

Glasgow School of Art Course Specification

**Course Title: FACS 2: Exploring the Discipline - Ideas, Materials and Forms
(Semester 1)**

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: |
| UFACS2S1 | | 2023-24 |

| |
|--|
| 1. Course Title: |
| FACS 2: Exploring the Discipline - Ideas, Materials and Forms (Semester 1) |

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

| | | |
|--------------------|-----------------------|--------------------------|
| 5. Credits: | 6. SCQF Level: | 7. Course Leader: |
| 10 | 8 | Dr James Hutchinson |

| |
|----------------------------------|
| 8. Associated Programmes: |
| BA (Hons) Fine Art |

| |
|------------------------|
| 9. When Taught: |
| Year 2, Semester 1 |

| |
|--|
| 10. Course Aims: |
| <p>This course aims to introduce you to the historical, theoretical and critical contexts which have informed the development of contemporary art practices. Through lectures and group discussion you will consider the ways in which we may understand key ideas, materials, forms and processes as having shaped and transformed the landscape of Fine Art practice from the 20th century through to the present day. During the course you will develop critical and analytic skills in academic writing through summative assessment.</p> <p>In the course you are introduced to common cross-disciplinary concepts, debates and practices in modern and contemporary art through lectures and workshops. These may include concepts such as the readymade, appropriation or the simulacrum. The course is underpinned by a range of theoretical approaches within art history and cultural studies, such as materialist, post-structuralist, feminist and post-colonial, that encourage the acknowledgment of different histories and perspectives, and develop a versatility in engaging with these, in our understanding of the visual arts.</p> |

| |
|--|
| 11. Intended Learning Outcomes of Course: |
| By the end of this course you should be able to: |

- Identify, understand and use basic key discourses and concepts to contextualise and interpret modern and contemporary art practices.
- Demonstrate critical and analytic skills in the use of examples of art and visual culture in the explanation and use of appropriate discourses.
- Demonstrate core skills and principles of academic writing in the interpretation of art history and visual culture, utilising effective communication skills.
- Recognise the fact of different approaches, histories and perspectives as being an essential component to the academic study of art and visual culture.

12. Indicative Content:

- Critical approaches to contemporary art through histories of twentieth and twenty-first century art and visual culture.
- Explanation and discussion of key concepts, ideas and discourses.
- Analysis of artworks, individually and collectively, in relation to relevant contexts. Consideration of the geographical and historical specificity of discourses and practices in relation to the international and global dimension of contemporary art.
- Critical and analytic skills in academic writing.

13. Description of Summative Assessment Methods:

| Assessment Method | Description of Assessment Method | Weight % | Submission week (assignments) |
|-------------------|---|----------|-------------------------------|
| Essay | 1,500 word essay (as per assessment brief on Canvas) | 100% | Semester 1, Week 15 |

13.1 Please describe the Summative Assessment arrangements:

Students are required to submit an essay directly to Canvas. Feedback and indicative grade are issued to students individually via Canvas.

14. Description of Formative Assessment Methods:

N/A

14.1 Please describe the Formative Assessment arrangements:

N/A

15. Learning and Teaching Methods:

| Formal Contact Hours | Notional Learning Hours |
|----------------------|-------------------------|
| 10 | 100 |

15.1 Description of Teaching and Learning Methods:

This course will be delivered through a series of lectures and supporting seminars taught by specialist staff from Fine Art Critical Studies and occasionally by guest lecturers. Learning Methods may include:

- Lectures
- Guest Lectures
- Directed Study
- Seminars / Reading groups
- Small groups discussions

- Enquiry-led learning
- Field visits and external research trips
- Reading lists and reading

Timetable: Course takes place on Tuesdays in Semester 1. See Canvas for detailed timetable.

16. Pre-requisites:

Successful completion of SCQF Level 7 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:

Bishop, Claire, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012)

Kocur, Zoya and Leung, Simon (eds.), *Theory in Contemporary Art since 1985* (2nd edition) (Malden, MA: Wiley-Blackwell, 2012)

Graw, Isabella (ed.), *Painting Beyond Itself: The Medium in the Post-Medium Condition* (New York: Sternberg Press, 2016)

Moschovi, Alexander, Kay, Carol and Plouviez, Arabelle (eds.), *The Versatile Image: Photography, Digital Technologies and the Internet* (Leuven: Leuven University Press, 2013)

Souter, Lucy, *Why Art Photography* (2nd edition) (London: Routledge, 2018)