

Glasgow School of Art Course Specification

Course Title: Lithography

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:
		2023-24

1. Course Title:
Lithography

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2020	Open Studio	School of Fine Art

5. Credits:	6. SCQF Level:	7. Course Leader:
10	7	Gordon Webb, Head of Continuing Education

8. Associated Programmes:
N/A

9. When Taught:
Open Studio programmes throughout the year.

10. Course Aims:
<ol style="list-style-type: none"> 1. Introduce students to the theory and chemistry of plate lithography. This includes exploring drawing techniques and materials, processing and printing. 2. Develop an awareness of the history and traditions of lithography within the world of fine art printmaking. 3. Enable students to develop their creative and visual ideas through the language of printmaking.

11. Intended Learning Outcomes of Course:
<p>By the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate the technical skills involved in creating a lithographic print. 2. Develop ideas to create a final multi-layered, edition print in response to a project or brief. 3. Demonstrate good workshop practice including the safe use of substances and equipment.

12. Indicative Content:

This course will introduce the students to the history, theory and process of fine art lithography. Initially students will be shown a selection of prints from the schools archive to indicate what can be achieved. Through talks and demonstrations, students will learn the various techniques required to create a lithograph. Students will explore drawing techniques using litho crayons, tusche washes and transfers.

Students will learn how to process their plate and print using the offset lithography press, progressing to printing multi-layered prints. The course is project led with briefs set at regular intervals. Students are expected to carry out project work out-with the studio as well as independent developmental research including sketchbook work.

13. Description of Summative Assessment Methods:

Final editioned print/project outcome 60%
 Technical ability 20%
 Development of ideas 20%

13.1 Please describe the Summative Assessment arrangements:

Summative assessment occurs at the end of the course. Students should present their final prints along with support work proof prints, sketchbooks. Students will be assessed on how they responded to the project/brief and their working practice. Finalised collection of work will be assessed by the tutor and another member of staff, in the presence of the student and assessment checklist will be completed.

Submitted work will be assessed in accordance with the GSA scheme of assessment.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement. Formative assessment occurs during contact time with the tutor, including informal tutorials and discussions within the workshop. The tutor will monitor the student's progression throughout the course evaluating their work in progress and learning to modify its development.

14.1 Please describe the Formative Assessment arrangements:

N/A

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
40	100

15.1 Description of Teaching and Learning Methods:

Development of Sketchbook work and investigation work outside of the workshop contact time.

16. Pre-requisites:

N/A

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

Private study may include research time, library time, reading journals, art magazines or newspapers, talking about relevant topics to artists, fellow students or artists in their field. Going to galleries, exhibitions and museums; and preparing and presenting your course work for assessment.

The submission should include work undertaken within the class as well as directed and private study taken out with the class.

22. Indicative Bibliography:

Benjamin, W. & Underwood, J.A., 2008. *The work of art in the age of mechanical reproduction*, London: Penguin Books.

Griffiths, A., 2004. *Prints and printmaking: an introduction to the history and techniques*, London: The British Museum.

Croft, P., 2003. *Plate lithography*, London: A. & C. Black.

Devon, M., Lagattuta, B. & Hamon, R., 2009. *Tamarind techniques for fine art lithography*, New York: Abrams.