

**Glasgow School of Art Course Specification**  
**Course Title: Foundation Studio: Art and Design**

*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>
UINF105-60		2023-24

<b>1. Course Title:</b>
Foundation Studio: Art and Design

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

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
60	7	Conor Kelly ( <a href="mailto:c.kelly@gsa.ac.uk">c.kelly@gsa.ac.uk</a> )

<b>8. Associated Programmes:</b>
International Foundation Programme

<b>9. When Taught:</b>
Throughout the academic year (Semesters 1 & 2)

<b>10. Course Aims:</b>
<p>The <i>Foundation Studio: Art and Design</i> course supports the studio and practice-based learning for students of the International Foundation Programme (IFP). The course aims are:</p> <ol style="list-style-type: none"> <li>1. To introduce students to studio and practice-based models of teaching and learning associated with the study of Art and Design</li> <li>2. To introduce an infrastructure of research methods and interpretation skills</li> <li>3. To support the development of ideas through to practical solutions through a range of processes</li> <li>4. To introduce a degree of critical evaluation and self-reflection through appropriate responses to assigned and self-directed briefs</li> <li>5. To encourage independent learning and effective use of the studio environment</li> <li>6. To introduce the concept of professional practice within an Art and Design context</li> <li>7. To prepare students for progression to Year 2 (SCQF level 8 or equivalent) of UK HEI Art and Design degree programmes, including those at the GSA.</li> </ol>

<b>11. Intended Learning Outcomes of Course:</b>
After full participation in and successful completion of the programme, students should be able to:

1. Engage in a creative process utilising basic primary and secondary research methods, developing ideas through studio practices, and resolving and presenting projects using a range of appropriate materials and processes
2. Demonstrate some degree of critical evaluation and self-reflection in response to assigned and self-directed briefs
3. Communicate and apply a basic knowledge and understanding of some of the characteristics associated with historical and contemporary creative practices
4. Work constructively in a studio environment, by actively participating in group activities, exercising some initiative within the context of directed and independent learning and applying effective time management.

## **12. Indicative Content:**

### Semester 1

Semester 1 comprises two functions, the first explores formal approaches to Art and Design and the second performs a diagnostic function on emerging student interests and growing awareness of the various domains and specialisms within the creative practices.

#### Exploration (Weeks 1-5)

Exploration introduces a range of formal approaches to Art and Design through a number of workshops, exercises and self-directed learning. These activities lead students through a range of 2D and 3D processes and require basic studio and practice-based responses in individual and group exercises. Exploration prepares students for participation in Co-Lab 1 (Weeks 6-9).

#### Diagnostic (10-15)

Diagnostic enables students to develop a coherent portfolio of work in response to project briefs that are tailored to develop students' individual practices in anticipation of further study specific to GSA's undergraduate programmes.

### Semester 2

#### Specialism (Weeks 5 – 15)

Following students' participation in Co-Lab 2 (Weeks 1 – 4), Specialism provides a platform for increased subject specificity and offers students the opportunity to work through longer projects, through which they can develop skills relating to their chosen area of study. Specialism encourages students to develop strategies for independent study.

There are six pathways to choose from:

1. Built Environment
2. Design 2D
3. Design 3D
4. Digital Design
5. Designed Experience
6. Fine Art

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

The summative assessment takes place at the end of the academic session and its purpose is to determine progress and level of attainment in relation to the intended Level Learning Outcomes, and to give students guidance and feedback.

20% of the grade will be assessed in regards to the student's knowledge & understanding. This includes the ability to develop their own research and their awareness of historical and contemporary practices.

60% of the grade will be assessed in regards to the student's studio practice. This includes practical skills, the development of ideas, the ability to respond to briefs, and the critical awareness of their own practice.

20% will be assessed in regards to the student's professional practice. This includes their organisation, communication, and presentation skills.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Studio Practice	Portfolio Submission	100	Semester 1, week 13 (Formative Assessment); Semester 2, week 14 (Summative Assessment)

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

Students are expected to present the outcomes of their studies in their studio space. This should include all primary and secondary research, development of work and final outcomes alongside a self evaluation form. The work is assessed by a minimum of two tutors. A grade is awarded along with a diagnostic breakdown of where learning achievements have been made accompanied by written feedback. This is followed by a one to one feedback session with a tutor.

**14. Description of Formative Assessment Methods:**

Engagement with formative assessment is a mandatory requirement.

There are two formal points for Formative Assessment during the year.

**Progress Review**

The Progress Review gives students guidance and feedback on their progress and level of attainment in relation to intended Learning Outcomes. Students receive written feedback supported by a one to one tutorial.

**Interim Assessment**

The Interim Assessment gives students guidance and feedback on their progress and level of attainment in relation to intended Learning Outcomes and provides the opportunity to indicate, through formal warning, the possibility of failure in relation to one or more assessment categories. Students receive feedback supported by a one to one tutorial.

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

A Progress Review takes place at the end of Semester 1 and Interim Assessment at a timetabled point in Semester 2. For both of these Formative Assessments students are expected to present their work to date in their studio space accompanied by a completed Self Evaluation form.

**15. Learning and Teaching Methods:**

Formal Contact Hours	Notional Learning Hours
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288	600
<b>15.1 Description of Teaching and Learning Methods:</b>	
During the year there are a number of points where specific professional practice activities take place. These can include visits and input from relevant organisations, presenting work for exhibition, and maintaining a blog, or other digital presence. Students and staff are also strongly encouraged to use the collections and museums of Scotland as a learning resource.	
Timetable: 3.0 full days per week	

<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>
N/A

<b>22. Indicative Bibliography:</b>
Albers, Josef (2013) <i>Interaction of color</i> New Haven: Yale University Press
Allen, Felicity (2011) <i>Your sketchbook, your self</i> London: Tate
Ambrose, Gavin & Harris, Paul (2015) <i>Design genius: the ways and workings of creative thinkers</i> London: Fairchild Books (Bloomsbury)
Berger, John (1972) <i>Ways of Seeing</i> London: Penguin also: <i>Ways of seeing</i> [DVD] / John Berger, London: BBC (1972) [available online through the GSA Library]
Clarke, Michael (2007) <i>Verbalising the visual: translating art and design into words</i> Lausanne
Hall, Sean (2012) <i>This means this, this means that: a user's guide to semiotics</i> London: Laurence King
Kalb, Peter R (2013) <i>Art since 1980: charting the contemporary</i> London: Laurence King
MacGregor, Neil (2010) <i>A History of the World in 100 Objects</i> London: Allen Lane additional info online at: <a href="http://www.britishmuseum.org/explore/a_history_of_the_world.aspx">http://www.britishmuseum.org/explore/a_history_of_the_world.aspx</a>
Raizman, David (2010) <i>A history of modern design</i> London: Laurence King
<i>Vitamin 3-D: new perspectives in sculpture and installation</i> (2009) London: Phaidon

*Vitamin D: new perspectives in drawing* (2005) London: Phaidon

*Vitamin P3: new perspectives in painting* (2016) London: Phaidon

*Vitamin Ph: new perspectives in photography* (2006) London: Phaidon