

**Glasgow School of Art Course Specification**  
**Course Title: Studio Core Three: Consolidation**

*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>
PLIT323		2023-24

<b>1. Course Title:</b>
Studio Core Three: Consolidation

<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>
60	11	Mick McGraw

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

<b>9. When Taught:</b>
Stage 3

<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>• Manage and realise through individual studio practice a resolved body of work;</li> <li>• Allow students to demonstrate an informed judgment in the positioning of their work in the context of Fine Art Practice.</li> </ul>

<b>11. Intended Learning Outcomes of Course:</b>
<p>By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> <li>• Consolidate and synthesise a range of the principal skills, processes and practices associated with the subject pathway;</li> <li>• Critically review and make informed judgments in relation to complex problems and issues;</li> <li>• Use a critically informed range of presentation and communication methodologies to underpin studio practice;</li> <li>• Demonstrate an ability to deal with complex, ethical and professional issues relevant to contemporary art practice;</li> <li>• Take significant responsibility for consolidating independent enquiry.</li> </ul>

**12. Indicative Content:**

Students will conduct and manage their individual studio practice and research under the guidance of their Pathway Staff.

**13. Description of Summative Assessment Methods:**

For the M.Litt Stage, assessment of student work will consist of two elements:

- A resolved presentation of studio work;
- A reflective report on individual studio practice (the Position Statement), positioning the work within the context of wider contemporary issues and art practices

Assessment of both elements will be integrated, and a single grade awarded.

Assessors will consider the work in relation to the following three weighted categories:

Knowledge and Understanding (30%)

- The ability to communicate an understanding of contemporary fine art practice and relate this to current critical and philosophical debates;

Applied Knowledge and Understanding (60%)

- The production of a critically developed presentation of studio work directly related to the subject pathway;
- The demonstration of the capacity to develop preliminary investigations that inform the critical and reflective process towards resolved works

Professional Practice (10%)

- The demonstration of the confidence, maturity, intellectual and interpersonal skills necessary to function successfully and professionally within the field of fine art.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Practical work in Degree show space (portfolio of work, visual material and extended research and Position statement)	Practical submission (Degree Show)	100	Semester 3, Week 11

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

Students on this course will submit the following for the purposes of assessment:

- studio work in the form of a presentation within the MLitt degree show
- a Position Statement of c.2,000 words
- relevant supporting studies (e.g. sketchbooks, preparatory work, evidence of research, etc.).

**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 Three Learning Outcomes.

<b>15. Learning and Teaching Methods:</b>	
<b>Formal Contact Hours</b>	<b>Notional Learning Hours</b>
29	600
<b>15.1 Description of Teaching and Learning Methods:</b>	
N/A	

<b>16. Pre-requisites:</b>
Successful completion of Stages 1 and 2 of the MLitt in Fine Art Practice with an average grade of C3 or above.

<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>
The course allows students on the MLitt in Fine Art Practice to consolidate work, developed from their output at Stage 2. This work will demonstrate an ability to synthesise a range of the principal skills, processes and practices associated with the subject pathway. At this level the student would be expected to demonstrate a significant responsibility for consolidating independent enquiry towards the presentation of a resolved presentation of work for final examination.

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

Williams, R. (2009). *Art Theory: An Historical Introduction*. Chichester, UK: Wiley-Blackwell.

### 3. THEMATIC.

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

#### Modernism

Duve, T.de and Greenberg, C. (2010). *Clement Greenberg Between The Lines*. Chicago: University of Chicago Press.

Gablik, S. (1984). *Has Modernism Failed?*. New York, N.Y.: Thames and Hudson.

Walz, R. (2008) *Modernism*. Harlow, England: Pearson Longman.

#### 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.

Grois, B. 92010). *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.