

## Glasgow School of Art Course Specification

### Course Title: Creative Platforms

*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.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
UFACP4		2023-24

<b>1. Course Title:</b>
Creative Platforms

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG August 2023	School of Fine Art	N/A

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
20 credits	Level 10	Roddy Hunter / Zoë Mendelson / Lesley Punton

<b>8. Associated Programmes:</b>
BA (Hons) Fine Art

<b>9. When Taught:</b>
Year 4 Semester 1

<b>10. Course Aims:</b>
<p>The aim of this Year 4 Semester 1 course is to develop and apply a critical understanding of creative platforms (for example, publication, exhibition or event) and the context within which artworks are situated. Students are encouraged to experiment with both conventional and/or expanded notions of the platforms in which their work might be encountered. During the course students will identify and develop a creative platform (physical or virtual) within which their work should or could be made public and will reflect upon and evaluate how this might impact their practice. The course prepares them for future encounters with audiences by creating a deeper understanding of how their work might be seen.</p> <p>The course provides students the opportunity to:</p> <ul style="list-style-type: none"> <li>• Develop and apply a critical understanding of creative platforms</li> <li>• Enable independence and initiative in identifying appropriate contexts for their work to be encountered</li> <li>• Engage with risk-taking, experimental and inventive approaches and the testing of new ideas and possibilities</li> </ul>

- Develop and apply documentation and presentation skills
- Critically consider and utilise ethical and professional requirements relevant to creating a public platform for their work
- Reflect upon, evaluate and articulate how they situate and understand their work in relation to its context

### 11. Intended Learning Outcomes of Course:

Students who successfully complete this programme will be able to:

1. Demonstrate a rigorous and critical understanding of potential creative platforms for their work
2. Demonstrate an awareness of how they might make their work public, evidencing professional and ethical approaches
3. Reflect, evaluate and articulate how their work can be situated and contextualised

### 12. Indicative Content:

The course will cover the following core content:

- How to contextualise and situate artwork, following examples of practice, both historical and contemporary
- The theory and practice of received, expanded and experimental notions of publication, platforms and interfaces
- An exploration of notions of public, audience and encounter within contemporary art practice
- Modes of documentation and presentation skills, that include how to assemble visual and other documentation, methods to articulate critical reflection, both verbally and in writing
- Ethics and health and safety surrounding the creation of platforms for artworks

### 13. Description of Summative Assessment Methods:

Students will submit a pre-recorded presentation that describes, contextualises and evaluates the development of their creative platform and its relation to their work. A written text that reflects on the context and development of the platform will also be submitted. This will be assessed by BA Fine Art staff reviewing the presentations against the course's learning outcomes and given agreed written feedback on their progress, to support their learning.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Presentation	The submission of a pre-recorded presentation (8 - 12 min) that describes, contextualises and evaluates the development of their creative platform and its relation to their work.	100%	Week 14 Semester 1

Ethics and risk assessments	Proforma submission		
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**13.1 Please describe the Summative Assessment arrangements:**

Summative Assessment submission is Week 14 Semester 1. Assessment will be via a recorded presentation uploaded to Canvas. Written assessment feedback will be via Canvas, with the opportunity to discuss feedback with staff. All components of the final year assessments will double-marked and subject to external moderation by an External Examiner.

**14. Description of Formative Assessment Methods:**

The assessment will require students to make a presentation ‘pitch’ of their proposal 5 – 7 min in length with prepared visuals for a creative platform in front of a live audience (staff and/or peers). Reasonable adjustment will be agreed for students where necessary and the process will be sensitive to the difficulties of oral presentation, allowing students sufficient time to prepare.

**14.1 Please describe the Formative Assessment arrangements:**

Formative assessment submission is Week 6 Semester 1. Engagement with formative assessment is a mandatory requirement. Students will be assessed by BA Fine Art staff, attending their presentation and given clear oral feedback on their progress to help support their learning and progression on the course.

**15. Learning and Teaching Methods:**

**Formal Contact Hours**

20

**Notional Learning Hours**

200

**15.1 Description of Teaching and Learning Methods:**

The course is part of the Year 4 Programme and as such sits alongside the Studio and FACS components. This course will be taken by all students who select the 20 Credit FACS option (Extended Essay, Critical Journal or Curatorial Rationale). It will be taken in addition to the FACS 20 Credit and Studio 80 Credit component to form one option for the Year 4 BA (Hons) Fine Art curriculum.

This course is taught by a range of tutors across the BA (Hons) Fine Art Programme and technical staff. Modes of learning include formal contact such as tutorials, teaching across the undergraduate departments, technical workshops and lectures and peer presentation sessions, as well as ongoing self-directed learning.

Students are expected to explore their practice to consider, experiment and test the platforms and interfaces for their work. This may include a range of contexts such as, bookmaking, zine, exhibition, live event, performance, website, digital platform, pitch or proposal. Where

appropriate students will engage with real life situations and opportunities for presenting, publishing or platforming their work. Throughout the course learning is enabled through tutor support, lectures, workshops and peer learning and supported by online resources.

Key learning and teaching methods include,

- Self-directed study and research
- Peer learning and collaboration
- Cross SoFA critique
- Tutorials
- Workshops (such as engaging with digital interfaces and documentation as well as technical workshops)
- Lectures and seminars (such as platforming work, publication and audience)
- Presentations, pitching own work and peer presentations
- Bibliography: The Edit: [www.theedit.site](http://www.theedit.site)

**16. Pre-requisites:**

None

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	No
<b>18. Are all the students on the course taught wholly by distance learning?</b>	No
<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
<b>20. Is this course collaborative with any other institutions?</b>	No
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	

**21. Additional Relevant Information:**

N/A

**22. Indicative Bibliography:**

Artist as Curator: Afterall symposium (2013) [Can be accessed <https://www.afterall.org/article/artist-as-curator-symposium-curator-as-artist-by-ruth-noack>]

Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.

Doherty, C. (2009) *Contemporary Art: From Studio to Situation*. Black Dog Publishing.

Fraser, N. (1990). Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy. *Social Text*, No. 25/26 (1990), pp. 56-80. Duke University Press.

Kwon, M. (2002) *One Place after Another: Site-specific Art and Locational Identity* London: MIT Press.

Verwoert, J. (2010) *Tell Me What You Want What You Really Really Want*, Sternberg.

