

Creative Studies: Exploring Creativity

| Section A: Headline Information | | | | | | | |
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| Module title | | Creative Studies: Exploring Creativity | | | | | |
| Module NFQ level (only if an NFQ level can be demonstrated) | | Level 7 | | | | | |
| Module number/reference | | TBC | | | | | |
| Module Co-ordinator | | Gerry Morgan | | | | | |
| Parent programme(s) | | BA Applied Social Studies (Professional Social Care) | | | | | |
| Stage of parent programme | | Stage 1 | | | | | |
| Semester (semester1/semester2 if applicable) | | Semester 1 | | | | | |
| Module credit units (FET/HET/ECTS) | | ECTS | | | | | |
| Module credit number of units | | 5 | | | | | |
| List the teaching and learning modes | | Lectures, and experiential workshops. Reflective Journal facilitated on Moodle. | | | | | |
| Entry requirements (statement of knowledge, skill and competence) | | College Entry Requirements must be satisfied for entry onto Stage 1. | | | | | |
| Pre-requisite module titles | | None | | | | | |
| Co-requisite module titles | | None | | | | | |
| Is this a capstone module? (Yes or No) | | No | | | | | |
| Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements) | | Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in the relevant discipline or a closely cognate area. Staff delivering material on this module should have experience of facilitating collaborative creative work in professional, educational or community/social care settings. The specific requirements of professional bodies (e.g. CORU) must be taken into consideration when meeting the staffing requirements of the programme. | | | | | |
| Maximum number of learners per module | | 120 (split into smaller groups for learning purposes, no more than 20 per group). | | | | | |
| Duration of the module | | 1 semester | | | | | |
| Average (over the duration of the module) of the contact hours per week (see * below) | | 2 hours | | | | | |
| Module-specific physical resources and support required per centre (or instance of the module) | | Creative Room, Access to e-portfolio facilities; library resources. | | | | | |
| Analysis of required learning effort | | | | | | | |
| *Effort while in contact with staff | | | | | | | |
| Classroom and demonstrations | Mentoring and small-group tutoring | Other (specify) | Directed e-learning (hours) | Independent learning (hours) | Rehearsal and Project Planning (specify) | Work-based learning hours of learning effort | Total effort (hours) |

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| Hours | Minimum ratio teacher/learner | Hours | Minimum ratio teacher/learner | Hours | Minimum ratio teacher/learner | | | | | |
| 12 | 1: 40 | 12 | 1: 20 | | | 21 | 40 | 40 | | 125 |
| Allocation of marks (within the module) | | | | | | | | | | |
| | | | | Continuous assessment | Supervised project | Proctored practical examination | Proctored written examination | Total | | |
| Percentage contribution | | | | 40% | | | 60% | 100% | | |

Section B: Module Descriptor

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| Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs | The arts and creative processes have been shown to be effective ways of building capacity and confidence. It is important that a learner has both an personal experience of this efficacy and an understanding of the principles that are at the root of working with the arts and the imagination. This module will utilise lectures and workshops to give the learner the opportunity to have that experiential encounter with the creative process and gain an understanding of the issues involved in such engagement. |
| Module Aims and Objectives | This module aims to give the learner an experiential and theoretical understanding of creative arts interventions (drama, visual art, music and/or movement). Starting with experiential work where the learner engages in, and reflects on creative activities, it will look at the importance of creativity, tackling theories of creativity, the work of the imagination and the challenges of process based art work. |
| Minimum Module Learning Outcomes | On successful completion of this module, learners should be able to: <ol style="list-style-type: none"> 1. Demonstrate an experiential understanding of the benefits and challenges of creative work (MIPLO 3) 2. Demonstrate the reflective skills needed to participate in and facilitate creative process work (MIPLO 2 and 3) 3. Show clear understanding of the thinking behind creative process work (MIPLO 3) |
| Information Provided to Learners about the Module | College Prospectus specifies module name, stage and ECTS. College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms. |

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| | <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p> |
| Module Content, Organisation and Structure | <p>The first two topics address the learner's experience of creative approaches and their capacity to reflect on the challenges and benefits. Delivered through experiential workshops with learners keeping an e-portfolio. Addresses MIPLO's 1 and 2.</p> <ul style="list-style-type: none"> • The Creative Experience – the initial engagement with the work on a personal level. (Working through story, narrative, drama and art) • Reflecting on the Experience – the skills necessary for debriefing, or derolling participant, the purpose of feedback <p>The next four topics introduce the knowledge which can help understand the experience gained during the workshops. Delivered through lectures and presentations by field-based professionals. These topics address MIPLO's 3 and 5.</p> <ul style="list-style-type: none"> • The core elements and principles of the creative experience. • Theories of creativity <p>The last two topics are intended to give the opportunity to develop the practical skills involved in creative group facilitation. These will be delivered through mentored small group work and recorded in learners' e-portfolio's. These topics are directed towards MIPLOs 2 and 4.</p> <ul style="list-style-type: none"> • The role of the creative facilitator – planning and leading a group • Engaging in practice – learners planning and implementing sessions in class |
| Module Teaching and Learning Strategy | <p>The module will be a mixture of lectures, workshop and small group work. The lectures will include time for discussion of themes and clarification of "muddiest points". The workshops are experiential allowing students to gain personal experience of the creative process and reflect on same. The small group work is intended to build towards the group work project at the end of the year and build facilitation skills and confidence with the methods.</p> |
| Work-Based Learning and Practice-Placement | <p>Not applicable.</p> |
| E-Learning | <p>The learners will be required to keep reflective e-portfolios which deal with their learning (both experiential and theoretical)</p> |
| Specifications for Module Staffing Requirements | <p>Staff delivering material on this module should have experience of facilitating collaborative creative work in professional, educational or community/social care settings. The larger group should be sub divided for teaching purposes and these smaller classes should be no larger than 20.</p> <p>This gives a ratio of 1 staff to 20 learners.</p> |
| Module Summative and Formative Assessment Strategy | <p>Learners will maintain a journal reflecting on their experiential process and present an extended 1000-word summary of it. They will be asked to submit journal entries for feedback during the year (MIPLO's 1 and 2) Formative and Summative 40%</p> |

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| | Learners will sit an examination which is intended to show their theoretical knowledge (LO's 3 and 5) 60% Summative. |
| Sample Assessment Materials | <p>Journal Summary (1000 words)</p> <p>Write a summary of your learning experience, using the journal that you kept this semester. In the summary include the following:</p> <p>What were the main discoveries for you regarding creativity/imagination? What type of activities worked best for you? What were the biggest challenges for you in this type of work? What do you consider your strengths in this area?</p> <p>Sample Exam Questions (two questions to complete out of four)</p> <ul style="list-style-type: none"> - Outline Vygotsky's theory of creativity and explain how it might influence a facilitator's approach to creative group work. - Outline the approach of Augusto Boal and, in particular, assess the value of the three forms of theatre he proposes. - Describe how participating in creative exercises may enhance your self-awareness. Support your answer with reference to creative exercises completed in class. |
| Reading Lists and Other Information Resources | <p>Essential Reading:</p> <p>Benson, J. F. (2001). <i>Working More Creatively With Groups</i>. London: Routledge.</p> <p>Boal, A. (2002). <i>Games for Actors and Non-actors</i>, (2nd edition). New York: Routledge.</p> <p>Lyons, D. (Ed.) (2010). <i>Creative Studies for the Caring Professions</i>. Dublin: Gill and MacMillan.</p> <p>Other Reading:</p> <p>Boal, A. (2013). <i>The Rainbow of Desire: The Boal Method of Theatre and Therapy</i>. New York: Routledge.</p> <p>Brooke, S. L. (Ed) (2006). <i>Creative arts therapies manual: A guide to the history, theoretical approaches, assessment, and work with special populations of art, play, dance, music, drama, and poetry therapies</i>. USA: Charles C Thomas Publisher.</p> <p>Cohen-Cruz, J. and Schutzman, M. (Eds) (2002). <i>Playing Boal</i>. New York: Routledge.</p> <p>Gussin Paley, V. (2004), <i>A Child's Work: The Importance of Fantasy Play</i>. Chicago: University of Chicago Press.</p> <p>Oaklander, V. (1988). <i>Windows on Our Children</i>. USA: Gestalt Journal Press.</p> |
| Module Physical Resource Requirements | Lecture hall, Tutorial space, IT |