

PROGRAMME SPECIFICATION

for the award of

MA in Social Sculpture and Connective Practice

Managed by the Faculty of Technology, Design and Environment

delivered by School of Arts

Date approved:	Date approval confirmed, on recommendation of University validation panel or other authorised body.
Applies to students commencing study in:	September 2018

RECORD OF UPDATES

Date amended*	Nature of amendment**	Reason for amendment**
July 2016	Transferred to new template	CMA Compliance
February 2017	Programme name change and small assessment changes to P65912 and P65901	Major and Minor Changes New code

SECTION 1: GENERAL INFORMATION

Awarding body:	Oxford Brookes University
Teaching institution and location:	Oxford Brookes University, Headington Campus
Language of study:	English
Final award:	MA
Programme title:	Social Sculpture and Connective Practice
Interim exit awards and award titles available:	Postgraduate Diploma
Brookes course code:	VA53 - MA-SSV/PGD-SSV
UCAS code:	P034609
JACS code:	W900
HECoS code:	101361
Mode of delivery:	Full-time (face to face/on-campus) Part-time (face to face/on-campus)
Mode/s and duration of study:	Full time, one year; part time, two years. Five years maximum
QAA subject benchmark statement/s which apply to the programme:	NA
Professional accreditation attached to the programme:	NA
University Regulations:	The programme conforms to the University Regulations for the year of entry as published/archived at: http://www.brookes.ac.uk/regulations/

SECTION 2: WHY STUDY THIS PROGRAMME?

The *Masters in Social Sculpture and Connective Practice* is a distinctive trans-disciplinary postgraduate degree programme that enables students to develop new and essential creative capacities and practices for working towards a humane and ecologically viable future. It is designed to inspire and support people of all disciplinary backgrounds that want to explore multidimensional modes of change-making, enlivened thinking and connective practice.

With its roots in many disciplines – including Joseph Beuys' 'social sculpture' understandings and proposals, Paulo Freire's pedagogy, James Hillman's 'imaginal thought', Goethean methodology, contemplative thinking, multiple artistic practices and Joanna Macy's 'great turning' – the contemporary field of social sculpture offers creative strategies that connect inner work and outer action, and enable each student to channel their energies into becoming a creative 'agent of transformation'.

The phenomenological approach at the heart of the programme which develops active listening, close noticing and heightened awareness, makes it possible for students from a wide range of disciplinary backgrounds to flourish and go on to become imaginative and reflective practitioners, thinkers and change makers, both in their own lives and the society. Although the connective practice each student develops is as diverse as the contexts it relates to, all the work students do builds capacities for active citizenship and for transformative eco-social practice.

One of the many unique aspects to this programme is a focus on *creative strategies*. This enables us to explore the way we come to ideas and shape experience for others. Another is the way we do feedback – replacing the old style 'crit' and interrogation of intentions with a participatory *feedback forum* approach. In the Feedback Forum staff and students share their experience of the practice with the maker in order to uncover its value instead of judging it. A third very strong feature of this programme is the integration of innovative reflexive methods. One such method allows one to uncover one's 'research questions' in the process of 'doing'. This in turn provides an excellent basis for on-going practice-based research. The written *Reflective Commentary* at the end of each module encourages phenomenological analysis, ensuring that writing relates to practice.

All these carefully designed methods constitute an innovative approach to 'connectivity' that gives students a set of social sculpture *root methodologies* for the future, as well as introducing a new post-disciplinary mind-set to making and practice that is applicable in many arenas including education, medical humanities, the arts and cultural activism.

Programme aims:

- i. To enable students to become *creative agents of positive personal and social transformation* who can respond to complex eco-social challenges, and contribute, - through connective thinking, practice and research - to shaping a humane and ecologically viable future.
- ii. To inspire and enable students to push the boundaries of their practice and thinking, be ambitious in the creation of new forms of connective practice, and develop a voice as a socially engaged practitioner who understands 'paradigm shift' in practice.
- iii. To enable graduates to develop new trans-disciplinary arenas for public engagement, cultural action and social enterprise through exchanges with specific communities, organisations and other constituencies, and/or to return to existing professions and contexts in new ways: as social sculpture practitioners with knowledge of new forms of reflective and interdisciplinary social-connective practice.
- iv. To equip students with practice-based research methodologies, philosophical frameworks, academic resources and skills for active, ecological citizenship by means of an appropriate curriculum, learning and teaching environment and specialist expertise and supervision.
- v. To facilitate an understanding and use of phenomenological method in the development of their practice, the evaluative feedback process, their reflective writing, and in their everyday lives.

- vi. To provide opportunities for capacity building that strengthens responsiveness and resilience through various means including an expanded view of the senses, active listening and Goethean methodology.
- vii. To facilitate an in-depth engagement with the theories, histories, philosophies and practices of contemporary social sculpture, with special reference to the social sculpture proposals and practices of Joseph Beuys, Goethean methodology and Schiller's notion of 'Aesthetic Education'.
- viii. To explore the relationship of contemporary social sculpture to other forms of reflective eco-social practice, such as permaculture, appreciative enquiry, Bohmian dialogue, and socially engaged arts.
- ix. To provide a supportive, reflective environment for students to work with specific constituencies and publics as part of an interdisciplinary team, or to collaborate with peers in experimental projects.
- x. To facilitate innovative and appropriate strategies for generating social sculpture and connective practice (projects, actions, interventions, social enterprises and other appropriate forms), as well as analytical and critical abilities in the interrogation of their work.
- xi. To enable engagement with issues and debates such as: a. Beuys' idea of 'capital' and notions of 'social capital'; b. the relationship of the self-aware agent to new forms of community; and c. forms of social enterprise consistent with social sculpture and connective practice.
- xii. To prepare students to undertake further research, including practice-based research, at MPhil or PhD level.
- xiii. To enable students to develop practice-based and theoretical work in the field of contemporary social sculpture and connective practice, which explores its relationship to ecological citizenship and to shaping a viable eco-social future.

Please refer to the following link to view the staff profiles within the School of Arts:

<http://arts.brookes.ac.uk/staff/index.html>

SECTION 3: PROGRAMME LEARNING OUTCOMES

On successful completion of the programme, graduates will demonstrate the following Brookes Attributes:

3.1 ACADEMIC LITERACY

1. Apply creative strategies approaches, reflective methodologies and philosophical frameworks to inform and generate innovative, interdisciplinary social sculpture and connective practice that explores and contributes to new forms of ecological citizenship, social enterprise and creative, cultural action
2. Demonstrate an understanding of forms of making and the reception process through practice-based collaborative and/or individual work
3. Conceptualise, structure, realise and manage social sculpture and connective practice that is appropriate to its aims and context, and engenders agency

3.2 RESEARCH LITERACY

4. Demonstrate understanding of how specific practice-based research methodologies are used to interrogate context and agency
5. Conceptualise, articulate and design a programme of study employing social sculpture research strategies leading to a major project/portfolio of practices that contribute to new forms of ecological citizenship, social enterprise and creative, cultural action

6. Articulate understandings in ones evolving practice, and assess using appropriate critical analytical skills for its contextual evaluation

3.3 CRITICAL SELF-AWARENESS AND PERSONAL LITERACY

7. Appraise and assess his/her own work as an independent and self-critical learner and in groups
8. Synthesize knowledge gained from phenomenological methodologies, reflective practices and social sculpture explorations in appropriate contextual responses

3.4 DIGITAL AND INFORMATION LITERACY

9. Select and effectively employ digital and other technical resources to communicate and disseminate ones practice with confidence, clarity and creativity

3.5 ACTIVE CITIZENSHIP

10. Employ critical awareness of local and global concerns that can be engaged with through interdisciplinary social sculpture and connective practice
11. Develop forms of practice and reflection that contribute to an understanding of agency, ecological citizenship, social enterprise and transformative cultural action
12. Situate ones practice in relation to the post-15 UN Sustainable Development Goals

SECTION 4: CURRICULUM CONTENT & STRUCTURE

4.1 PROGRAMME STRUCTURE AND REQUIREMENTS:

Code	Module Title	Credits	Level	Status	Coursework: Exam ratio
P65901/ ARTD7006	Creative Strategies 1	30	7	Compulsory MA and PGDip	100% CW
P65905/ ARTD7008	Creative Strategies 2	30	7	Compulsory MA and PGDip	100% CW
P65912/ ARTD7011	Social Sculpture and Connective Practice 1	30	7	Compulsory MA and PGDip	100% CW
P65913/ ARTD7012	Social Sculpture and Connective Practice 2	30	7	Compulsory MA and PGDip	100% CW
P65908/ ARTD7010	Major project	60	7	Compulsory MA	100% CW

4.2 PROGRESSION AND AWARD REQUIREMENTS

Indicate any specific requirements for progression and awards in respect of the modules that must be passed, including any requirements that must be met to qualify for interim exit awards:

4.3 PROFESSIONAL REQUIREMENTS

None.

SECTION 5: TEACHING AND ASSESSMENT

Information about the learning experience is provided in the course entry. Include information here about:

- typical contact/independent study mix across the programme – how student time is divided between different teaching and learning methods;
- how the assessment strategy is informed by the Brookes Assessment Compact, and how it has been designed to enable students to achieve the programme learning outcomes;
- an indication of the typical mix of coursework/examinations students will experience across the programme.

There are a good variety of teaching, learning and assessment methods used across the programme that enable our students to achieve the aims and outcomes of the programme and utilise the Post-graduate Attributes as follows.

Academic Literacy (AL)

Research Literacy (RL)

Critical Self-awareness and Personal Literacy (CSAPL)

Digital and Information Literacy (IL)

Active Citizenship (AC)

The teaching methods include:

- lectures and seminars held by staff on specialised topics (AL, AC)
- team teaching in group seminars, including work in small groups, involving generic issues in the research methodologies for practice based research (AL, RL, CSAPL)
- feedback to students from staff during group feedback sessions, where staff make comments and provide constructive criticism and analysis of individual students work (CSAPL, AC)
- staff led group discussions arising out of the student's practical work presentations (CSAPL)
- individual tutorials which address students individual research concerns (RL, CSAPL)
- specialised introductions to creative strategies for generating and making practice based work (AL, RL)
- specialised introductions to the School of Art's Art and Music technical facilities (CSAPL, IL)
- specialised induction sessions with subject librarians (IL)

The learning methods include:

- regular forums where staff and students formulate and articulate responses to work (RL, CSAPL)
- creative methodologies and practice presentations (RL, CSAPL)
- presentations of practical research (AL, RL, CSAPL)
- the researching and writing of reports, assignments and evaluations (AL, RL)
- private research and study (RL)
- peer review through the presentation of and giving feedback on each others work (CSAPL)
- vii independent study

From the outset of the programme, independent work is facilitated and supported. Independent study, both individual and collaborative, accounts for by far the most amount of time that students will spend on research, development and production activities within their various modules. A student should expect to commit, in total, 300 hours to the single modules and 600 hours to the 60 Credit 'double' Major Project module.

Expert support and encouragement through regular individual supervision and group exchanges enables students to work in a highly experimental but structured way to develop their own eco-social understandings, practices and 'agendas'. These multidimensional 'agendas' are often new, but can also be innovative developments of previous ways of working.

The assessment methods include:

- practical presentations of carefully considered connective practices and resolved creative work (which may include individual and/or collaborative projects, interventions, actions, proposals, and/or a portfolio of practices) and regular formative work-in-progress feedbacks
- written, self-evaluative 'reflective commentaries' for each module that reflects on all that has been undertaken and achieved in the module, and how these insights will be carried forward. This self-reflective process is integral to the programme and in developing an understanding of practice-based research
- a written reflective commentary at the culmination of the programme that outlines, analyses and reflects on what has been achieved on the programme and how the emergent insights will be carried forward. This summative self-reflective process is integral to the programme and in developing the necessary skills for on going, focused, practice-based research and related reflective research processes
- written case-studies, assignments and reports
- a final presentation (of individual and/or collaborative practice-based projects, interventions, actions, proposals, and/or a portfolio of practices) in social sculpture and connective practices, or equivalent, as part of the MA Festival / Exhibition / Event.

Assessment methodology

All modules are assessed by coursework summatively at their conclusion. However, it is integral to the programme's structure of progression that summative assessment on individual modules provides valuable formative feedback for future modules. For example, part-time students on the 'Creative Strategies 1' module will, in addition to the verbal feedback given at the time of the practice-based research presentations, receive written summative feedback that will be of direct relevance to their work in 'Creative Strategies 2' which follows, and so on.

No modules are assessed by examination.

A range of assessment methods are used, including presentations of practice-based research, written evaluative reflective commentaries that comment on the research practice, written assignments, case studies, presentations of research and written research reports.

All assessed work is double marked and moderated internally according to the School of Arts Moderation Policy. Assessment procedures are moderated by the external examiners subject to the Oxford Brookes University Code of Practice for External Examiners.

Relationship to Oxford Brookes' Assessment compact

The integration of different methods of study and research as well as an integrated approach to assessment and feedback is central to our programme and has a strong relationship to Brookes' Assessment Compact.

There is a good balance of individual and collaborative group work, which is echoed by individual and group reflection:

- A weekly meeting creates a 'forum' for exchange and group teaching; for the introduction and exploration of creative methodologies; for feedback on work-in-progress and for emerging questions and reflections.
- This is complemented by regular (fortnightly) individual tutorials, and by the group 'feedback forum' at the end of every module, which provides each student with detailed individual feedback from both peers and tutors.

- This feedback in turn forms the basis of further written reflections. This written, self-evaluative, reflective commentary is marked in conjunction with the practice previously responded to, enabling the assessment of the overall work of the module to incorporate students' own understandings and reflections on the practice.

SECTION 6: ADMISSION TO THE PROGRAMME

6.1 ENTRY REQUIREMENTS

Prior qualifications necessary for entry to the programme, including English language requirements.

A good honours degree, an upper second or first, in any subject

An internationally recognised qualification equivalent to a British 2:1 or first class honours degree

Applicants without a first degree, but with significant appropriate experience may also be considered.

See the university's general entry requirements: <http://www.brookes.ac.uk/studying-at-brookes/how-to-apply/entry-requirements/postgraduate-courses/>

Standard Oxford Brookes University English requirements

IELTS 6.0-7.0 (normally with 6.0 in reading and writing and a minimum of 5.5 in listening and speaking)

See the university's general English language requirements:

<http://www.brookes.ac.uk/international/applying-to-arriving/how-to-apply/english-language-requirements/>

SECTION 7: PREPARATION FOR EMPLOYMENT

Information about how the programme has been designed to prepare students for employment, for example:

- The involvement of visiting lecturers from relevant industries/professions
- Involvement of relevant professionals/employers in other learning activities
- Mentoring
- Work placements – optional or integral to the programme
- Other opportunities for work-based learning
- Etc.

The MA in Social Sculpture enables graduates to identify and develop new interdisciplinary arenas and contexts for public engagement through building relationships with specific communities, organisations and other constituencies.

A unique characteristic of the programme is that it also enables students to return to existing professions and contexts in new ways: as social sculpture practitioners with knowledge of new forms of reflective and interdisciplinary social-connective practice. These professions include arts organising and curating; cultural, climate and other forms of activism; change management; teaching; arts lecturing; as researchers; educators in arts for health; and even medical professionals.

The MA in Social Sculpture is linked to the *Social Sculpture Research Unit* [SSRU] and a thriving, exploratory research culture at Oxford Brookes. In addition to their work on the Masters programme, students have the opportunity to join the *Social Sculpture Doctoral Forum*. This enables them to gain insight into this level of research and to be part of the contemporary social sculpture research community exploring the role of imagination in transformation, 'the ecological crisis as an opportunity for consciousness' and how the social sculpture root methodologies enable 'paradigm shift' in practice.

The Social Sculpture programme is also nourished by the SSRU's network of internationally active practitioners and visiting fellows. The SSRU organises symposia, events and an 'Initiative Forum' in which past and current Masters and Doctoral students and staff participate. The explorations, debates and culture of the SSRU offers a unique opportunity in which to develop one's own transformative practice that inspires connective forms of perception, thinking and of being in the world. The field of contemporary social sculpture promotes active citizenship because it foregrounds creative agency,

develops social capital and replaces responsibility as duty with an ability-to-respond.

The programmes' many successes include a student doing an interdisciplinary practice-based PhD in Social Sculpture and Medical Humanities. Her innovative work is the focus of an international 'Connective Aesthetics in Medicine' network that she chairs and contributes to. Others are opening up new connective approaches in climate activism, arts curating, change management and in arts and youth work. One recent graduate developed a collaborative platform with the National Trust, received a Welsh Arts Council grant to extend the Creative Strategies dimension of our programme to Welsh artists, and has presented the social sculpture methodologies in different contexts in Mexico and China, via Arts Council and other UK-China residencies. A student on the MA did a performative action around testing cosmetics on animals that went viral, and led to numerous further international engagements. The Arts Council funded a recent graduate on a project on social sculpture and democracy. Another graduate has developed an internationally acclaimed project in Palestine, and was an invited speaker on Creative Time at the 2015 Venice Biennale. A global climate crisis organisation has employed a recent graduate to introduce our creative strategies approach in their facilitator training. A recent graduate has set up a thriving social enterprise that integrates social sculpture and permaculture principles. Two recent MA Social Sculpture graduates did a two-year internship in the Social Sculpture Research Unit, and the OBU Lecturer Training programme. Since then they have contributed to the delivery of the MA Social Sculpture and are currently working on an OBU funded research study exploring 'Impact Criteria' in the arts. Many graduates from the programme also go on to do doctoral research linked to the Social Sculpture Research Unit and in other institutions.

What underpins all these diverse career developments has much to do with the close relationship between the content and the pedagogic approaches offered on the MA Social Sculpture programme with its focus on experiential knowing, active citizenship and connective practices. Such successes and possibilities impact strongly on word-of-mouth recruitment. However, our new discrete identity means that such successes are able to offer a specific picture of future prospects for graduates, as well as continuing to highlight how the generic creative strategies shared with the MA in Sound Arts strengthen diverse forms of arts practice.

The programme has links with social sculpture, eco-arts and socially-engaged practice initiatives in UK and mainland Europe as well as in India, South Africa, USA, Brazil and China. Staff and Research Associates have contacts nationally and internationally through their projects and lecturing. Guest speakers offer links to local and national NGOs, campaigning groups, commissioning bodies, museums, community projects, art and sustainability programmes and publications. Academic staff are actively involved in the *University of the Trees*, a social enterprise that develops creative responses to the ecological crisis, through new ways of perceiving our relationship to the world. The case study in the second Social Sculpture module encourages students to explore potential areas for on-going and future practice. Internships in the Social Sculpture Research Unit and the University of the Trees can also become a basis for developing future projects and social enterprises and increase employability.