

Module Title	Artist Commission: Site-Specific* Performance		
Brief Description	<p>This module is an Artist Commission</p> <p>At Level Four the Programme engages with you as an emerging artist expecting the professional and autonomous attitude that is required from an artist about to graduate. The commissioning process is a dynamic process requiring commitment from both the commissioner (in this case the Programme) and artist (in this case you) in terms of a) setting out your vision, b) building good relations with those you encounter in your context, c) being flexible with time and managing it appropriately, d) expecting dialogue and discussions e) openness to ideas and changes that may arise through the process, f) support with problems and issues as they arise. This framing makes explicit demands of you to engage in dialogue with the module team as an artist may engage in dialogue with a professional commissioning body.</p> <p>This module provides you with the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a site-specific performance work.</p> <p>* A site-specific performance as defined here is a work that is designed for a specific location, and if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land-art is site-specific almost by definition.</p>		
SCQF Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Core Option <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Successful completion of Level Three		
Co-requisites	None		
Anti-Requisites	None		
Maximum number of Students	18	Minimum number of Students	n/a
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	4	1	4

Tutorials	2	6	12
Off-site Learning	32	1	32
Independent study	31.5	8	252
Total Notional Student Effort			300
Module Co-ordinator	Lecturer, Contemporary Performance		
Module Aims	This module aims to provide you with the opportunity to demonstrate the development of a sustainable praxis as an autonomous Eco-centric artist through the creation of a site-specific performance work.		
Module Content	<p>This module will include:</p> <ul style="list-style-type: none"> • Introduction to current site-specific practice • Introduction to critical theories surrounding site-specific practice • Practical workshops exploring site-specific practices • One-to-one tutorials • The creation of a site-specific performance work. • Negotiation with the site to obtain all the necessary permissions. 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	produce performance work which originates from a deep ecological enquiry in the context of site-specific performance.		
LO2	demonstrate an integrated and holistic understanding of aesthetics and composition through performance and documentation in the context of site-specific performance.		
LO3	demonstrate an individual praxis that informs the conceptual understanding of performance in the context of site-specific performance.		
LO4	use your knowledge of embodiment and wellbeing to support your praxis in the context of site-specific performance.		
Assessment 1	You will be assessed through:		
Type and Weighting	<u>LO1, LO2, LO3, LO4 Continuous Observation (25%)</u>		
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A professional response to the dynamic commissioning process. • Professional and clear communication with tutors. 		

	<ul style="list-style-type: none"> • The ability to structure and organise a working process, meet deadlines and demonstrate a developing enquiry. • Critical reflection of working processes and material in order to refine and develop an arts practice. • Your ability to examine your experiences and place your learning within a broader critical discourse. • Evidence of a relevant daily practice to support the creative process, and your creative needs in order to sustain yourself as an Eco-centric artist. 																				
Assessment 2 Type and Weighting	You will be assessed through: <u>LO1 Site-Specific Performance (50%)</u>																				
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> • An ability to synthesize complex and meaningful ideas within a site-specific performance. • Commitment and skill in the execution of the final site-specific performance. • An ability to select, compose and perform the material in the final site-specific performance; • The ability to demonstrate a sophisticated understanding of the role of the spectator. • A demonstration of advanced practical knowledge and critical understanding in the aesthetic and compositional qualities of the performance. 																				
Assessment 3 Type and Weighting	You will be assessed through: <u>LO4 Viva Voce (25%)</u>																				
Assessment Criteria for Assessment 1	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> • The ability to effectively articulate and critically reflect on your artistic enquiry, process and working methodologies. • A critique of the role of Daily Practice within the creative process as a tool for sustaining creativity and energy. • A comprehensive knowledge of the practices, theories, artists and ideas influencing your work • An ability to evaluate the strengths and weakness of the final performance. 																				
Alignment of Assessment and Learning Outcomes	<table border="1"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 2</th> <th>Mode 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td></td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> <td></td> </tr> <tr> <td>LO4</td> <td>X</td> <td></td> <td>X</td> </tr> </tbody> </table>		Mode 1	Mode 2	Mode 3	LO1	X	X		LO2	X			LO3	X			LO4	X		X
	Mode 1	Mode 2	Mode 3																		
LO1	X	X																			
LO2	X																				
LO3	X																				
LO4	X		X																		
Feedback	Ongoing Feedback																				

	<p>You will receive regular and immediate informal verbal feedback through workshops and one-to-one tutorials from a member of the module team.</p> <p>Mutually Constructed Feedback You will participate in a mutually constructed feedback tutorial with your tutor at the end of this module. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your development in the next module.</p> <p>This feedback provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p>The process of mutually constructed feedback generates a co-authored written report.</p> <p>Peer Feedback Informal peer evaluation opportunities are built into all workshop delivery.</p> <p>Summative Grade The summative grade is a mode of feedback in this module.</p>
<p>Recommended Resources</p>	<p>Production Budget This module has a production budget.</p> <p>Materials You are expected to supply any materials required for individual or group making tasks which lie outside the parameters of the production budget.</p> <p>Travel You are expected to fund any travel required to your chosen site.</p> <p>Reading</p> <ul style="list-style-type: none"> • Kwon, M. (2004). <i>One Place After Another: Site-Specific Art and Locational Identity</i>, Cambridge, Mass, London, MIT Press, • Coles, A. (2000) <i>Site-specificity: The Ethnographic Turn</i>, Black Dog • Lippard, L. (1997). <i>The lure of the Local: Senses of Place in a Multicultural Society</i> • Docherty, C. (2009). <i>Situation: Documents of Contemporary Art</i>, Whitechapel Gallery, The MIT Press • Docherty, C. (2012). <i>Artificial Hells</i> • Lacy, S. (1995). <i>Mapping the Terrain</i> • Kesler, G. (2004). <i>Conversation Pieces</i> • Kaprow, A. (1993). <i>Essays on the Blurring of Art and Life</i> • Ursprung, P. (2013). <i>Allan Kaprow, Robert Smithson, and the Limits to Art</i>
<p>Other Relevant Details</p>	

Next Steps	n/a
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