

Glasgow School of Art Course Specification

Course Title: Core Research Methods: Archives and Creative Practice

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:
PCRS117		2023-24

1. Course Title:
Core Research Methods: Archives and Creative Practice

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2020	School of Design	By special request only

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Debbie Banerjee

8. Associated Programmes:
This course is available to students on PGT programmes within the lead School, with some availability to other Schools by special request only

9. When Taught:
Stage 1

10. Course Aims:
<p>This course aims to:</p> <ul style="list-style-type: none"> • Provide students with opportunities to critically develop disciplinary research methods; • Enable students to autonomously design their own research project / object/ practice with a critical grounding in appropriate research methods both relevant to their disciplinary specialization and, where relevant, enabling of trans, multi, or inter-disciplinarity; • Provide students with a rigorous understanding of research ethics as relevant to their research / practice; • Facilitate critical reflection on the relationships between forms of research and modes of practice in order to encourage robust and /or innovative applications of existing methods. <p>The course will introduce students to various research methodologies relating to archives, it will look at how creative practitioners can work with archives and historical resources as a source of inspiration and value through discussion and practical exercises.</p> <p>It will explore some of the following methods and practices:</p> <ul style="list-style-type: none"> • The archival document, truth and authenticity • Oral history • Copyright and practices of appropriation

- Decay, disintegration, and loss: processes of rescue and restoration
- Ethics in the archive: relating to intellectual property rights and personal data
- Documenting everyday experience
- The 'aura' of the archive and its contents

11. Intended Learning Outcomes of Course:

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

- Select and use appropriate research resources and methods effectively;
- Understand the principles underpinning research at postgraduate level;
- Demonstrate understanding of the relationships between research and practice;
- Organise and conduct research projects effectively and efficiently.

12. Indicative Content:

- Introducing research skills for postgraduate students
- Conceptualising a research question
- Understanding research resources
- Finding and managing information
- Mapping the context
- Developing and managing a project of research
- Practice as research
- Disseminating research outcome
- Evaluate and critically reflect on research

13. Description of Summative Assessment Methods:

Full attendance at lectures, seminars and group discussions is expected. In addition to this, students will be required to submit an assignment and/or presentation that presents an analysis of an idea or concept, artwork, practitioner, or debate which they consider to be at the cutting edge of their field of enquiry. This final assessment submission consists of the following:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Essay	3500 word written essay (this should include examples of visual work, where appropriate, and a bibliography)	90%	Week 13
Presentation	Final (5 minute) presentation on research topic	10%	End of Stage 1
or			
Practical Submission	A piece of work that uses, critically and creatively, archival sources and materials as inspiration,	60%	End of Stage 1
Written statement	800-1000 word commentary on the research process	30%	End of Stage 1
Presentation	Final (5 minute) presentation on research topic	10%	End of Stage 1

13.1 Please describe the Summative Assessment arrangements:

--

For this course, students will be required to produce and submit one assignment This may take either of the following forms:

- Written submission (Essay): an essay of 3500 words, correctly presented and referenced, with bibliography relating to a topic pertinent to the course. Students intending to write an essay should have the topic approved in advance by the course tutor.

OR

- Practical submission (Creative Submission) a piece of work that uses, critically and creatively, archival sources and materials as inspiration. This creative submission must be accompanied by a 800-1000 word reflective commentary on the research process. Students intending to produce a piece of practice should have the form of the work approved in advance.

In addition to the assignments students will prepare a five minute presentation on their research topic.

[*If a student wishes to make use of equipment and technical support from Technical Services, including the use of GSA’s media studio, they must first consult with their tutor who will in turn liaise with Technical Services to consider what level of support and technical provision might be available - due to restricted capacity.]

Assessment Criteria

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

- conceptualise and present a research problem;
- utilize appropriate methods and tools when conducting a research project;
- situate their projects of research within a research context;
- critically reflect on the success and effectiveness of their own projects of practice and research;
- demonstrate a level of depth in the analysis of works, practitioners, ideas and/or debates appropriate to postgraduate level

Please also refer to the course handbook for further specific guidance about the assessment criteria.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Formative Assessment takes place in week 5/6.

14.1 Please describe the Formative Assessment arrangements:

Students will receive feedback based on a research proposal submitted in week 5. Additionally, students will receive a small group-based tutorial in week 5.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
24	176

15.1 Description of Teaching and Learning Methods:

In addition to several seminars centred around a set of readings and discussion topics, the course will also feature input from a number of guest speakers. Staff from GSA’s archive will introduce the class to the school’s holdings, allowing some hands-on experience of working with actual

materials. Contemporary practitioners and theorists will talk about working with particular archives and historical resources. The course will combine class visits to archives and libraries across Glasgow and independent visits to archives relevant to the student's own research. Throughout the course, emphasis will be placed on exploring the philosophical ramifications of working with historical sources.

Timetable: 2 hours, Wednesday mornings and afternoons between 10am-12pm or 2pm-4pm.

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:

This course introduces students taking taught postgraduate programmes at the Glasgow School of Art to a range of core research skills, from formulating research questions to methods of utilizing visual and written sources. The ways in which postgraduate study differs from undergraduate – and the significance of research to this distinction – will be explored. Central to the course is the importance of research for practitioners, and the notion of practice as a form of research.

22. Indicative Bibliography:

Clanchy, M. (1992), *From Memory to Written Record: England, 1066-1307*, London: Wiley-Blackwell, 2nd edition.

Connarty, J; Lanyon J (eds) (2006), *Ghosting: The Role of the Archive within Contemporary Artists' Film and Video*, Bristol: Picture This Moving Image.

Cvetkovitch, A. (2003), *An Archive of Feelings: Trauma, Sexuality and Lesbian Public Cultures*, Durham, NC: Duke University Press.

Daniels, Maygene F. and Timothy W. (eds) (1984), *A Modern Archives Reader: Basic Reading on Archival Theory and Practice* (Washington, D.C.: National Archives Trust Fund Board).

Derrida, J (1998), *Archive Fever: A Freudian Impression*, Chicago: University of Chicago Press.

Eichhorn, K (2014) *The archival turn in feminism*, Pennsylvania: Temple University Press

Elsner, John and Roger Cardinal (eds) (1994), *The Cultures of Collecting*, London: Reaktion.

Enwezor, Okwui (2008), *Archive Fever: Uses of the Document in Contemporary Art*, New York: International Centre of Photography/Göttingen: Steidl.

Foucault, Michel (2002), *Archaeology of Knowledge*, London and New York: Routledge, 2nd edition.

Green, A; Troup, K (eds) (2012) *The Houses of History: A critical reader in twentieth century history and theory* Manchester University Press

Lessig, L (2004) *Free Culture How big media uses technology and the law to lock down culture and control creativity*. New York, Penguin Press

Merewether, C (ed) (2006), *The Archive*, London: Whitechapel Gallery/Cambridge, MA: MIT Press

Pester, H (2015) *Go to reception and ask for Sara in red felt tip* London, Bookworks

Proctor, M and Charles L (eds) (2000), *New Directions in Archival Research*, Liverpool: Liverpool University.

Turkle, S (2011) *Evocative Objects: Things we think with* Cambridge, Mass, MIT Press.

Vaknin, J; Stuckey, K; Lane, V (eds) (2013) *All This Stuff: Archiving the Artist* Farringdon:Libri Publishing