

**Glasgow School of Art Course Specification**  
**Course Title: Studio Core One: Origination**

*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>
PLIT102		2023-24

<b>1. Course Title:</b>
Studio Core One: Origination

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

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
40	11	Mick McGraw

<b>8. Associated Programmes:</b>
MLitt in Fine Art Practice

<b>9. When Taught:</b>
Stage 1

<b>10. Course Aims:</b>
<p>The course aims are, in the particular context of one of the following, Photography and the Moving Image, Sculpture, Painting, Print Media, Drawing or Performance, to:</p> <ul style="list-style-type: none"> <li>• Introduce the principles and rationale for re-evaluation of previous work and to encourage students to critically review and evaluate their practice in relation to recent issues within historical, critical and theoretical fields of enquiry;</li> <li>• Develop the students' ability to formulate and express critical positions through a variety of appropriate forms;</li> <li>• Introduce students to fundamental principles of, and the rationale for, research in relation to studio practice.</li> </ul>

<b>11. Intended Learning Outcomes of Course:</b>
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> <li>• Critically apply the principles and rationale for re-evaluation of previous work;</li> <li>• Relate critical issues in their work to wider historical and theoretical discourses;</li> <li>• Use a range of the technical skills, processes and practices associated with the subject pathway;</li> </ul>

- Identify and analyse complex problems and issues
- Communicate critical self-evaluation to peers and specialists using a range of appropriate methods including ICT and original work;
- Demonstrate an ability to form a reasoned response to the views of others;
- Demonstrate an ability to articulate and communicate constructive criticism to others;
- Show an awareness of ethical and professional issues relevant to contemporary art practice;
- Exercise autonomy and initiative.

### 12. Indicative Content:

The content of this course will cover the process of re-evaluation of one's own work, the principles of research in relation to studio practice and personal communication skills.

### 13. Description of Summative Assessment Methods:

For this course, students must submit:

- A portfolio of work based upon and directed through a written proposal;
- Self evaluation in the form of a verbal presentation relating to the development of intended creative direction;
- Sketchbooks with supporting visual material and research.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Practical work in studio space (portfolio of work, Self evaluation form, sketchbooks and visual material)	Practical submission	100	Semester 1, Week 14

#### 13.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed against the following, demonstrated through the studio work, supporting studies and presentation:

- A critical and reflective demonstration of the methods and techniques of individual fine art practice in relation to the chosen pathway;
- Applied knowledge of some of the key theoretical and conceptual principles of contemporary fine art;
- A critical understanding of the historical development of fine art, including contemporary practice, in the context of the chosen pathway.

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Formative assessment occurs during various moments of contact with teaching staff, including tutorials, group critiques, workshops and seminar discussions.

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

Teaching staff offer ongoing feedback and guidance to students in relation to their progress with reference to Core Course One Learning Outcomes.

<b>15. Learning and Teaching Methods:</b>	
<b>Formal Contact Hours</b>	<b>Notional Learning Hours</b>
14	400
<b>15.1 Description of Teaching and Learning Methods:</b>	
N/A	

<b>16. Pre-requisites:</b>
N/A

<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>	
N/A	

<b>21. Additional Relevant Information:</b>
Stage One of the course is intended to provide an introduction to postgraduate study by practice within the chosen subject pathway. This is directed through a critical re-evaluation of previous work in conjunction with the original proposal. This will then form the programme for studio practice and the basis of research enquiry at stage 1.

<b>22. Indicative Bibliography:</b>
<p>1. GENERAL OVERVIEWS</p> <p>Bourriaud, N. (2002). <i>Relational Aesthetics</i>, Dijon, Presses du Réel,  Carter, M. (1990). <i>Framing Art</i>. Sydney, NSW: Hale &amp; Iremonger.  Connor, S. (1989). <i>Postmodernist Culture</i>. New York, NY, USA: B. Blackwell  Foster, H. (1996). <i>The Return Of The Real</i>. Cambridge, Mass.: MIT Press.  Foster, H. et al. (2016) <i>Art Since 1900. Modernism - Antimodernism - Postmodernism. 3<sup>rd</sup> Rev.Ed.</i>  Farnborough: Thames &amp; Hudson Ltd.  Hopkins, D. (2000). <i>After Modern Art</i>. Oxford: Oxford University Press.  Rorimer, A. (2001). <i>New Art In The 60'S And 70'S</i>. New York: Thames &amp; Hudson.  Stallabrass, J. (1999). <i>High Art Lite, British Art in the 1990's</i>. London: Verso.  Weintraub, L. (2003). <i>Making Contemporary Art</i>. London: Thames &amp; Hudson.</p> <p>2. REFERENCE.</p> <p>Harrison, C. and Wood, P. (2003) <i>Art In Theory, 1900-2000</i>. Oxford, UK: Blackwell.  Lechte, J. (1996). <i>Fifty Key Contemporary Thinkers</i>. London: Routledge.  Nelson, R.S. and Shiff, R. (1996). <i>Critical Terms For Art History</i>. Chicago: University of Chicago Press.  Robinson, H. (2001). <i>Feminism-Art-Theory</i>. Malden, MA: Blackwell Publishers.  Stiles, K. and Selz, P. (1996). <i>Theories And Documents Of Contemporary Art</i>. Berkeley: University of California Press.  Williams, R. (2009). <i>Art Theory: An Historical Introduction</i>. Chichester, UK: Wiley-Blackwell.</p>

### 3. THEMATIC.

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material.

#### Modernism

#### Postmodernism

Burgin, V. (1986). *The End Of Art Theory*. Atlantic Highlands, NJ: Humanities Press International.

Foster, H. (1985). *Postmodern Culture*. London: Pluto Press.

Jameson, F. (1991). *Postmodernism, Or, The Cultural Logic Of Late Capitalism*. Durham: Duke University Press.

#### After Postmodernism

Bourriaud, N. (2009). *Altermodern*. London: Tate Pub.,

Foster, H. (2002), *Design and Crime: and Other Diatribes*. London: Verso.

Groß, B. 2010). *Going Public*. Berlin: Sternberg Press.

Heiser, J. (2008). *All Of A Sudden*. New York, NY: Sternberg Press.

Verwoert, J. and Ohlraun, V. (2010). *Tell Me What You Want, What You Really, Really Want*. Rotterdam: Piet Zwart Institute, Willem de Kooning Academy, Rotterdam University.