

### 3. PROGRAMME SPECIFICATION DOCUMENT

1. Award MA
2. Route Transpersonal Arts and Practice
3. Awarding Institution/Body University of Chichester
4. Teaching Institutions N/A
5. Programme Accredited by N/A
6. UCAS code N/A
7. QAA benchmarking group N/A
8. Validation History – First validated in 2001, for first intake September 2001. Minor validation 2002, 2006. Programme review 2006. Programme re-approval 2007. Minor validation 2008, 2009.

#### 9 Programme Rationale

This is an innovative programme of practice based research offering students opportunities for Continuing Professional Development (CPD) through imaginative transpersonal approaches to reflective practice. It is based in the subject area of Psychology and Counselling, building on and extending undergraduate provision, whilst developing new and imaginative methods of practice based research that support the wider vision of transformative education. It contributes to the increasing rigour of standards and professional requirements in developing professional areas, providing an interdisciplinary link between fields such as the Liberal Arts and Humanities, Expressive and Fine Arts, Religious Studies, Education and Health. Running over two years and one semester (part-time), or one year and one semester (full-time), the programme offers students an optimum opportunity for personal and professional development, deepening and extending previous professional training in accordance with both academic and professional disciplines.

#### Distinctive features

- \* Transpersonal study places personal and professional development in a broad and generous context which respects historical/traditional, cultural and multi-cultural perspectives on 'body, soul and spirit.'
- \* Unlike conventional Transpersonal Psychology, the programme at the University of Chichester uniquely builds on a post-Jungian archetypal arts basis. Hence we study 'transpersonal arts & practice' not 'transpersonal science & theory,' and our epistemological base is in image and metaphor, informed by an archetypal aesthetics with classical roots, e.g. in Neo-Platonic thought.
- \* Enquiry is through the disciplined practice of methods of Active Imagination in various forms, including hands-on image-making activities, Authentic Movement, music and sound, and the inward arts of visionary imagination and contemplations. The philosophical basis for the practices lies in phenomenological, hermeneutical and poetical thinking concerning the value of participative engagement and understanding.
- \* These qualitative methods of enquiry operate within the model of the 'practitioner-scholar' for whom 'practice is research and research is practice.' The model is expressed as a cycle of reflective practice activities through which a wide range of skills is cultivated and related to universal, archetypal themes and myths. These can be elaborated by students in individual ways, offering the potential for life-enhancing change and transformation.
- \* The art of making an imaginative journal of reflective practice is taught and maintained throughout, creating an anchor and source book for insights. These journals and associated critical commentaries are not peripherals or extras, but form the basis of all assignment work.
- \* Pathways share the core methods and activities, whilst offering opportunities to focus on different applications and outcomes according to personal/professional interests in Transformative Studies ('imagination as a path of knowledge') or Professional Development - which includes an MA training in Creative Arts Therapies and a PG Cert option in Creative Supervision. In this way the programme facilitates the integration of students' skills for personal, academic and professional development, both as individuals and group members.
- \* Innovative and advanced methods of delivery are cultivated, including distance learning and blended learning, in which weekend study days of presentations, discussions and experiential sessions are combined with podcasts, email groups and an on-line forum to discuss detailed course materials. This facilitates periods of self-study, supported by individual learning contracts and tutorial contact.

## 10. Aims of Field/Programme.

The Programme aims to:

1. Develop a philosophy of inquiry through imaginative reflective practice based research, resulting in research skills appropriate to a range of interdisciplinary and individual practices of transpersonal arts and practice.
2. Promote inquiry, reflection, and critical evaluation of current research in transpersonal arts and practice
3. Encourage and support explorations of the subject which will foster the knowledge and skills necessary to challenge boundaries at the forefront of ideas in transpersonal arts and practice.
4. Explore the current complexities of theory/practice interface in transpersonal arts and practice.
5. Facilitate expressive collaboration with fellow students and with external agencies through extending individual competencies, in a critical context of in-depth practice-based knowledge and understanding of relationships between transpersonal arts and practices.
6. Enable and monitor the development of students' skills of personal and professional self-management and expressions of integration.

11. Intended learning outcomes: The programme provides opportunities for students to develop and demonstrate the achievement of the following:

### Subject Knowledge

#### Arts-based Transpersonal Research methods

- \* Ability to describe and detail a range of transpersonal methods of research relevant to personal/professional development.
- \* Ability to locate such methods of transpersonal research in the language & context of archetypal psychology, arts and humanities – e.g. history, culture, philosophy.
- \* Ability to demonstrate how such methods can be applied in reflective, practical ways throughout a cycle of research activities.
- \* Ability to demonstrate how this research information may advance, challenge and deepen knowledge in specialist therapeutic or educational applications of personal /professional practice.

#### Arts in Practice:

- \* Ability to apply appropriate transpersonal research methods to explore and research the metaphors, images and myths of a transformative journey – choosing one or more from; visionary ascent and related patterns, creative descent and related patterns, mythic embodiment and related patterns.
- \* Ability to demonstrate familiarity with relevant historical, cultural and social influences informing the specific journey and related imagery – variously of Traditional alchemical arts, of Traditional liberal arts, or of myth and great story.
- \* Ability to identify outcomes from such research in terms of contributions and critique to a range of debates concerning the varieties of inner experience, relations between 'body, soul and spirit,' and reflections on language, perception and expression.
- \* Ability to create expressions of such research that demonstrate advances, challenges and deepened knowledge of specialist therapeutic or educational applications of personal

### Teaching and learning strategies and methods

The overall strategy is to serve the needs of mature, independent learners with professional practices, who wish to use a university setting to imaginatively reflect upon practice, extend their knowledge and apply transpersonal research methods to deepen their understanding. To enhance student subject learning, and reflection on that learning, a variety of formal and informal teaching methods are used.

Faculty prepare reading guides and notes to orientate students in advance to selected topics, also as an introduction when working with visiting lecturers/practitioners. Presentations and illustrated lectures are given to the class, reviewing the preparatory work before extending it. Provision is made to develop the lectures through focussed small and large group discussions, and experiential group-work. Faculty then prepare follow-up notes and guidelines to consolidate study. This becomes a starting point for independent work, such as research into a particular theory, model, issue or topic. In blended learning, students are supported in the development of peer-group contact between sessions, with special emphasis on email groups, a tutor-led on-line forum for critical discussion, and a student website. In distance learning students join the on-line blended learning activities with the addition of study day recordings/podcasts, and the option for additional workshop experience at Summer School days.

### Assessment

Assessment methods place special emphasis on diversity and appropriateness to the transpersonal practice base of the programme. They are designed to facilitate the progressive development throughout the programme of sophisticated and integrated practical research

/professional practice.

**Professional Portfolios & Project Development:**

\* **Portfolios:** Ability to apply appropriate transpersonal research methods responsibly and ethically in work-based, placement-based or studio-based practice situations.

\* Ability to appreciate the value of knowledge gained in practice situations through creating and demonstrating links to a wider context relevant to personal/professional development requirements.

\* **Projects:** Ability to integrate practice and research through a process of review, preparation and development of a self-chosen small-scale research project relevant to personal/professional interests, including Diploma projects such as case studies and/or Dissertation preparation.

\* Ability to set research in the wider context of debates about the nature and creation of practice based knowledge, including the ability to articulate and defend key principles of an arts-based epistemology.

and presentational skills – as follows:

An imaginative journal of reflective practice activities is taught throughout the programme and functions as a highly crafted research diary of work-in-progress containing material in a range of media. This is submitted as part of each assignment, either directly or re-worked in various ways according to different module requirements. The journal is always accompanied by a critical commentary of scholarly 'reflections on the reflections,' which forms an overview and guide for the reader.

The Professional Portfolio and Project Development modules add a third element to the journal and commentary in the form of practical outcomes. These will vary between products from a small-scale research project, such as art objects, performances, case studies, and/or portfolio development of therapy applications. The three elements are expected to show a close relationship.

In MA Projects (Dissertations) all three elements are integrated into one presentation – research products (in suitable format, such as photographs, videos etc), re-worked research journal material, and critical commentary.

Students develop assignments throughout the semester and with individual tutorial support, each assignment having a student selected focus reflecting how subject knowledge has developed during the module and is being integrated.

**Intellectual/practical skills**

A series of integrated skills informs the degree. Seven research skills outline a method of imaginative transpersonal enquiry developed for this programme and taught throughout the modules. This innovative research method has its roots in qualitative, phenomenological and hermeneutic methods, re-imagined for a practical arts-based approach through active imagination. Each research skill is underpinned by a related practical study skill (listed second). Each of these in turn is underpinned by a related psychological skill (listed third.) When the list is perceived and acted upon as a cycle/spiral, it becomes both method and guide for a metaphorical 'journey' progressively developing the skills necessary for imaginative transpersonal enquiry through reflective practice.

1. **Involvement** sufficient awareness of the

**Teaching and Learning strategies and methods**

The reflective practice research cycle is a set of integrated core skills defining a method of enquiry that can be set out quite simply as well as being elaborated individually by students to inform their development through the course module by module. Students are introduced to the cycle from the beginning of the first module, as a way of approaching their studies, and it is brought to life through examples and applications at all levels.

Each module requires that students make an imaginative journal of reflective practice in which they record their experiences on the course in a variety of ways (readings, quotes, discussions, poems, drawings etc) and anchor their insights. They are taught to use, reflect on and cultivate their practical skills, e.g. by making and annotating diagrams of the cycle and practising applying it to their own problems in studying or researching. Discussion of the journals forms a regular part of sessions, and

subject to find/‘be invited by’ a relevant, ethically sound topic of interest; supported by Awareness of Resources, ‘finding out what there is to find out’ with particular reference to IT; supported by Individual responsibility ethical awareness, active engagement and questioning.

2. Focus framing questions in the appropriate research language, locating the researcher sufficiently in the research process to ‘arrive at the meeting place’; supported by Use of Resources quality, relevance and depth of information gathered; supported by Orientation a sense of direction through sensitivity and initiative.

3. Imagination sufficiently ‘introduced to the subject’ to make and defend an original choice amongst appropriate research strategies and materials; supported by Connections interplay of ideas, open-ended exploration of links and themes in the material; supported by Creativity flow and fluency, creative thinking, educated intuition, willingness to dream and to enter new and untried territory.

4. Participation undertaking the practicalities of the chosen discipline, ‘entering the particular frame’; supported by Discrimination informed selection amongst possibilities for thought and action, appreciating debates, prioritising; supported by Practicality working at depth of detail with discipline and persistence.

5. Reflexivity reflection and re-reflection, ‘finding a place to stand’ by adjusting work in the light of events and new insights; supported by Crafting progressive development of projects through reworking, editing, use of feedback; supported by Collaboration relational awareness with self and others, contributing to the group, appreciation of feedback.

6. Sophistication generating alternative understandings, using theory to inform, situate and ‘re-charge’ findings; supported by Challenging trying out alternative points of view, taking risks, creating critique; supported by Management of complexity tolerance of ambiguity, plurality, ‘both/and’ positions.

7. Presentation outcomes which tell the research story, ‘re-joining’ the findings to their larger context, defence of project to critical friends; supported by Debating engaging in effective academic discourse following the courtesies and conventions required; supported by Communication a willingness to share at different levels, to different audiences, as appropriate.

they form the basis for the assessment.

### Assessment

The assessment strategies for the practical skills element of the programme are again reflective of the integrated transpersonal base. Each of the assessments noted above under ‘subject knowledge’ requires evidence of the use of the skills cycle. This is reflected in the assessment criteria for each module, which explicitly relate to and require use of the seven skills.

1. Relevant Knowledge - Extent to which the project is informed by knowledge of the major ideas and practices within the area of study that is relevant and avoids significant gaps and errors.

2. Focussed Application - Extent of links made between theory and focussed application into ethical personal/professional practice.

3. Imaginative Scope - Extent of creative interplay, imaginative choices, and movement into originality.

4. Appropriate Depth - Extent of practical participation, with the discrimination of when and how to enter more detailed and deeper levels of working.

5. Reflexive Crafting - Extent to which processes of working and re-working material have been entered into throughout.

6. Sophistication - Extent to which there is command of complex metaphor, challenging pre-conceptions and analysing critical debates at the forefront of the discipline

7. Presentational Quality - Extent to which the research project tells a coherent and effective story, including balance of elements, style and appropriate communication with the audience.

### **Transferable Skills**

As a direct expression of the integrated values and concerns of transpersonal study, the cycle of reflective practice research is taught as an integrated model in which each skill is simultaneously of specific value to the programme, and has transferable value for the student's wider life.

Hence, research skills apply not only to the eventual development of an MA Project (Dissertation) but foster the cultivation of an enquiring, creative and systematic set of attitudes to personal and professional life.

The intellectual/practical study skills apply to all forms of continuing professional development and lifelong learning, whilst the practical self-management skills have psychological value as desirable self-development in all life situations.

Hence, the twenty-one skills listed above well cover such standard transferable skills as: Initiative, efficiency, and related skills of personal responsibility and mature learning; Information and communication technology skills, with gathering of research material in a rigorous and ethically sound manner; Problem-solving skills, including reading and discussing material in a critical manner, and applying a range of perspectives in an illuminative manner; Interaction skills, including working co-operatively in groups; Communication skills, including communicating ideas professionally; Intrapersonal skills, including synthesis of personal values from a range of sometimes conflicting theoretical bases, and application of and reflection on theory in the light of personal experience. The core transferable skill overall therefore, is that of integration.

### **Teaching and learning strategies and methods**

In transpersonal practice the individual is trained in reflexive and relational skills which privilege considered ethical enquiry and response. These transferable skills identify what has come to be called the reflective practitioner, and, increasingly, the scholar-practitioner, able to 'learn by enquiry' (Clarkson, 1995) and to perceive practice as research, research as practice.

Please see knowledge and practical areas above for details of the teaching of the cycle of reflective practice research through an imaginative reflective journal (research diary of work-in-progress) with accompanying critical commentary.

#### Assessment

Please see knowledge and practical areas above for details of the integration of skills into assessments.

### **Professional/attributes (Only where professional awards are being made i.e. not employment skills).**

Many students on the programme are already professionally qualified, others are studying to fulfil requirements for Continuing Professional Development (CPD) for which a post-graduate Certificate, Diploma or MA stands in its own right as a career enhancement.

Where therapeutic applications are being studied for CPD, all students concerned are by definition qualified and experienced therapists.

Final awards of PG Certificate, Diploma or MA are particular to the University of Chichester and have no formal ties with any accrediting organisation.

However, where CPD is organised as a

### **Teaching and learning strategies and methods**

Study for Professional Portfolios is work-place based or studio-based. Where therapeutic applications are being developed through placements, students are supported in finding and negotiating relevant placements so they may begin to accumulate and log the required hours of supervised practice.

Other elements in the process of professional training are covered in experiential/tutorial/supervision groups and individual sessions in which student trainees examine preparedness to practice, ethics of practice, case material, case management and practice development.

All therapeutic trainees, e.g. Creative Arts

dedicated further training, in, for example, Creative Arts Therapies, or for a PG Certificate in Creative Supervision, the course runs in line with requirements for individual accreditation by portfolio by, for example, the BACP (British Association of Counselling and Psychotherapy) and UKCP (United Kingdom Council for Psychotherapy.)

Through this alignment, students have the opportunity to gain an award which is both academically sound and professionally valuable, tailoring the portfolio to fulfil steps in an individual accreditation process that is followed-through with the relevant accrediting body.

Therapies trainees also undertake therapeutic experience of the nature and extent that they will themselves practice.

#### **Assessment**

Any personal therapy requirement is not assessed except in terms of the number of hours. All students are supported in the preparation of a Portfolio of logs, supervisor reports, case studies and ethical practice statements, which substantially fulfils the requirements of specialist accrediting bodies. Hence, Students leaving the programme with the relevant post-graduate Certificate or Diploma are quipped to continue developing their practice and to make an individual application to the accrediting body at such time as they have completed the remaining requirements.

Students continuing on to Dissertation studies can use the opportunity to continue developing their Portfolio and may well have completed this by the end of the MA.

## **12. Quality indicators**

### **The quality of this programme is monitored by the following methods:**

- \* Student feedback, both formal and informal: Tutors develop close liaison and contact with students, e.g. asking for a feedback letter after the first meeting, invitation for student feedback through the learning and teaching process, which encourages reflection and feedback, completion of a final feedback form at the end of the module, which is sent directly to the Pathway Co-ordinator and Deputy.
- \* Subject Board; a meeting each semester between teaching staff, plus student representatives. The Subject Board reports to the Subject leader for Psychology and Counselling.
- \* Prior to the Subject Board, there are Pathway Team meetings and a Management Team Meeting in which tutors, Co-ordinators and Deputies liaise to discuss ideas, issues, concerns and plans.
- \* Module co-ordinator reports, based on staff and student evaluations, are presented to the Management Team meeting and Subject Board with action plans to change/enhance the module.
- \* Student progression and achievement statistics
- \* Student feedback during tutorials
- \* Annual monitoring process
- \* Program review process
- \* Peer evaluation of teaching
- \* Internal moderation of student work
- \* Reports from two external examiners; one who specialises in Therapeutic Applications and one who specialises in Transformative Studies.
- \* Informal meeting with the external examiners prior to the examination board.

## **13. Admission Requirements**

Prospective students wishing to follow the full MA programme are normally required to have an undergraduate degree and a further professional qualification. The subject area and field are less relevant than interests in and ability to explore and apply the course material to personal/professional practice. Hence, arts, humanities or sciences degrees may be relevant, and are expected to be at first or upper second level. The degree should be accompanied by qualified status in a recognised practice, as follows;

Applicants for the MA pathway of Transformative Studies ('Imagination as a path of knowledge')

normally have a relevant personal/professional practice they wish to explore in terms of archetypal themes; e.g. arts projects, ecology projects, healing arts, music, education, contemplation, cosmological arts. A feel for metaphor and the poetic are essential. Applicants are expected to use their personal statement to demonstrate relevant background reading and interests. Since there are many resources on-line which are important for blended learning and essential for distance learning, all applicants must be familiar with email and internet use, or willing to learn more in our helpful introductory module.

Applicants for modules of Professional Development normally have a relevant professional practice on which to focus. Those wishing to study the option for a PG Certificate in Creative Supervision must be qualified and experienced practitioners. Counsellors or psychotherapists must be accredited, or eligible to be accredited, with BACP, UKCP or BPS.

Applicants for a professional development training in Creative Arts Therapies (year 1) will normally have a Certificate in Counselling. Those wishing to transfer to year 2 will normally have a Diploma in Professional Counselling or Psychotherapy. In exceptional cases other related professional development will be carefully considered.

Although all Pathways draw upon both expressive and fine arts, no assessments are made via performance criteria, so no special arts training is required.

All Pathways share with other MA Routes the general principle of admission that 'The University of Chichester has a reasonable expectation that the candidate will be able to fulfil the objectives of the programmes of study and achieve the standard required for the award.'

Non-standard entry to programmes:

1. Applicants without a degree but with a professional qualification, extensive and/or senior administrative experience may be considered for entry under APEL (Accreditation of Prior Experiential Learning) as per university regulations.
2. Entry with advanced standing may be considered in individual cases by applying directly to the program co-ordinator.

All suitable applicants are invited to visit the campus or to liaise electronically, and applicants without an undergraduate qualification or equivalent are required to submit a portfolio of evidence of prior formal and/or experiential learning. Active steps are taken to ensure equality of opportunity for all applicants

#### 14. Award requirements (includes interim awards)

All awards are made in line with the University of Chichester regulations. Each successful module is graded as Pass, Merit or Distinction, and is worth 30 M level points. Each module can stand alone, with credit being accumulated and transferred.

The Post-Graduate Certificate in Transpersonal Arts & Practice is an interim award possible, following successful completion of the first year/two modules of the programme. The Certificate is awarded with an additional statement of pathway identification if relevant and agreed with the Pathway Co-ordinator and Deputy.

The Post-Graduate Diploma in Transpersonal Arts & Practice is an interim award possible, following successful completion of the second year/four modules of the programme. The Diploma is awarded with an additional statement of pathway identification if relevant and agreed with the Pathway Co-ordinator and Deputy.

The MA Transpersonal Arts & Practice is awarded following successful completion of the MA Project (Dissertation Module) which is a module of independent study under tutorial supervision and worth 60 M points. The MA is awarded with an additional statement of pathway identification if relevant and agreed with the Pathway Co-ordinator and Deputy.

All final awards of Certificate, Diploma or MA are made at Pass, Merit or Distinction level. All grades are decided on an individual basis so that a rising profile of attainment can be taken into account.

## Master of Arts diagram:

### MA Level Module – MA Projects (Dissertation)

#### Dissertation

##### Requirements

The MA project (Dissertation) is developed over a further semester of study. Study is independent, supported by tutorial supervisions of up to 6 hrs contact. Individual supervisors are chosen on the basis of discussions. All students give a seminar presentation of their work-in-progress to fellow students at some point during the project development process, by arrangement with tutors.

The MA Project must be not more than 18,000 words with word equivalents for materials in other media. The format requires the crafting of an integrated expression of three elements:

\* Re-worked material from the imaginative journal forms 50%, telling the developmental narrative of the project in imaginative ways through all the stages of it as a 'work-in-progress.'

\* Practical research outcomes – i.e. 'finished products,' in the form of artefacts, performances, case studies, reports etc of various kinds, form 25% of the project,

\* An integrated critical commentary giving an overview and scholarly perspective is also 25% of the final project.

The criteria are those of the research cycle of imaginative reflective practice with which the students have become familiar over their modular study. The criteria are integrated with the series of research skills, study skills and psychological skills. The cycle informs and supports the development of the MA project, with the further requirement that more integration must be demonstrated of all the elements of the skills cycle.

1. Relevant Knowledge - Extent to which the project is informed by knowledge of the major ideas and practices within the area of study that is relevant and avoids significant gaps and errors. Supported by the three skills of:

Involvement – sufficient awareness of the subject to find/'be invited by' a relevant, ethically sound topic of interest; supported by -

Awareness of Resources, 'finding out what there is to find out' with particular reference to IT; supported by -

Individual responsibility - ethical awareness, active engagement and questioning.

2. Focussed Application - Extent of links made between theory and focussed application into ethical personal/professional practice. Supported by the three skills of:

Focus - framing questions in the appropriate research language, locating the researcher sufficiently in the research process to 'arrive at the meeting place'; supported by -

Use of Resources - quality, relevance and depth of information; supported by -

Orientation - a sense of direction through sensitivity and initiative.

3. Imaginative Scope - Extent of creative interplay, imaginative choices, and movement into originality. Supported by the three skills of:

Imagination – sufficiently 'introduced to the subject' to make and defend an original choice amongst appropriate research strategies and materials; supported by Connections – interplay of ideas, open-ended exploration of links and themes in the material; supported by –

Creativity – flow and fluency, creative thinking, educated intuition, willingness to dream and to enter new and untried territory.

4. Appropriate Depth – Extent of practical participation, with the discrimination of when and how to enter more detailed and deeper levels of working. Supported by the three skills of:

Participation- undertaking the practicalities of the chosen discipline, 'entering the particular frame'; supported by –

#### Award

##### Requirements

Dissertations are graded Pass, Merit or Distinction, as described above.

The following list details the further integrative skill that is expected to be present at this stage of arts-based transpersonal research.

1. Made thoughtful use of all previous assignments and tutor feedback as part of the process of identifying a self-chosen topic

2. Drawing effectively on different domains of knowledge and experience, selecting and translating between them to name and define own direction.

3. Explored a range of story and metaphor as guides to the work and able to develop possibilities of extended, sustained application.

4. Designed and entered a disciplined practice to go deeper into the work, with the willingness to



Discrimination – informed selection amongst possibilities for thought and action, appreciating debates, prioritising: supported by-  
Practicality – working at depth of detail with discipline and persistence.

5. Reflexive Crafting – Extent to which processes of working and re-working material have been entered into throughout. Supported by the three skills of:  
Reflexivity – reflection and re-reflection, ‘finding a place to stand’ by adjusting work in the light of events and new insights; supported by –  
Crafting - progressive development of projects through reworking, editing, use of feedback; supported by –  
Collaboration – relational awareness with self and others, contributing to the group, appreciation of feedback.

6. Sophistication – Extent to which there is command of complex metaphor, challenging pre-conceptions and analysing critical debates at the forefront of the discipline. Supported by the three skills of:  
Sophistication - generating alternative understandings, using theory to inform, situate and ‘re-charge’ findings; supported by –  
Challenging – trying out alternative points of view, taking risks, creating critique; supported by –  
Management of complexity - tolerance of ambiguity, plurality, ‘both/and’ positions.

7. Presentational Quality - Extent to which the research project tells a coherent and effective story, including balance of elements, style and appropriate communication with the audience. Supported by the three skills of:  
Presentation – outcomes which tell the research story, ‘re-joining’ the findings to their larger context, defence of project to critical friends; supported by –  
Debating - engaging in effective academic discourse following the courtesies and conventions required; supported by –  
Communication – a willingness to share at different levels, to different audiences.

take appropriate risks.

5. Reflected and re-reflected on processes and cycles of research development in well-crafted work.

6. Related individual findings to larger-scale complexities of current theory/practice debates, enabling the project to contribute to the field

7. Produced and shared an integrated outcome in suitable media and format to convey balance of products, processes and commentary.

**Diploma Level Modules**

‘Creating Alchemical Arts: Arts in Practice 2’  
 (Transformative Studies 3/4)

‘Professional Portfolios: Reflective Practice 2’  
 (Professional Development in Creative Arts Therapies 3/4 - also runs separately at certificate level, see below)

‘Project Development: Reflective Practice 3’  
 (Transformative Studies 4/4; also runs separately for Professional Development in Creative Arts Therapies 4/4)

**Progression Requirements**  
 Recommendation from Pathway Co-ordinator, as a result of feedback and discussion with student and tutor. Normally, no more than one Fail and resubmission in module work.

-----

**Award Requirements**  
 Pass four modules, with no more than one fail and resubmission.

**Certificate Level**

‘Re-Imagining Research: Reflective Practice 1’  
 (Transformative Studies 1/4)

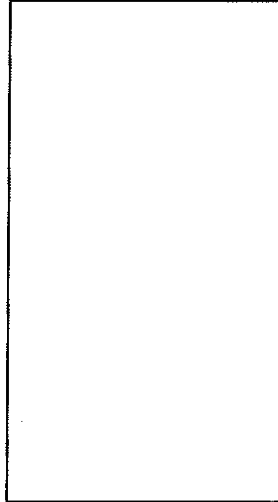
‘Remembering Alchemical Story: Arts in Practice 1’  
 (Transformative Studies 2/4)

‘Embodying Myth: Arts in Practice 3’  
 (Professional Development in Creative Arts Therapies 2/4)

**Progression Requirements**  
 Recommendation from Pathway Co-ordinator, as a result of feedback and

**Professional Development: Practice as Research.**  
(Professional Development, options, e.g. Creative Arts Therapies 1/4 & Creative Supervision 1/2)

**Professional Portfolios: Reflective Practice 2**  
(Professional Development options, e.g. PG Cert Creative Supervision 2/2)



discussion with student and tutor.

-----  
**Award requirements**  
Pass two modules, with no more than one fail and resubmission.