

Glasgow School of Art Course Specification

Course Title: FACS 3: Critical Discourses and Research Methods (Semester 2 only Exchange In/Out)

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:
UFACSS2		2023-24

1. Course Title:
FACS 3: Critical Discourses and Research Methods (Semester 2 only Exchange In/Out)

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

5. Credits:	6. SCQF Level:	7. Course Leader:
10	9	Dr Neil Clements

8. Associated Programmes:
BA (Hons) Fine Art

9. When Taught:
Year 3, Semester 2

10. Course Aims:
<p>This course is designed for Y3 S2 Exchange-In Students and those GSA Students returning from Exchange in S1 into Semester 2.</p> <p>This course aims to enable you to develop an individual area of research interest related to your studio discipline. During the course you study discipline-specific strands dedicated to the historical, theoretical and critical contexts of the School of Fine Art's three studio departments of Fine Art Photography, Painting and Printmaking and Sculpture and Environmental Art. 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, thereby developing a versatility in engaging in different histories and perspectives. You are asked to critically consider such approaches and formulate and pursue an individual topic of research for your written assessment.</p>

11. Intended Learning Outcomes of Course:
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> Identify, use and evaluate relevant key discourses which contextualise the understanding of contemporary and historical art or other cultural practices.

- Demonstrate an understanding of basic core academic research skills in critical, art historical or cultural studies.
- Apply appropriate research methods according to individual research interests, with an understanding of different discourses, perspectives and methods.
- Demonstrate effective skills of critical evaluation in academic writing, recognising that different critical viewpoints can be reached concerning visual and culture practices depending on the method selected for criticism.

12. Indicative Content:

- Explanation, discussion and critical evaluation of key terms, vocabularies, debates and methods pertaining to the study of historical and contemporary art practices.
- Explanation and discussion of academic research skills in relation to the development of an individual research project.
- Consideration of the geographical and historical specificity of discourses and practices in relation to the international and global dimension of contemporary art.

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Source Review	Source Review (1,750 words)	100%	Semester 2, Week 8

13.1 Please describe the Summative Assessment arrangements:

Students are required to submit their essay directly to Canvas. Written feedback and indicative grade are issued to students 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 is taught by specialist staff from Fine Art Critical Studies, and may in some cases also include lectures or seminars by guest lecturers. Learning methods may include:

- Lectures
- Guest lectures
- Directed study
- Seminar/Reading Groups
- Small group discussions
- Enquiry-led learning
- Field visits and external research trips
- Reading lists and reading

Timetable: Course taught on Tuesdays in Semester 2.

16. Pre-requisites:

Successful completion of SCQF Level 8 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:

Individual Electives include their own bibliographies. In addition, students develop their own bibliographies in relation to the Source Review assessment which supports research on a subject of their choice.

Aikens, Nick; Lange, Thomas; Seijdel, Jorinde; ten Thije, Steven; *What's The Use? Constellations of Art, History and Knowledge* (Amsterdam: Valiz, 2016)

Collins, Patricia Hill, and Sirma Bilge, *Intersectionality* (Cambridge: Polity Press, 2016)

Fournier, Lauren, *Autotheory as Feminist Practice in Art, Writing and Criticism* (Cambridge MA: MIT Press, 2022)

Holly, Michael Ann and Smith, Marquard (eds.), *What Is Research in the Visual Arts? Obsession, Archive, Encounter* (New Haven and London: Yale University Press, 2009).

Jones, Amelia and Silver, Erin, *Otherwise: Imagining Queer Feminist Art Histories* (Rethinking Art's Histories) (Manchester: Manchester University Press, 2015)

Meskimmon, Marsha and Rowe, Dorothy (eds.), *Women, the Arts and Globalization* (Rethinking Art's Histories) (Manchester: Manchester University Press, 2015)

Orlando, Sophie, *British Black Art: Debates on the Western Art History* (Paris: Dis Voir, 2016)

Sontgen, Beate, Voss, Julia (eds.), *Why Art Criticism?: A Reader* (Berlin: Hatje Cantz, 2022)

In addition, students develop their own bibliographies in relation to the Source Review assessment which supports research on a subject of their choice.