THE GLASGOW SCHOOL:⁰ ARt

Glasgow School of Art Course Specification
Course Title: MFA Core Course II: Exploring Studio 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:
PMFA203		2023-24

1. Course Title:
MFA Core Course II: Exploring Studio Practice

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG August 2020	School of Fine Art	N/A

5. Credits:	6. SCQF Level:	7. Course Leader:
40	11	Professor Henry Rogers h.rogers@gsa.ac.uk

8. Associated Programmes:
Master of Fine Art

9. When Taught:
Stage 2

10. Course Aims:
The course aims to: • Enable you to further develop your ability to critically evaluate your practice in relation to recent issues within historical, critical and theoretical fields of enquiry; • Enable you to begin to synthesise and resolve your practice on the basis of critical re-appraisal; • Facilitate the development of your abilities to present your work to a professional standard thus evidencing your transferable, exhibition and presentation skills; • Promote a level of creativity, originality and initiative in response to critical, theoretical and historical issues; • Enable you to further develop your ability to identify and formulate new critical insights into established practice; • Foster further transferable communication skills and confidence in the preparation and presentation, both written and oral, of research-based critical analysis. • Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work. • Enable you to demonstrate your knowledge and understanding of Health and Safety issues as applicable to creative practice and as applied in the public presentation of work.

11. Intended Learning Outcomes of Course:

Upon successful completion of the course you should have the ability to demonstrate and/or work with:

- An understanding of the critical balance between research and practice in the planning of a significant project within creative practice;
- The intellectual and creative abilities necessary to identify and characterise problems and issues arising from historical and theoretical aspects of practice;

You should have the ability to:

- Demonstrate a high level of originality and creativity in the development of knowledge and practice;
- Develop original and informed responses to problems and issues arising from critical analysis;
- Translate the principles of research to a written topic relevant to your own studio practice;
- Apply a significant range of the skills and techniques associated with current developments in fine art;
- Adhere to ethical good practice in the production and presentation of work.
- Apply good Health and Safety practice in the studio and the production and presentation of work.
- Work constructively with others in a variety of educational, institutional and professional situations;
- Respond in an informed manner to the views and positions of others;
- Use a range of skills, techniques and media to communicate with peers and staff via seminar presentations.

12. Indicative Content:

Following on from the critical review of creative practice at Stage 1, Stage 2 is both developmental and evaluative and therefore concentrates upon the further exploration of the work undertaken in Stage 1. In other words, this is a time when the insights gained from the critical review should start to find an increasingly resolved form. The culmination of this process enables you to demonstrate the extent to which you have acquired the skills necessary to present work to a public audience and to demonstrate a high level of practical resolution and professionalism for the purposes of assessment.

You are supported in your critical re-appraisal of previous work by critical feedback sessions (e.g. group critiques), individual tutorials, lectures and seminars.
You write a critically evaluative Progress Review as part of the formative assessment process and this is followed by a Critical Evaluation at the summative assessment point.

13. Description of Summative Assessment Methods:

The attainment of learning outcomes relevant to the studio component of Core Course II will be assessed by staff with experience in this field. They will take into consideration your formal presentation of work and art work completed throughout the Stage. A grade in accordance with the Code of Assessment will be awarded.

The achievements in relation to the GSA Elective Courses will be assessed by the relevant course tutors. A grade in accordance with the Code of Assessment will be awarded.

The assessment results for all courses will be brought together at an internal parity meeting where the MFA panel will agree a total grade.

At the internal exam board, the aggregated grade and the decision on your progression to Stage 3 will be confirmed. The internal exam board will also decide if attainment lower than D could be remedied by re-submission of work for re-assessment at a later date.

The results from the internal exam board will be moderated where necessary and confirmed by the external examiner at the Postgraduate (Taught) Examination Board.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
The presentation of Art Practice in whatever form it takes and a digital portfolio of supporting material.	The presentation of work will take place in the studio, interim show (open to the public) and will be accompanied by a digital portfolio of work made over the duration of the course, and accompanying Critical Self Evaluation. Normally all work submitted is subject to either double or multiple marking.	100%	Week 13 (Semester 2/ Year 1)

13.1 Please describe the Summative Assessment arrangements:

As detailed above.

14. Description of Formative Assessment Methods:

You contribute work to a critical feedback session (group critique) which precedes the Progress Review and thus feeds into and forms a part of the written formative assessment.

You are asked to present work in Stage 2 which is regarded as part of the work presented for assessment for the end of Core Course II.

You write a Critical-Evaluation Report (Progress Review) on your progress to date in Core Course II, referring to the Learning Outcomes at this stage and their progress so far. Upon reviewing the Progress Review MFA staff feedback via a tutorial and a written response to your Critical Evaluation Report (Progress Review), outlining those areas in which you may need to improve. If you wish to discuss the Progress Review Feedback Report, you may request a meeting with a member of the MFA staff team.

Engagement with formative assessment is a mandatory requirement.

14.1 Please describe the Formative Assessment arrangements:

As detailed above.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours

40	400
15.1 Description of Teaching and Learning Methods:	
N/A	

16. Pre-requisites:
Completion of Stage 1: Postgraduate Certificate or equivalent

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:
N/A

22. Indicative Bibliography:
Bibliographies are tailored by the staff team to each individual student's practice. The following suggested reading may be of interest.

1. GENERAL OVERVIEWS

Bourriaud, N. (2002). *Relational Aesthetics*. Paris: Presses du Réel.

Carter, M. (1990). *Framing Art. Introducing theory and the visual image*, Alexandria: Hale & Iremonger.

Conner, S. (1989). *Postmodernist Culture*. New York: Blackwell.

Foster, H. (1996). *The Return of the Real*. Princton: MIT Press.

Foster, H. Krauss, R. et al. (2004). *Art Since 1900: Modernism, Antimodernism and Postmodernism*. New York: Thames & Hudson.

Hopkins, D. (2000). *After Modern Art 1945-2000*. Oxford: Oxford University Press.

Rorimer, A. (2001). *New Art in the 60s and 70s: Redefining Reality*. Chicago: Thames & Hudson.

Stallabrass, J. (1999). *High Art Lite. British Art in the 1990s.* London: Verso.

Weintraub, L. (2003). *Making Contemporary Art: How today's artists think and work*. New York: Thames & Hudson.

2. REFERENCE

Harrison, C. & Wood, P. (eds.) (1992). *Art In Theory - 1900-1990. An Anthology of Changing Ideas*.

London: Blackwell.

Lechte, J. (1994). *Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity*. London: Routledge.

Nelson, R. & Shiff, R. (eds.) (1996). *Critical Terms for Art History*. Chicago: Chicago University Press.

Robinson, H. (ed.) (2001). *Feminism- Art-Theory 1968-2000*. London: Blackwell.

Stiles, K. & Selz, P. (eds.) (1996). *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, Berkeley and Los Angeles: University of California Press.

3. THEMATIC
Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material. They may address either specific media (e.g. painting, sculpture, photography, installation), or 'movements' (e.g. Minimalism, Conceptual art, etc.).

Modernism
De Duve, T. (1996). *Clement Greenberg Between the Lines*. Chicago: Chicago University Press.

Drucker, J. (1994). *Theorizing Modernism*. Columbia: Columbia University Press.

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

Postmodernism
Burgin, V. (1986). *The End of Art Theory*. Basingstoke: MacMillan.

Eagleton, T. (1983). *Literary Theory*. Oxford: Blackwell.

Foster, H. (ed.) (1983). *Postmodern Culture*. Pluto Press.

Jameson, F. (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press.

Lyotard, J. (1992). *The Postmodern Explained to Children*. Indiana: Turnaround.

After Postmodernism
Bourriaud, N. (2009). *Altermodern*. London: Tate Gallery.

Boym, S. (2008). *Architecture of the Off Modern*. Princeton Architectural Press.

Foster, H. (2002). *Design and Crime*. New York: Verso.

Groys, B. (2010). *Going Public*. New York: Sternberg Press.

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

Verwoert, J. (2010). *Tell Me What You Want, What You Really, Really Want*. Rotterdam: Piet Zwart Institute.

Minimalism

Bachelor, D. (1997). *Minimalism*. London: Tate Gallery Publications.

Meyer, J. (2001). *Minimalism. Art and polemics in the sixties*. New Haven: Yale University Press.
Photography

Von Amelunxen, H., et al (1996). *Photography after Photography. Memory and Representation in the Digital Age*. New York: G+B Arts.

Bolton, R. (ed.) (1993) *The Contest of Meaning. Critical Histories of Photography*. Princton: MIT Press.

Campany, D. (2003) *Art and Photography*, London: Phaidon.

Flusser, V. (2007). *Towards A Philosophy of Photography*. London: Reaktion Books.

Fried, M. (2008). *Why Photography Matters as Art as Never Before*. New Haven: Yale University Press.

Conceptual Art
Alberro, A. & Stimson, B. (eds.) (1999). *Conceptual Art: A Critical Anthology*. Princton: MIT Press.

Osborne, P. (ed) (2002). *Conceptual Art*. London: Phaidon.

Verwoert, J. (2006). *Bas Jan Ader: In Search of the Miraculous*, London: Afterall Books.
Sculpture

Ellegood, A. (ed) (2009). *Vitamin 3-D: New Perspectives in Sculpture and Installation*. London: Phaidon.

Flood, R. et al. (2007). *Unmonumental. The Object in the 21st Century*. London: Phaidon.

McEvilley, T. (1999). *Sculpture in the Age of Doubt*, New York: Allworth Press. 35.23/MACE.
Painting & Printmaking

Bois, Y. (1990). *Painting as Model*. Princton: MIT Press.

Harrison, C. (2001). *Conceptual Art and Painting*. Princton: MIT Press.

Schwabsky, B. (2002). *Vitamin P. New Perspectives In Painting*. London: Phaidon.

Tallman, S. (1996). *The Contemporary Print. From Pre-Pop to Postmodern*. New York: Thames & Hudson.

Installation Art
Bishop, C. (2005). *Installation Art: A Critical History*. London: Routledge.

Crary, J. (2004) *Installation Art in the New Millennium: The Empire of the Senses.* New York: Thames & Hudson.

Video Art
Goetz, I. & Urbaschek, S. (2003). *Fast Forward. Media Art Sammlung Goetz*, Kunstverlag Ingvild

Goetz*.* New York: DAP

Hall, D. & Fifer, S. (eds.) (1990). *Illuminating Video. An Essential Guide to Video Art*, San Francisco: Aperture/BAVC.

Land and Environmental Art
Kastner, J. & Wallis, B. (eds.) (1998). *Land and Environmental Art*. New York: Phaidon.

Kwon, M. (2002). *One Place After Another*. Princton: MIT Press.
Performance and Body Art

Hoffmann, J. & Jonas, J. (2005). *Perform*, New York: Thames & Hudson.

Warr, T. & Jones, A. (eds.) (2000). *The Artist's Body*, New York: Phaidon.

Sound Art
Kahn, D. (1999). *Noise, Water, Meat: a History of Sound in the Arts*, Princton: MIT Press.