

Glasgow School of Art Course Specification

Course Title: Creative Process Portfolio

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PELC230		2023-24

1. Course Title:
Creative Process Journal

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2022	School of Design	This course is available to students on PGT programmes which include a Stage 2 elective.

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Julia Maclean, Lecturer

8. Associated Programmes:
This course is available to students on PGT programmes which include a Stage 2 elective.

9. When Taught:
Stage 2, taught as a blended postgraduate elective (Design School Only)

10. Course Aims:
<p>The overarching aims of the stage 2 electives are as follows:</p> <ul style="list-style-type: none"> • Encourage interdisciplinary, critical reflexivity from within an open set of choices; • Foster deep investigative approaches to new or unfamiliar areas of practice and theory; • Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism; • Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study. <p>Most creative practitioners keep records of their process, usually in the form of roughs, sketch-books, drawings, notebooks, prototypes and suchlike. These tend to be unsystematic, with much of the initial work and thinking often discarded. The recording of work produced tends to focus on significant developments, leaving ephemeral elements and those regarded as obvious or mundane largely undocumented. To paraphrase Wittgenstein, it is the aspect of things that are most important to us which are hidden because of their simplicity and familiarity.</p>

In terms of understanding, informing and articulating creative practice, this approach is a problematic one. Incomplete and selective evidence leads to superficial understanding, and in recalling these early stages from memory, practitioners are more likely to rationalise and formalise their process – tidying-up aspects deemed ‘messy’ or ‘irrelevant’. The Creative Process Portfolio course identifies and challenges these existing perceptions of the creative process.

11. Intended Learning Outcomes of Course:

On successful completion of this course the student will be able to: -

- Formulate an investigation of the creative process through the collection of a deep level of empirical data comprising of visuals and text;
- Apply a range of methods and processes to critically analyse, evaluate and synthesis the creative process;
- Critically reflect upon own and others’ perspectives, experiences and roles within the creative process, recognising learning for future application;
- Communicate and present a considered understanding of the individual creative process to a range of audiences with different levels of knowledge;
- Utilize software to support and enhance work.

12. Indicative Content:

At the core of the course is the Research Log described as a personal archive where memories can be stored or a sponge for their ideas. Working alongside studio practice, students are required to formulate a detailed, personal investigation of all aspects of the creative process through regularly observing and recording within the Log. Utilising a range of methods and processes, students will analyse, evaluate and synthesise the individual creative practice drawing out greater insight into their own and others, creative process and its future potential. A key element of the Log is to support postgraduate students to undertake reflection as a core aspect of their creative practice, to increase self-awareness and promote independence.

The final Creative Process Journal is an edited, visual and text based narrative of the individual creative process evidenced within the Log. Students are encouraged to evolve their own creative approach to the professional presentation of the Journal.

Indicative content includes:

- Observation and recording of practice
- Analysis and questioning of log
- Editing and synthesising of information
- Finalising and formatting of final portfolio

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Creative Process Portfolio	Hard and digital copy submission	100%	Week 11, Stage 2

13.1 Please describe the Summative Assessment arrangements:

This course has one compulsory component:

1. A cohesively presented Creative Process Portfolio evidencing and explicating the individual Creative Process. The Portfolio should evidence critical analysis, evaluation and reflection of self and creative practice, providing a true account of the individual creative process which is clear to a layperson.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Week 5.

14.1 Please describe the Formative Assessment arrangements:

One to one online guidance during week 5 to support students towards their final assessment.

15. Learning and Teaching Methods:

Formal Contact Hours

20

Notional Learning Hours

200

15.1 Description of Teaching and Learning Methods:

Timetable: 2 hours weekly for 10 weeks, Wednesdays or Fridays.

16. Pre-requisites:

Successful completion of PGT Stage 1

17. Can this course be taken by Exchange/Study Abroad students?

No

18. Are all the students on the course taught wholly by distance learning?

No

19. Does this course represent a work placement or a year of study abroad?

No

20. Is this course collaborative with any other institutions?

No

20.1 If yes, then please enter the names of the other teaching institutions:

N/A

21. Additional Relevant Information:

This online course is delivered as part of the postgraduate taught cross-school electives programme. The programme is designed to provide postgraduate students with the opportunity to explore interdisciplinary working and learning on topics of mutual interest with students and staff from across the Glasgow School of Art.

Stage 2 Cross School Electives offer students the opportunity to broaden their studies and undertake courses in subjects outside of their specialist disciplinary programme. This allows students to explore aspects of their practice that they would like to further develop or to engage in the study of a new subject.

22. Indicative Bibliography:

Gillham, B. (2000), *Case Study Research Methods*, London: Continuum

Lawson, B and Dorst, K (2009), *Design Expertise*, Oxford: Architectural Press

Lawson, B. (1997), How Designers Think: The Design Process Demystified, Oxford: Architectural Press

Moon, J. (1999), Learning Journals, London: Kogan Press Lawson, B and Dorst

Schon, D. (1991), The Reflective Practitioner: How Professionals Think In Action, London: Maurice Templeton Smith

N.B. The primary source material is drawn from individual core practice.