**IL005: Applied Imagination: theory and practice**

***Guidelines for Assessment.***

**See IATL Handbook online for details of submission procedures and conventions for assessments:**

<http://www2.warwick.ac.uk/fac/cross_fac/iatl/activities/modules/ugmodules/module_handbook_2016-17.pdf>

**Module Convenor**

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**Introduction**

There are three assessments for Applied Imagination: Theory and Practice. They have been designed to allow you the most possible autonomy in your learning and the opportunity to explore and extend your understanding of the concepts, theories and practices around imagination that we will look at in the course of the module.

While these assessments give you a great deal of autonomy, they should engage with the constraints and expectations laid down in these guidelines. These are the aspects the tutors will be looking for when they mark your work. If you are feeling overwhelmed by the freedom allowed by these assessments it is recommended that you set yourself some constraints to channel your work. These could be constraints of form, content or both. For example, you might give yourself a question to investigate could facilitate this.

If you are unsure of how to incorporate the below advice and requirements into your assessment, consider the following question: *if I were the tutor marking this assessment would I be able to see how the student had engaged with all of the required points*? If you are in any doubt, develop a way to ensure the tutor can see the relationship between your work and the requirements of the assessment laid out here.

**Overarching principles for the assessments**

* All assessments should include both a critical and an imaginative element. These are of equal importance. We will discuss this on an on-going basis throughout the module.
* Throughout the assessments, but particularly for the Imaginative Stimulus (IS) and the Student Devised Assessment (SDA), the relationship between form and content must be explored. We will be covering this during the module but in short the form is the medium you choose for your assessment (a short film or painting, for example) and the content is the ideas and concepts you explore (for example, the representation of music as colour drawing on theory relating to synaesthesia and the imagination). As you can see from this definition, there is much to discuss as to the relationship between these two intersecting concepts.
* It is possible for the work you have done for your assessment to be considered a ‘failure’ and for you to still get a good mark. For this to be the case, you will need to critically analyse the reasons for the ‘failure’. As part of the module we will be discussing the concept of ‘legitimate failure’ and we will consider this in relation to your assessments. It is hoped you will take considered risks with your assessments and make the most of the opportunity to try new and experimental ways of engaging with the ideas and assessments.

You are **strongly** encouraged to meet with the module tutor to discuss your assessments; once for the imaginative stimulus and once for the SDA and Learning Journal. Dates will be released later in the term. You can **additionally** arrange to see your tutor during her office hours, either in person or virtually.

**LEARNING JOURNALS**

**NB: While this assessment is due at the beginning of term three, it should be kept contemporaneously with the module and therefore this is the assessment you will start first.**

**Due at noon, Monday, week 1, term 3.**

*Please see the IATL handbook for details of how to submit.*

**For 15 CATS:**

45% (due term 2) - reflective and critical/analytical journal (2500 words)

**For 12 CATS:**

45% (due term 2) - reflective and critical/analytical journal (2500 words)

*N.B. For this assessment a +/- 20% leeway will be applied to the word count.*

**What is a Learning journal?**

A learning journal is an account of your work in progress, but more essentially it is an opportunity for reflection on the learning experience. It should provide you with a means of engaging critically and analytically with the journey made in planning and the delivery of the final assessed workshop. For example, did you experience something in one of the seminars and then try it out?

**What does a learning journal look like?**

There is no right or wrong way of presenting your journal, as this should take account of personal experience, preferred learning style and your independent research focus. Some journals are electronic (more like video or written blogs), and some take a diary form with visual and written material cut and pasted (literally) into 'scrapbooks'.

You should however:

* Write in the first person.
* Be mindful that this journal is a public document and therefore it is important to consider the reader as you write. They were not with you on this learning journey so some context is important.
* Content is more important than presentation.
* Process and immediacy are the key words.

**Your journal will be enhanced by evidence of:**

* Progression through a learning journey.
* Evaluation of new approaches experienced in the period of independent study.
* Teasing out assumptions underpinning practice
* Critical evaluation of your own practice.
* Critical analysis of relevant theory and debates in the
* Analysis of key or 'critical' moments from independent study, whether positive or negative, and what was learnt from them.
* Sensitivity to relationships with other members of the group.
* Taking a position and making an argument from your learning experience.
* Relevant reading.
* New understandings made from: reading, planning and or delivery, collaborative activities, the exam, the viva, and the questioning of previous assumptions.

**How will your learning journal be assessed?**

Ask yourself is there evidence of:

* Effective organisation and presentation of material and or evidence.
* Academic reading used in a relevant way to inform, support and or shape your reflections.
* Critical engagement with, rather than description of, the creation of your piece, or of the term's work; your own process; and the process of others.
* Evaluation of the limitations/potential of the work undertaken.
* Immediacy – did you reflect every time you met for discussions/rehearsals; or after each seminar?

The 17-point scale criteria will broadly apply. Please see the IATL Handbook online.

**A very good learning journal will be reflective and analytical rather than descriptive or didactic; imaginative and explorative; selective rather than comprehensive; based in evidence with reference made to wider readings, stimuli and practitioners; critical and cautious in the claims made.**

**IMAGINATIVE STIMULUS**

**Due at noon, Monday, week 6, term 2. 13th February 2017.**

**For 15 CATS:**

10% - imaginative stimulus with annotation (1000 words) OR equivalent

**For 12 CATS:**

10% - imaginative stimulus with annotation (750 words) OR equivalent

*N.B. For this assessment a +/- 20% leeway will apply to the word count or equivalent.*

Please see the tutor to discuss what constitutes ‘equivalent’ if you are not doing a text-based stimulus.

**What is it?**

Your imaginative stimulus is a piece of work that arises from the first five weeks of the module. Using a medium of your own choosing, the piece will allow you to display your critical engagement thus far with what imagination is and take a considered approach as to how you might stimulate this in a particular audience.

**What does an imaginative stimulus look like?**

The imaginative stimulus can take any form you like and should be something that you feel displays your personal experiences and thoughts in the best way possible. This might be through poetry, film, dance, drawing, story, essay, collage, diary, or almost anything else in any combination.

The imaginative stimulus will be enhanced by evidence of:

* A critical engagement with different theories of what imagination is;
* An awareness of how your theory/theories of imagination are signalled and put into practice by your piece;
* Careful consideration concerning the intended audience and their potential interaction with the piece;
* An attempt to make your audience become *actively* imaginative and assume some autonomy of thought. In other words, your piece does not simply dictate to the audience that something be imagined, they should be prompted to go beyond what they are being immediately presented with;
* Ultimately, your engagement with theory and ideas is more important than presentation so if you find yourself running out of time then do not get caught up in polishing fine details if they do not add to displaying evidence of the above.

**How will your imaginative stimulus be assessed?**

A high mark will be awarded to a piece that has the potential to/does surprise and provoke the target audience into feeling differently or interpreting their experiences in a new way. The piece (and the short annotation, if necessary) would demonstrate an informed awareness as to how and why this reaction could be brought about. It would also display a critical, as opposed to descriptive, engagement with a variety of theoretical positions on what imagination is and show evidence of engaging with the relationship between form and content in a stimulus of this kind.

A low mark would be given to a piece that places the audience in an unquestionably passive position. It would also show little or no attempt to consider or engage with a specific audience or the question of what imagination is.

The 17-point mark scale criteria will broadly apply.

**STUDENT DEVISED ASSESSMENT**

**Due at noon, Monday, week 1, term 3**

**For 15 CATS:**

45% (due term 2) - student-devised assessment (2500-word piece, 15-minute presentation, or equivalent)

**For 12 CATS:**

45% (due term 2) - student-devised assessment (2000-word piece, 12-minute presentation, or equivalent)

**What is it?**

Your student devised assessment (SDA) will again be in a medium of your choice. It is your chance to practically express the theories and thoughts you have developed on imagination over the course of the module. It will likely grapple with a particular brief, question, or problem and approach it in an imaginative way.

**What does an SDA look like?**

The SDA’s form is, once again, down to you. You should consider what issues and theories you want to address and then pick whatever form you feel best expresses them.

We recommend setting yourself some constraints early on in the process. It is advisable to start by thinking of the key question you would like to investigate or explore in your SDA. Discuss the question and the approach you intend to take with one of your tutors in their office hours to ensure your approach will meet the requirements of this assessment.

The SDA can be supplemented to some extent by your learning journal and can contain a blurb to help explain some things. However, the blurb must be less than ¼ of the total piece (750 words or equivalent for 15 CATS; 600 words for 12 CATS) and we would encourage you to be creative with this as well.

Your SDA will be enhanced by evidence of:

* A critical engagement with theories concerning the nature of imagination;
* An awareness of how these theories are embodied in your piece, i.e. the form of your piece needs to have a demonstrable relationship to the ideas behind it;
* A relationship between the ideas being explored in the SDA and the form it takes.
* As with the imaginative stimulus, theoretical engagement is more important than presentation. However, this piece comes with a longer time scale for creation so its finish will be expected to be of a high standard.

**How will your SDA be assessed?**

A high mark would be gained by a piece that displays a critical reflection on theories of or issues surrounding imagination in a unique and original manner. The piece and any necessary supplementation would show an informed understanding and awareness of these theories and how they are embodied in the piece and would take a considered approach to the relationship between content and form within the assessment.

A low mark would be given to a piece that shows little or no engagement with theories concerning imagination or was purely descriptive in its approach to them. A low mark could also be awarded where the form of the piece bears no obvious or explainable relationship to the theories supposedly underlying it.

The 17 point marking scale criteria will broadly apply.

| **Learning Outcomes**  **By the end of the module Applied Imagination students should be able to....** |
| --- |
| **Subject Knowledge and Understanding**   1. Understand and use elements of different disciplinary languages 2. Critically evaluate texts and other material with a comparative understanding of different disciplinary processes 3. Recognise the different disciplinary applications of ideas 4. Express complex and transdisciplinary ideas of ‘imagination’ 5. Recognise the complexity of different disciplinary notions of ‘imagination’ 6. Understand the various manifestations of ‘imagination’ in texts and other materials |
| **Key Skills**   1. Reflect on their own and others’ imaginative processes 2. Communicate and collaborate with their peers and with academics. 3. Use research tools and resources, including specialist archives, and reference material correctly 4. Articulate arguments orally and through well-argued assignments, supported by wide reading and research 5. Manage time to meet a series of deadlines as an individual and team member 6. Develop collaborative skills (across disciplines) of listening, giving and receiving feedback, and achieving resolution 7. Make productive links between theoretical ideas and practical applications, and appreciate the practical value of learning through workshop performance 8. Solve problems creatively and imaginatively |
| **Cognitive Skills**   1. Reflect on their own and others’ experiences as participants in an imaginative and interdisciplinary learning process 2. Weigh and compare evidence from historical and contemporary sources in order to make informed but independent judgements 3. Reflect on and contrast different disciplinary models of pedagogy and learning 4. Identify trans- and interdisciplinary issues, formulate questions and engage in problem-solving, including own independent research 5. Synthesise ideas from a range of different disciplinary perspectives 6. Imaginatively respond to dramatic stimuli (texts, films, ideas) to aid individual and group learning and performance |
| **Subject-Specific/Professional Skills**   1. Decide where and how they might publish their work in academic and non-academic contexts, and present it to a wider audience 2. Appreciate the value of understanding different disciplinary approaches and perspectives, especially in relation to their subject specialism 3. Leverage a confidence and competence in interdisciplinarity for further study, work and citizenship 4. Understand how to apply the theories of imagination to their own work and practices. |