

# **DEFINITIVE MODULE RECORDS**

**MA Ceramics**

**MA Jewellery**

**MA Glass**

**Definitive Module Records:**

The programme of study is divided into modules as contained in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake; however these modules will always be interpreted through assignments. These assignments are written each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may be one assessment at the end of the module, or made up of several smaller assessments, which take place during and at the end of the module.

At the initial assignment briefing you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve these. The brief should be read in conjunction with the indicative grading matrix to help you to maximise the effectiveness of your work for the module.

In each module there is an essential reading list, which will be adapted and extended in the assignment briefs to ensure relevance and currency.

As the Masters modules detail a set of M-level skills and attributes common to a broad range of creative practice, students will negotiate individually relevant, practice specific outcomes, through project proposals and statements of intent that will be reflected upon, and if necessary revised, at regular intervals.

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	<b>MACR101 Craft 1: Reflection and Invention</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>		<b>Credit Value</b>	<b>60</b>
<b>Module Type</b>	<b>Theory &amp; Practice</b>	<b>Notional learning hours</b>	<b>600</b>

### **2. Rationale for the module and its links with other modules**

This introductory 60-credit module encourages a reflective investigation of your practice and asks you to examine the role of craft in the context of the emerging fourth industrial revolution. By the end of the module you will have refined your research proposal through a process of material experimentation. Lectures and seminars will review craft and design history and position its importance as a conduit for change and critical transformation, as a means to develop the conceptual dimension of your practice.

The ultimate aim of the module is to set in place a solid foundation for further development. The module provides a context in which to test and refine your research proposal and reshape your ideas to arrive at novel and pertinent suggestions for future craft practice. You will be provided with an introduction to a number of models of research for creative practitioners, and invited to adapt these models to your own needs.

The research skills requirement for material-based experimental work will inevitably be different for each student. However, there is a growing body of research that identifies the problems and the potential of research into practice. A series of lectures and seminars will introduce you to some of this work and assist you in recognising the emerging shifts that as makers you will need to understand to arrive at a robust research framework. You will have the opportunity to participate in seminar groups, which interrogate these themes in relation to your craft discipline and its specific concerns, as well as to receive tuition in an interdisciplinary setting. The core delivery and seminar groups will also support you in the process of identifying networks, debates and institutional frameworks in which your practice might best be situated.

### **3. Aims of the module**

The module aims to provide students with an understanding of how research contributes to and is embedded within craft practices. The module will:

- Expand knowledge and understanding of the cultures of research relevant to your craft discipline, and examine how they have evolved historically to inform new and emerging craft debates.
- Explore a range of research methods that are relevant to and evident at the forefront of an emerging 4<sup>th</sup> industrial revolution.
- Provide the skills, knowledge and critical understanding for students to creatively apply relevant research methods to a critical material-based investigation.
- Introduce students to methods, approaches and debates that will allow them to test, analyse and refine their research trajectory.
- Enable students to reflect upon approaches and methodologies through the making process,

- and to evaluate the ethical implications of their research.
- Provide the opportunity for students to explore interdisciplinary implications of their research, and to develop the competencies required to incorporate interdisciplinary experimentation into their creative design practice.

#### 4. Indicative content

At the outset of the module, a Research Proposal is negotiated between student and academic tutor as an ongoing reflective document.

The delivery of the programme covers key themes relevant to materials focused practice-based research, as well as introductions to the academic skills required for postgraduate study. This core delivery will run alongside and enrich students' ongoing dialogue with their discipline.

The delivery will explore debates around craft as research; models for conceiving of the social, political and technological context for research into the making process; and introduction to questions of ethics in relation to research in this area. Core academic skills include developing a skills audit; accessing and using libraries, databases, reports and archives; organisation and action planning; and academic expectations for critical writing, compiling reports and reading.

Alongside the interdisciplinary lecture series, you will engage in regular seminar groups which will interrogate the core content in relation to the specific concerns of your specific craft discipline, and support you in identifying collaborations, networks, debates and institutional frameworks relevant to your work.

These activities will provide the materials for a dialogue with your craft practice, where you will make decisions about areas to be developed through focused experimentation with materials and design techniques. During this module you will be encouraged to challenge new context and possibilities for the exploration of material in your specialist discipline. It is expected that there will be a range of ideas and means pursued, and that a substantial body of work will be generated where the frameworks, methods and realisation will be gradually refined.

The tutorial system, group work, lectures and seminars regularly review progress and typically explore decisions about areas to be developed, research into relevant contemporary craft practice, analysis and evaluation of work in progress, introduction to relevant technical workshops.

#### 5. External/Industry links

Visits to and/or speakers drawn from a range of local and regional links depending on cohort: Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Devon Guild of Craftsmen; CCANW / Haldon Forest, Eden, Agroforestry Research Trust; Crafting Spaces, Tamar Arts, Effervescent Social Alchemy. Supplemented by national events and, where relevant, international events such as the research conference, exhibition and publishing platform *Making Futures*, which has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. Recent programming has included talks from 'Jerwood Drawing Prize', and 'Jerwood Makers Open' finalists. Students on all MA programmes have access to the PCA 'Employment, Enterprise and Entrepreneurship' programme which includes regular talks and

portfolio reviews from a range of industry professionals including Patricia van den Akker, director of 'The Design Trust' and engagement with South West animation company 'King Rollo Films'. The programme will arrange optional, national and international, trips to events and exhibitions such as 100% Design, Dutch Design week, Milan Triennale, Premier Vision and/or NYCxDDesign.

## 6. Assessment strategy, assessment methods

i. A body of work that demonstrates a research trajectory which is in dialogue with the research proposal. This work needs to include reference to relevant theoretical debates and methods, alongside experimentation into relevant materials and technologies.

ii. A critical evaluation of the development of your project during the module. (2,000 words). This evaluation should be supported by an on or offline critical, illustrated reflective journal maintained throughout the duration of the module documenting the evolution of your research and application of experimental techniques. It should include a relevant Harvard referenced bibliography of research sources with key texts annotated in relation to your practice and document the intellectual, practical and technical journey.

iii. Evidence of appropriate networking to support and develop your craft practice.

*Please note your assignment brief will detail all assessed tasks and how these contribute to your final module grade.*

## 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes									
	A3	A6	B1	B4	C1	C2	C8	C10	D1	D4
i. Body of work	X		X	X	X	X		X		X
ii. Critical evaluation (2,000 words), illustrated reflective journal	X	X	X	X	X	X	X	X	X	X
iii. Evidence of appropriate networking to support and develop your practice		X					X		X	

## 8. Key reading list

### Generic to all programmes:

**Note:** Student cohorts encompass diverse subject area expertise, so reading lists have been formulated to ensure key critical thinking and research methodologies are supported. Additional reading will be added to specific assignments based upon each cohort's needs.

Ambrose, G., (2014) Design Genius The Ways and Workings of Creative Thinkers. London: Fairchild

## Books.

- Ambrose, G., and Harris, P., (2011) The Fundamentals of Creative Design. London: Bloomsbury Visual Arts.
- Arends, B., Thackara, D., (2003). Experiment: conversations in art and science. London: The Wellcome Trust.
- Barone, T., and Eisner, E. W., (2012). Arts Based Research, London: Sage.
- Barrett, E., and Bolt, B., (2010). Practice As Research - Approaches to Creative Arts Enquiry, London: Tauris.
- Borgdorff, H., (2012). The Conflict of the Faculties: Perspectives on Artistic Research and Academia Leiden: Leiden University Press.
- Bourriaud, N., (1998). Relational Aesthetics, Paris: Les Presse Du Reel
- Chia, P., (2013) Design Incubator: A Prototype for New Design Practice London: Laurence King.
- Clark, A. J., (2010) Design Anthropology: Object Culture in the 21st Century. Vienna: Springer Vienna Architecture.
- Collins, H., (2010). Creative Research: The Theory and Practice of Research for the Creative Industries. Lausanne: Ava Publishing.
- Davies, C., (2008). Reflexive Ethnography: a guide to researching selves and others. London: Routledge.
- Davies, G., (2010). Copyright Law for Artists, Photographers and Designers. A & C Black Publishers.
- Emmison, M., Smith, P., (2000). Researching the Visual: Images, Objects, Contexts and Interaction in Social and Cultural Enquiry. London: Sage Publications.
- Harrison, C., And Wood, P., (2002). Art In Theory 1900-2000, London: Wiley-Blackwell
- Hart, C., (1998). Doing a Literature Review. London: Sage Publications.
- Ingold, T., (2013). Making: Anthropology, Art, Archaeology and Architecture London: Routledge.
- Koskinen, L., and Zimmerman, J., (2011) Design Research Through Practice: From the Lab, Field, and Showroom. Burlington, Massachusetts: Morgan Kaufmann.
- Malpass, M., (2017) Critical Design in Context History, Theory, and Practices. London: Bloomsbury Academic.
- Mason, J., (2002). Researching your own Practice: The Discipline of Noticing. London: Routledge.
- Pye, D., (1982) The Nature and aesthetics of design. London: Herbert.
- Radjou, N., and Prabhu, J., (2012) Jugaad Innovation: Think Frugal, Be Flexible, Generate Breakthrough Growth. San Francisco: Jossey-Bass.
- Raizman, D., (2010) History of Modern Design. 2nd ed. London: Laurence King.
- Schwab, K., (2017) The Fourth Industrial Revolution. USA: Crown Business .
- Theron, L., Mitchell, C., and Smith, A., (2011). Picturing Research: Drawing as Visual Methodology, London: Sense Publishers.
- Visocky O'Grady, J., (2009) A Designer's Research Manual. London: Rockport
- Wisker, G., (2007). The Postgraduate Research Handbook: Succeed with your MA, MPhil, EdD and PhD (Palgrave Study Skills) 2<sup>nd</sup> Edition. Basingstoke: Palgrave Macmillan

## Research sources

Further guidance on annotated bibliography formats here:

<http://www.brookes.ac.uk/services/upgrade/study-skills/annotations-brief.html>

(shorter annotation) and here

[http://www.lc.unsw.edu.au/onlib/annotated\\_bib.html](http://www.lc.unsw.edu.au/onlib/annotated_bib.html) (more comprehensive annotation)

## Reflective journal advice:

<https://camberwellmastudents.wikispaces.com/file/view/THE%20REFLECTIVE%20JOURNAL.pdf/446702112/THE%20REFLECTIVE%20JOURNAL.pdf>

[http://www.businessballs.com/freepdfmaterials/reflective\\_diary\\_journal\\_templates.pdf](http://www.businessballs.com/freepdfmaterials/reflective_diary_journal_templates.pdf)

<http://www.sagepub.com/burnsandsinfield3e/study/Chapter%2023/Reflective%20learning%20diary%2>

[0template.pdf](http://www.sagepub.com/burnsandsinfield3e/study/Chapter_23/Reflective_learning_diary_template.pdf)[http://www.sagepub.com/burnsandsinfield3e/study/Chapter 23/Reflective learning diary template.pdf](http://www.sagepub.com/burnsandsinfield3e/study/Chapter_23/Reflective_learning_diary_template.pdf)

[http://www.sagepub.com/burnsandsinfield3e/study/Chapter 23/Reflective learning diary template.pdf](http://www.sagepub.com/burnsandsinfield3e/study/Chapter_23/Reflective_learning_diary_template.pdf)

Gray, C. and Malins, G. (2004) Visualising Research, Ashgate. e book pdf to download here:

<http://bit.ly/YiOrSD> Accompanying website for Visualising research book:

<http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm><http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm>

<http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm>

Harvard Referencing and academic writing guides on Moodle VLE under 'Study Zone'

<http://www.doaj.org/>

e-flux, (international network of visual art professionals): [www.e-flux.com](http://www.e-flux.com)

Axisweb (online resource for contemporary art in the UK): <http://www.axisweb.org/>

Open access journals site: <http://www.worldcat.org/>

Find items in libraries worldwide: <http://www.bibliomania.com/>

Free online texts, poetry, literature: <http://routes.open.ac.uk/>

The Open Arts Archive (OAA) a major website and archive, hosted by the Art History Department at The Open University, which provides global open access to a wealth of artistic, cultural and educational resources, featuring work from the ancient to the modern period:

<http://www.openartsarchive.org>

Free pdf writer if you don't have one (virus check before download):

<http://www.cutepdf.com/products/cutepdf/writer.asp>

PechaKucha Night was devised in Tokyo in February 2003 as an event for young designers to meet, network, and show their work in public. It has turned into a massive celebration, with events happening in hundreds of cities around the world, inspiring creatives worldwide. Drawing its name from the Japanese term for the sound of "chit chat", it rests on a presentation format that is based on a simple idea: 20 images x 20 seconds. It's a format that makes presentations concise, and keeps things moving at a rapid pace. <http://www.pecha-kucha.org/><http://www.pecha-kucha.org/>  
<http://www.pecha-kucha.org/>

### **Management of self and projects as a creative**

Free career help, business training, organizational development - inspirational, innovative ideas, materials, exercises, tools, templates - free and fun: <http://www.businessballs.com/>

Lisa Sonora Beam, visual artist, writer, and author of The Creative Entrepreneur:

<http://www.lisasonora.com/writing/>

Free Gantt chart download (virus check it): <http://www.ganttproject.biz/download>

**Generic: Technical skills:** Online videos and podcasts – search for creative business or a particular technical skill you wish to learn: [www.lynda.com](http://www.lynda.com) - your password will have been emailed to you.

***This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.***

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. To apply appropriate advanced research and knowledge to the chosen creative industry practice or discipline.</p> <p>A6. Demonstrate a knowledge and understanding of the contemporary IP landscape and specific issues in relation to their creative practice or enterprise.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Analyse and critically evaluate current research, practice and debate.</p> <p>B4. Interpret and analyse encounters between ideas, concepts and material processes and outcomes.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Clearly present complex ideas and concepts as appropriate for their discipline and/or their business/practice.</p> <p>C2. Apply advanced research skills appropriately to chosen ideas, concepts and areas of business, art, design and media practice.</p> <p>C8. Demonstrate an in-depth knowledge of the ethical, professional, social, institutional, environmental and economic factors, which constrain and/or inform their practice.</p> <p>C10. Demonstrate a competence around IP issues in relation to their creative practice or enterprise.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>
<b>D. Key/Transferable Skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Use a range of generally transferable intellectual study skills including research methodologies, report writing and the use of relevant ICT.</p> <p>D4. Demonstrate thorough understanding of good practice in relation to health and safety.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	<b>MACR201 Craft 2: Collaboration, Impact and Entrepreneurship</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>		<b>Credit Value</b>	<b>60</b>
<b>Module Type</b>	<b>Theory &amp; Practice</b>	<b>Notional learning hours</b>	<b>600</b>

## 2. Rationale for the module and its links with other modules

Creative craft practice can only thrive if it is supported by robust strategies for engaging with its audiences and evaluators, whether these are the general public, industry, collaborators, peers, organisations or other stakeholders. This module builds on your previous research and asks you to critically analyse the term 'craft', by asking how making informs culture and culture informs making.

**The Collaboration, Impact and Entrepreneurship** module provides you with a practical opportunity to apply and integrate your research and practical investigations into real-life contexts. It enables you to think more strategically when faced with the challenges experienced by craft in the context of the fourth industrial revolution and invites you to think about how you engage audiences.

The module provides an opportunity to consider how your creative practice might develop social impact, and identify robust strategies for engaging audiences by formulating and executing a live project. In this way the module continues to help define, evolve, amplify and/or re-direct your creative practice.

The terms 'entrepreneurship' and 'activism' cover a wide range of possible social engagements, with different goals and measures of success. The module will require you to negotiate a project appropriate to your research trajectory, to explain its relevance to your craft practice, to document your activities and to evaluate them. The planning and execution of your project will be supported by lectures exploring theories of social engagement, impact and entrepreneurship, alongside workshops that develop skills in project management, budgeting, pitching, crowdsourcing, engaging with social media and developing collaborative networks.

As the module progresses you will be required to draft an outline proposal with your ideas and intentions for your Final Masters Project to be completed during the next and final module 301.

### 3. Aims of the module

The module aims to provide students with an understanding of how to access and respond to externally facing and professionally relevant projects. The module will enable students to:

- Continue to refine and further define their craft practice through theoretical and practical application individually and via collaboration in multi-disciplinary and interdisciplinary teams.
- Deepen their reflective engagement with a range of theoretical and practical approaches to craft to respond to human and user-centred issues and improve their effectiveness as a maker.
- Develop collaborative behaviour through active learning and teamwork in the analysis and resolution of culturally centred understandings of craft.
- Further develop their analytical and research skills through engagement in a significant interrogation of craft and making in a socially/culturally focused project.
- Identify directions for the development of their creative craft direction for the Final Masters Project.

### 4. Indicative content

A key part of this module is the LEP (Live External Project) experiential learning over a 6-12 week period. This is supported by a continuation of taught elements, your own research and design-led work, and by tutorial support. An essential aspect of how you manage the LEP will be formed through collaboration in multi-disciplinary and interdisciplinary teams. Indicative taught elements include:

- Framing purpose, pitching and communicating project proposals
- Politics and Ethics of social engagement (Theoretical frameworks)
- Planning and managing projects, including budgeting and business plans
- Working collaboratively
- Assessing impact
- Using social media and social experience in activism and entrepreneurship.
- Co-futuring – addressing contemporary cultural, social, environmental, economic and institutional issues through critical creative practice

Throughout the module you will continue to develop your identity as a designer in contemporary society. You will engage in discussions of critical issues, present case studies and produce individual research. You will be required to choose a field of intervention through the live external project, where you feel your design proposal can make a difference.

As well as engaging with strategies for developing social impact, you will continue to develop a body of work building upon knowledge, experience and understanding gained in the previous module.

As part of this module, you will be invited to lead at least one seminar, either individually or collaboratively, on a topic chosen to help develop your own expertise and move your emerging practice forward. This aspect of the programme is intended to build upon the emerging researching interests of the students, and to create opportunities for interdisciplinary connections between them.

The final outcome of the programme will be a design project, supported by written documentation of research, theoretical background, and design process. The reflective process that connects the creative design practice to your LEP will be evidenced in a written evaluation document. As an appendix to your written work for this assessment you will include an outline proposal for your final masters project.

## 5. External/Industry links

Opportunities to visit one or more of the main annual design events, for example, London Design Festival, London and Paris Fashion weeks, Milan Design Week, Dutch Design Week and NYCxDesign week. Supplemented by national events and, where relevant, international events such as 100% Design, Decorex, Tent, Maison and Object, Premier Vision, Heimtex, Free Range and New Designers. The research conference, exhibition and publishing platform *Making Futures*, has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. The External Live Project will require students to link with appropriate industries and other stakeholders across the region, nationally and potentially internationally.

## 6. Assessment strategy, assessment methods

- i. A 10 minute assessed presentation critically evaluating your live external project. A body of documentation showing details of the live external project, including planning, engagement and collaboration, should be submitted alongside the presentation.
- ii. A body of practical work, which is in dialogue with your Live External project experiences. This work should be supported by an exploratory critical review, examining your values as a creative practitioner plus an annotated bibliography. (2,000 words)
- iii. An outline proposal that will include a basic Concept/Rationale, for the Final Masters Project to be executed during the PG Masters Module (Module 301) .(500 words)

*Please note your assignment brief will detail all assessed tasks and how these contribute to your final module grade.*

## 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes										
	A4	A5	B2	B4	C5	C6	D2	D5	D6	D8	D9
i. Assessed presentation supported by documentation	X	X		X		X	X	X	X	X	X
ii. Body of practical craft work and critical review (2,000)	X		X	X	X	X	X	X	X	X	X
iii. An outline proposal that will include a basic Concept/Rationale, for the Final Masters Project (500 words)	X	X	X		X						

## 8. Key reading list

### Perspectives on Craft, entrepreneurship and activism:

- Esposito, R., (2010). Communitas: the Origin and Destiny of Community. University of Stanford Press.
- Flood, C. and Grindon, G., (eds) Disobedient Objects London: Victoria and Albert museum.
- Fuad-Luke, A., (2009) Design Activism: Beautiful Strangeness for a Sustainable World Earthscan.
- Kavanagh, G., (2000). Dream Spaces: Memory and the Museum, Leicester University Press.
- Lacy, P., and Rutqvist, J., (2015) Waste to Wealth: The Circular Economy Advantage, UK: Palgrave Macmillan.
- Lee, J., (2015) Material Alchemy: Redefining Materiality Within The 21st Century, UK : Bis Publishers.
- Lefebvre, H., (2005). Critique of everyday life. London: Verso.
- Littler, J., (2009). Radical Consumption: shopping for change in contemporary culture. Berkshire: Open University Press.
- Manu, A., (2015) Value Creation and the Internet of Things: How the Behavior Economy will Shape the 4th Industrial Revolution , London: Routledge
- Manzini, E., (2015) Design for Social Innovation (Design Thinking, Design Theory), USA: MIT Press
- Ostrow, S., King Roth, S., (1998). Beauty is Nowhere: Ethical Issues in Art and Design. Routledge.
- Pye, D., (1982) The Nature and aesthetics of design, London: Herbert.Rose, G., (2016). Visual Methodologies, London: Sage.
- Radjou, N and Prabhu, J., (2012) Jugaad Innovation: Think Frugal, Be Flexible, Generate Breakthrough Growth, San Francisco: Jossey-Bass.
- Schwab, K., (2017) The Fourth Industrial Revolution, USA: Crown Business.
- Yelavich, S., and Adams, B., (2014) Design as Future-Making, UK: Bloomsbury Academic.

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate an in-depth knowledge of the ethical, professional, social, institutional, environmental and economic factors which constrain and/or inform enterprise and practice decisions.</p> <p>A5. Demonstrate their further specialisation of art, design and media creative curatorial and enterprise practices as relevant to their personal creative practice.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Identify and select management tools and theories appropriate to their chosen field.</p> <p>B4. Interpret and analyse encounters between ideas, concepts and material processes and outcomes.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C5. Manage information and write informative and insightful reports.</p> <p>C6. Work independently and organise own work efficiently and effectively.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars 1:1 tutorials</p>
<b>D. Key/Transferable Skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Work effectively as part of a team or collective by applying appropriate participatory approaches, methods and techniques and by including effective project planning, delegation and leadership roles.</p> <p>D5. Demonstrate a flexible approach to problem solving skills, to exercise initiative, personal responsibility and accountability.</p> <p>D6. Independently use information and knowledge effectively, scanning and organising data, analysing and synthesising in order to abstract meaning from information</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

<p>and communicating this knowledge.</p> <p>D8. Demonstrate collaborative and professional practice in the realisation of business, art, design and media outcomes.</p> <p>D9. Demonstrate their ethical position in terms of their personal, creative and professional practices.</p>	
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## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	<b>MACR301 Craft 3: Final Masters Project &amp; Crafts Specialism</b>	<b>Level</b>	<b>7</b>
<b>Module Leader</b>		<b>Credit Value</b>	<b>60</b>
<b>Module Type</b>	<b>Theory &amp; Practice</b>	<b>Notional learning hours</b>	<b>600</b>

<b>2. Rationale for the module and its links with other modules</b>
<p>This final 60-credit module of the MA programme is the culmination of your Masters level studies and should clearly communicate the central ideas, concepts and skills developed throughout the programme. Although your creative practice will extend beyond this programme of study, this module should achieve a resolution of your project, critically reflecting upon the work undertaken in modules 101 and 201. Depending upon the research trajectory undertaken, and through negotiation with your tutor, this will mean that you demonstrate evidence of advanced technical, conceptual, theoretical and or self-/project management capability. In this way, the 'Final Masters project' offers the opportunity to synthesise the knowledge that has been acquired over an extended period of self-directed craft research.</p> <p>The module is largely led by your self-defined research trajectory and ongoing craft practice, defined through your 'statement of intent', which provides the framework through which you will be assessed. You are supported through regular individual tutorials, practitioner mentoring, small group seminars as well as the rich diet of visiting lectures, artist talks and research seminars.</p> <p>Projects should support authentic student outcomes, which may include further collaborations with industry, socially engaged craft practice that answers a specifically targeted issue, or work for the market, clients and, or exhibition. Alternatively you may elect to work towards an academic scholarly written output in order to synthesise the knowledge gained from your practice-based research.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• Apply the conceptual theoretical and practical understanding built up through the programme to a sustained piece of self-initiated research within the Creative and Cultural Industries and beyond.</li> <li>• Demonstrate a highly developed ability to be original, insightful and imaginative through shaping theories and solutions to identified issues within the Creative and Cultural Industries.</li> <li>• Be supervised through a process of research which is, or mirrors real creative industry activity, building further confidence and real world experience.</li> <li>• Produce a substantial body of work which will form a springboard into further creative design practice, opportunities for new enterprise and/or employment, and or further study.</li> </ul>

#### 4. Indicative content

This module is largely led by the students individual research trajectory with taught elements delivered in the form of 1:1 tutoring, mentoring, group crits and seminars (staff, visiting lecturer and student led).

The start of the module will be devoted to developing and honing the Project Proposal, an outline of which will have been submitted at the end of the module 201. Students will be supported to develop a robust critical review, and to find their key craft research question(s) and choose apposite approaches and methodologies to bring their project to an appropriate conclusion. The Proposal will be developed with the tutor in order to ensure it is pitched at an appropriate level, to set key milestones, and to ensure that the project plan is valid, achievable and in line with learning outcomes. The nature of individual assignments and the means by which the Proposal will be assessed will be determined by negotiation with each specific MA subject area.

There are two major assessment options, negotiated at the commencement of the module with the tutor, and which require different combinations of written and practical work:

1) A body of practice-based work supported by documented evidence of practice processes; a critical evaluation of the final masters project work (4,000 words); an assessed presentation.

2) A research project culminating in a written research paper (thesis), usually of between 12,000-15,000; and a presentation.

All submissions must adhere to academic conventions, and will be assessed against the common learning outcomes for the module.

#### 5. External/Industry links

Visits to and/or speakers drawn from a range of local and regional links depending on cohort: Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Devon Guild of Craftsmen; CCANW / Haldon Forest, Eden, Agroforestry Research Trust; Crafting Spaces, Tamar Arts, Effervescent Social Alchemy. Opportunities to visit one or more of the main annual design events, for example, London Design Festival, London and Paris Fashion weeks, Milan Design Week, Dutch Design Week and NYCxDesign week. Supplemented by national events and, where relevant, international events such as 100% Design, Decorex, Tent, Maison and Object, Premier Vision, Heimtex, Free Range and New Designers. The research conference, exhibition and publishing platform *Making Futures*, has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. Recent programming has included talks from 'Jerwood Drawing Prize', and 'Jerwood Makers Open' finalists. Students on all MA programmes have access to the PCA 'Employment, Enterprise and Entrepreneurship' programme which includes regular talks and portfolio reviews from a range of industry professionals including Patricia van den Akker, director of 'The Design Trust' and engagement with South West animation company 'King Rollo Films'.

## 6. Assessment strategy, assessment methods

There are two major assessment options; each student chooses one in negotiation with their tutor at the commencement of the module:

### Summative assessment

**Option (1)** requires submission of a body of **practice-based work and supporting research** evidenced through design portfolios, the production of design artefacts and/or models, services, and/or experiences. This body of work may also include evidence of the development of, for example, services or experiences linked to a craft practice; planning and delivery of a conference, design launch, exhibition, or other event in line with the negotiated project.

The body of work should be supported a **critical evaluation** showing key points of reflection, analysis and synthesis on the journey, documenting intellectual, practical, management and enterprise skills and how the student sees their development to this 'Project conclusion' and their future trajectory in light of it. The evaluation should demonstrate an understanding of the contextual frame of their chosen project, and the institutional networks within which it is situated, and audiences for whom it is expected to be meaningful. (4,000 words)

OR

**Option (2)** requires submission of a **written research paper (12,000 – 15,000 words)** that surveys the field in which the student is active and answers the negotiated research question.

**Presentation:** All students will be required to make a 20 minute presentation of their work at the Summative Assessment. This includes a 10 minute oral presentation providing an overview of the project and key outcomes and up to 10 minutes for assessors' questions to the presenting student.

*Both options will be assessed against a common set of criteria and adhere to academic convention.*

7. Mapping of assessment tasks to learning outcomes (see annex 1)												
Assessment tasks	Intended learning outcomes											
	A1	A2	B3	C3	C4	C7	C9	C11	D3	D7	D10	D11
i. <b>Option 1:</b> The production of substantive artefacts, services, or experiences as a body of work to support the Final Major Project	X	X	X	X	X			X	X			
ii. <b>Option 1</b> Documentation of process and critical evaluation (4,000 words) with bibliography.	X	X	X		X		X	X			X	X
iii. <b>Options 1 and 2:</b> Summative Assessment will include a 10 minute oral presentation about the Final Major Project	X	X	X	X	X	X	X		X	X	X	X
iv. <b>Option 2: written research paper (12,000 – 15,000 words)</b>	X	X	X		X	X	X	X	X	X		

### 8. Key reading list

**At this point it is expected that each project should have developed an individualised reading list. However, these core texts are relevant to practice-based projects across all disciplines:**

- Ambrose, G., (2014) Design Genius The Ways and Workings of Creative Thinkers London: Fairchild Books.
- Ambrose, G., Harris, P., (2011) The Fundamentals of Creative Design, London: Bloomsbury Visual Arts.
- Barone, T., and Eisner, E. W., (2012). Arts Based Research, London: Sage.
- Barrett, E., and Bolt, B., (2010). Practice As Research - Approaches to Creative Arts Enquiry, London: Tauris.
- Biggam, J., (2008). Succeeding with your Masters dissertation. Milton Keynes: Open University Press.
- Biggs, M., Karlsson, H. (2011). The Routledge Companion to Research in the Arts. Oxford: Routledge.
- Clark, A. J., (2010) Design Anthropology: Object Culture in the 21st Century Vienna: Springer Vienna Architecture
- Dunne, A., and Raby, F., (2014) Speculative Everything: Design, Fiction, and Social Dreaming, USA: MIT Press.
- Ehn, P., Topgaard, R., and Nilsson, E., (2014) Making Futures: Marginal Notes on Innovation, Design, and Democracy, USA: MIT Press.
- Koskinen, L and Zimmerman, J (2011) Design Research Through Practice: From the Lab, Field, and Showroom, Burlington, Massachusetts: Morgan Kaufmann.
- Smith, H., Dean, R. T., (2009). Practice-led Research, Research-led Practice in the Creative Arts (Research methods for Arts and Humanities). Edinburgh: Edinburgh University Press.
- Theron, L., Mitchell, C. and Smith, A., (2011). Picturing Research: Drawing as Visual Methodology, London: Sense Publishers.

***This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.***

### 9. Other indicative sources (e.g. websites)

All research sources indicated in Module 101 DMR.

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. An extensive knowledge of current critical theory including an understanding of the underlying structures (e.g. philosophical, ethical, ontological, epistemological and methodological), with particular reference to their discipline.</p> <p>A2. A comprehensive understanding of the current debates, issues and ideologies of their chosen discipline.</p>	<p>Lectures External visits Group peer critique 1:1 and group tutorials RIPS (Research Into Practice Sessions)</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Analyse, critically evaluate and articulate their work in the wider contexts of historical and contemporary practice and discourse. Using this knowledge in the development of their practice.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Demonstrate an advanced and appropriate technical competence in the choice and use of media, material and processes.</p> <p>C4. Analyse and clearly articulate the links between creative intentions, materials process and forms of presentation.</p> <p>C7. Recognise and respond to the diversity of contemporary Creative and Cultural Industries practice and synthesise this with new skills to work effectively in the sector as an independent practitioner or within a project management capacity.</p> <p>C9. Identify and select appropriate planning and project management tools and theories appropriate to their chosen field.</p> <p><b>C11.</b> Manage their own creative practices and be able to apply appropriate creative research, problem-solving, project management and entrepreneurial skills to set, adapt and achieve ambitious self-defined goals.</p>	<p>Formative assessment of student led negotiated project presentations, documentations of work and reflective academic writing 1:1 and group tutorials RIPS (Research Into Practice Sessions)</p>

D. Key/Transferable Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate highly developed visual and oral presentation and communication skills in the presentation of complex ideas and concepts.</p> <p>D7. Demonstrate professionalism including flexibility and self direction in responding to changing situations and needs.</p> <p>D10. Demonstrate their ability to enable transformative change, in themselves, others and wider societal agendas.</p> <p>D11. Be critically and contextually self-aware, undertaking project needs assessments in relation to the practical, conceptual, theoretical, ethical and project management skills required to achieve their plans and projects.</p>	<p>External project and work-based learning  Professional work practice/experience  Formative assessment on student led seminars  External visits  Lectures, workshops, seminars  Group peer critique  Self-study learning resources (including VLE)  1:1 tutorials  Formative assessment</p>