　　　**NATIONAL COST CENTRE:** 124
**MODULE LEADER:** Dr Valentin Gerlier　　**OTHER MODULE STAFF:** Dr Martin Shaw, Alice Oswald, Dr Tracey Warr, Dr Bram Thomas Arnold, Emma Bush

**Summary of Module Content**

This module draws on Bachelard's philosophy of imagination as an affective distortion of reality or valorization. The module considers historical shifts in understanding of the self and relationships ranging from hunter-gatherer cultures, to medieval romances and poetry, to contemporary understandings of the self and an internalised position. It also addresses medieval cultural cross-pollination between Western and other cultures, such as Islamic traditions.

The literature studied will include the romances of *Culhwch and Olwen, The Pursuit of Dermot and Grainne,* and *Tristan and Isolde* as well as Dante's *Divine Comedy* and resonances of imaginaries in Shakespeare's *Midsummer Night's Dream*. Other texts studied are *The Mabinogion* (trans. Davis), Dhuoda's *Manual for her Son*, *The Trotula*, the poetry of the troubadours and trobairitz, and letters written by medieval noblewomen.

A key supporting text is Leonard Lewisohn's *Hafiz and the Religion of Love in Classical Persian Poetry*. Other writers and texts discussed are likely to include the chronicles of medieval historians, C.S.Lewis, Paul Kingsnorth, Catherine Leglu, Gaston Bachelard, Amanda Jane Hingst, Peter Dronke, J.G. Ballard's *Vermilion Sands* and *The Drowned World* and Stanislaw Lem's *Solaris*.

Creative practice workshops on the medieval book and contemporary artists' books will consider the book as object and address the use of rhetoric in writing.

A professional practice workshop with a publisher will introduce the production of an end of year publication.

| 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 | Research methods workshop |
| 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 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: | Approved by: |
|---|---|
| Date: XX/XX/XXXX | 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: SCH5462**     **MODULE TITLE:** Contemporary Romanticism

**CREDITS:** 30     **FHEQ LEVEL:** 7     **HECOS CODE:** 100314 Humanities; 100319 English Literature, 100046 Creative Writing

**PRE-REQUISITES:** 120M Level credits     **CO-REQUISITES:** No     **COMPENSATABLE: Y**

**SHORT MODULE DESCRIPTOR:**

Romanticism is underpinned by a love of myth, nature, and individuation. Harold Bloom has insisted that the historical Romantic movement was an internalising of the quest motifs of ancient mythologies. This module poses the questions: is there a place for romanticism in contemporary culture, and if so, what does it look like. It asks if it is still credible to fetishise the lone hero or if it is time for something else.

| **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:**

a) To critically evaluate what romanticism could mean in the face of contemporary concerns of climate change, feminism, class, and racial divisions.

b) To develop, deliver, and review a personal narrative building on reflective skills and mythic and poetic motifs developed in previous modules.

c) To develop research and critical reading and writing skills.

d) To develop writing skills in one of a range of modes: family narrative, memoir, autobiography, biography, fiction, or future cast.

e) To develop professional practice knowledge and capabilities.

**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 | PGDip Award/ Programme Learning Outcomes contributed to | MA Award/ Programme Learning Outcomes contributed to |
|---|---|---|
| 1.Articulate cultural and historical changes that have altered our perception of what romanticism could be in contemporary culture. | 8.1.2, 8.3.1 | 8.1.2, 8.3.2, 8.3.4 |
| 2.Demonstrate the conceptual versatility to tell a family narrative and equate elements to the mythic and psychological structures of previous modules. | 8.1.1, 8.1.4, 8.2.2, 8.5.1, 8.5.3, 8.5.4 | 8.1.1, 8.1.3, 8.1.4, 8.2.3, 8.5.3, 8.5.4 |
| 3.Critically evaluate the work of one contemporary writer studied in relation to the Romantic tradition. | 8.1.1, 8.2.1 | 8.1.1, 8.2.1, 8.2.2, 8.2.4 |
| 4.Demonstrate advanced desk research skills. | 8.2.3 | 8.4.3 |
| 5.Utilise creative practice skills. | 8.3.4, 8.5.2 | 8.5.2 |
| 6.Demonstrate a knowledge of pertinent professional practice contexts and professional practice skills | 8.4.1, 8.4.2, 8.4.4 | 8.4.4 |

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|---|---|
| **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 2 |

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

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

**ACADEMIC YEAR:** 2023/2024
**MODULE LEADER:** Emma Bush

**NATIONAL COST CENTRE:** 124
**OTHER MODULE STAFF:** Dr Valentin Gerlier, Alice Oswald, Dr Martin Shaw, Dr Bram Thomas Arnold

**Summary of Module Content**

This module considers the question of what romanticism could mean in contemporary culture, especially in relation to issues climate change, feminism, class, and racial divisions. It examines the work of Sylvia Plath, William Blake, W. B. Yeats, G Garcia Lorca, Kathleen Raine, Ted Hughes and Tony Hoagland. There will also be readings of, for instance, Jez Butterworth's play *Jerusalem* and Dylan Thomas's *Under Milk Wood.* Students will orally tell and discuss a family narrative utilising motifs and ideas developed through the programme, in order to communicate effectively where mythic themes reveal themselves in their own lives.

Other 20th and 21st century texts and art for study in this module may include Joseph Beuys, Jack Kerouac, Sharon Olds, Robert Bly, Cecily Brown, Cy Twombly, Saul Bellow, Ursula LeGuin. The reading list will also include works by Camille Paglia, Harold Bloom, Jerome Rothenberg. We will consider the notion of the stream of consciousness and romanticism in art from 18th century Romantic Art to 20th century Abstract Expressionism and Land Art and contemplate the discourse on contemporary Romanticism in literature and art (e.g., Rosenblum, 1974; Heiser, 2007; Gilchrist, Joelson & Warr, 2015; Khalip & Pyle, 2016).

Workshops and practical classes explore a range of contemporary digital contexts for storytelling and narrative including twitter fiction, hypertext, text-based interactive fictions and electronic poetry. Creative practice workshops explore surrealist techniques for making it strange and installed text.

Professional practice workshops explore support networks for creative practice, issues such as copyright, contracts, and self-publishing.

| 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 |
| Practical classes and workshops | 8 | Writing modes, writing technologies and professional practice workshops |
| Seminars | 12 | 2 x face to face and 4 online reading groups |
| Fieldwork | 6 | One fieldtrip |
| Tutorials | 1 | Online tutorials on essays and supplementary task with tutor |

| Peer-group Tutorial | 2 | Student-led group tutorial |
|---|---|---|
| Guided independent study | 255 | 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 (1,000 words) on family narrative, future fiction or future cast created 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 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: | Approved by: |
|---|---|
| Date: XX/XX/XXXX | Date: XX/XX/XXXX |

**UNIVERSITY OF PLYMOUTH MODULE RECORD**

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

**MODULE CODE: SCH5463**    **MODULE TITLE:** Major Project/Dissertation

**CREDITS:** 60    **FHEQ LEVEL:** 7    **HECOS CODE:** 100314 Humanities; 100046 Creative Writing; 101273 Combined Studies

**PRE-REQUISITES:** Oral Thought; Negotiating Fables; Glorious Distortions; Contemporary Romanticism    **CO-REQUISITES:** No    **COMPENSATABLE: N**

**SHORT MODULE DESCRIPTOR:** *(max 425 characters)*

The Major Project/Dissertation enables students to pursue a creative poetics of imagination project of their own interest, or an academic essay interrogating the further evolution of poetics of imagination theory and practice, or a combination of both (50/50). The outcome is presented in the public domain in an end of year event (reading, performance etc.) or a publication.

| ELEMENTS OF ASSESSMENT *[Use HESA KIS definitions]* – see <u>*Definitions of Elements and Components of Assessment*</u> | | | | | |
|---|---|---|---|---|---|
| **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:**

a) Enable students to undertake a substantial investigation that addresses significant areas of poetics of imagination theory and practice;

b) Extend students' powers of critical evaluation drawing on, and synthesising a range of ideas and information in innovative ways in a substantial investigation addressing a significant area of theory and/or practice;

c) Develop understanding and ability to evaluate research techniques;
d) Develop ability to work in a team;
e) Develop professional practice skills and knowledge.

**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 | MA Award/ Programme Learning Outcomes contributed to |
|---|---|
| 1.Make a contribution to the development of poetics of imagination theory and/or practice; | 8.1.1, 8.1.2, 8.2.3, 8.3.5, 8.4.3 |
| 2.Critically develop and systematically test, analyse and appraise their own inquiries, drawing original conclusions and displaying methodological and theoretical rigour. | 8.2.1 |
| 3.Critically engage 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. | 8.2.2 |
| 4.Demonstrate advanced research skills and academic writing and/or creative writing skills. | 8.2.4, 8.3.5 |
| 5.Demonstrate team work in the production of a public end of year event and/or publication. | 8.3.1, 8.4.2, 8.4.4, 8.5.1 |

| | |
|---|---|
| **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 3 |

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**

The Major Project/Dissertation module enables students to undertake a substantial investigation that addresses significant areas of poetics of imagination theory and practice. This is a 15,000 word dissertation or creative writing project or a 50/50 combination of the two arising from a subject of the student's choosing and agreed upon with their supervisor. The project builds on the development of knowledge and understanding and the research methodology skills acquired in the previous modules. Assessment will be made of the student's ability to apply knowledge gained over the course of the taught elements of the master's in innovative ways. Students may work collaboratively or independently. They may produce an academic dissertation relating to the evolution of poetics of imagination and/or they may produce a creative piece of work (in any media) or produce a combination of these two tasks. Students will be provided with a list of potential titles and projects or are free to develop their own in consultation with their dissertation supervisor. Additional reading may include Gaston Bachelard, *The Poetics of Space* and *Air and Dreams;* Tom Cheetham, *Imaginal Love: The Meanings of Imagination in Henry Corbin and James Hillman;* James Hillman, *Revisioning Psychology* and *Facing the Gods*; Carla Stang, *A Walk to the River in Amazonia*; Martin Shaw, *A Branch from the Lightning Tree.*

| SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]* | | |
|---|---|---|
| **Scheduled Activities** | **Hours** | **Comments/Additional Information (briefly explain activities, including formative assessment opportunities)** |
| Research skills and methods | 12 | Advanced research skills workshops. |
| Tutorials | 6 | The supervisor will provide 6 hours of one to one support and advice over the course of the major project/dissertation. |
| Peer-to-peer learning | 20 | Students will be encouraged to participate in regular self-organised peer-to-peer learning over the course of the major project/dissertation. |
| Supervised time | 6 | Group tutorials for student-led end of year public event and/or publication. |
| Independent project work | 556 | Students will be expected to have the capacity to devise, develop and deliver a poetics of imagination project, or academic dissertation that advances poetics of imagination theory, managing their time and the dissertation process, critically analysing both the discipline and their own practice. They are expected to demonstrate innovative and independent practice at this stage, either individually or working in collaboration. |
| **Total** | **600** | (NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.) |

**SUMMATIVE ASSESSMENT**

| Element Category | Component Name | Component Weighting |
|---|---|---|
| Written exam | | - |
| Test | | - |
| Coursework | 15,000-word dissertation or equivalent creative practice-led research project presented in the public domain or a 50/50 combination of the two - 7,500-word dissertation and smaller creative practice-led research project presented in the public domain | 100% |
| Practical | | - |
| Clinical Examination | | - |
| Generic Assessment | | - |

**REFERRAL ASSESSMENT**

| Element Category | Component Name | Component Weighting |
|---|---|---|
| Written exam | | - |
| Coursework (in lieu of the original assessment) | | - |
| Coursework | 15,000-word dissertation on a substantially revised topic | 100% |
| Practical | | - |
| Clinical Examination | | - |
| Generic Assessment | | - |
| Test | | - |

| To be completed when presented for Minor Change approval and/or annually updated | |
|---|---|
| **Updated by**: | **Approved by**: |
| Date: | Date: |