

Course Code:

PELC202

Session

2017/18

1. Course Title:

Aesthetics in Creative Practice

2. Date of Production/Revision:

1 April 2014

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

The Graduate School

6. Course Contact:

Frances Robertson

7. Course Aims:

This course aims to:

- introduce students to a range of theories of aesthetics;
- encourage the student to frame conceptual investigations in this area through verbal reasoning, practice, and historical empirical research;
- facilitate cross-disciplinary debate and practical connections, by bringing together students on different programmes of study;
- enable students to conduct and manage their own self-contained research projects;
- interrogate the relationships between aesthetic theory and creative practice.

8. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- debate and analyse a number of aesthetic positions from a critical perspective;
- demonstrate how ideas and practice interrelate in this area;
- develop and defend an aesthetic position based on independent research

9. Indicative Content:

Beauty in practice: introductory session (discussion of one's own discipline and values, with examples)
 Beauty and its opposites
 Purity and danger: aesthetics, disgust and the body
 Referencing the past: tradition, quaintness and the out-of-date
 Most embarrassing: aesthetics in practice (discussion of personal examples)
 Common people: beauty, bad taste and social class (self-chosen field trip)
 Aesthetics in practice (the work of other practitioners)

10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Written assignment	2000 word visual essay (5 options of format/outcome, e.g. imaginary exhibition rationale)	100	30 April

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- conceptualise and present the problems of this topic;
- utilize appropriate methods and tools when conducting research;
- situate their research and practice within a field of critical debate relevant to this subject;
- demonstrate a level of depth in the analysis of works, practitioners, ideas and/or debates appropriate to postgraduate level

11. Formative Assessment:

None

11.1 Please describe the Formative Assessment arrangements:

None

12. Collaborative:

Yes

No

12.1 Teaching Institutions:**13. Requirements of Entry:**

None

14. Co-requisites:

None

15. Associated Programmes:

None

16. When Taught:

Stage 2

17. Timetable:

Fridays 2pm - 4pm

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio		
Seminar/Presentation	10	10
Tutorial	1	1
Workshop	6	6
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	133
Other (please specify below)		
TOTAL	17	150

22. Description of "Other" Teaching and Learning Methods:

23. Additional Relevant Information:

'Ugly' and 'beautiful' are terms that clients and viewers use freely, often without much thought. This is part of their role as consumers. By contrast, practising artists and designers have trained themselves to avoid such statements. In theory, practitioners have voracious eyes; all kinds of sources are supposed to feed creativity. In actuality, the truth is that lurking inside most work there are some strong but unacknowledged value judgements. This does not just apply to what might be considered safely tasteful, but also includes a bank of clichéd over-used ugly strategies (punk is arguably a case in point). Anne Hollander's description of design in modernity as 'committed to risk, subversion and irregular forward movement' (1994: 14) outlines this tension between ugly and beautiful in contemporary practice well. How can something that was considered beautiful ten years ago now simply be an embarrassment? How do aesthetic judgements collide with choices about using references to the past to inform your work? This course invites participants to interrogate both their own practice and that of others in order to find how and why aesthetic judgements operate in specific contexts. At the same time it also raises the uncomfortable question of the relationship between so-called 'cutting-edge' creative practice, and the imperatives of fashionability in a consumer-driven market.

24. Indicative Bibliography:

A full bibliography will be issued to students as part of the course paperwork.