

Glasgow School of Art Course Specification
Course Title: Studio Core Two: Investigation

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 2024-25 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PLIT103		2024-25

1. Course Title:
Studio Core Two: Investigation

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:
40	11	Mick McGraw

8. Associated Programmes:
MLitt in Fine Art Practice

9. When Taught:
Stage 2

10. Course Aims:
<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"> • Develop practice on the basis of critical reflection; • Further develop the ability to critically evaluate studio practice in relation to critical and theoretical fields of enquiry; • Develop abilities to present work to a professional standard.

11. Intended Learning Outcomes of Course:
<p>At the end of the course, each student should have the ability to:</p> <ul style="list-style-type: none"> • Demonstrate a developed, critical understanding of the principles and rationale for re-evaluation of previous work; • Utilise an enhanced understanding of studio processes and practice in relation to the subject pathways; • Use a range of the principal skills, processes and practices associated with the subject pathway; • Demonstrate originality and creativity in dealing with problems and issues; • Make formal presentations about specialised topics using a range of appropriate methods including ICT and original work;

- Utilise an awareness of ethical and professional issues relevant to contemporary art practice;
- Take responsibility for initiative and independent enquiry.

12. Indicative Content:

Studio practice will be based on the critical re-evaluation of the study proposal, informed by the research methods acquired at stage one. This work will form the core investigation for the practice based enquiry to be developed through to the final Masters stage.

13. Description of Summative Assessment Methods:

For this course, students must submit:

- A portfolio of work directed through the revised practice based enquiry;
- A self-evaluation in the form of a visual/oral presentation demonstrating a critical overview of practice and work in progress;
- Support studies and evidence of extended research methods, which informs the context for the chosen field of study.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Practical work in studio space (portfolio of work, Self evaluation form, sketchbooks, visual material and extended research)	Practical submission	100	Semester 2, Week 14

13.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed against the following demonstrated through studio work, supporting studies and presentation:

- A developing portfolio of studio work directly related to the subject pathway demonstrating originality and creativity;
- The production of preliminary investigations that critically inform the development process towards resolved works;
- Show through presentation your understanding of how contemporary art practice relates to current critical debate;
- Demonstrate an ability to pursue a study proposal through the correspondence of empirical studio practice and critical review.

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 Two Learning Outcomes.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
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14	400
15.1 Description of Teaching and Learning Methods:	
N/A	

16. Pre-requisites:
Completion of Stage 1 of the MLitt in Fine Art Practice

17. Can this course be taken by Exchange/Study Abroad students?	No
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:
This course allows students on the MLitt in Fine Art Practice to further develop their work, following the re-evaluation of the output from Stage 1.

22. Indicative Bibliography:
<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 & 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. 3rd Rev.Ed.</i> Farnborough: Thames & 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 & 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 & 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> <p>Williams, R. (2009). <i>Art Theory: An Historical Introduction</i>. Chichester, UK: Wiley-Blackwell.</p> <p>3. THEMATIC.</p> <p>Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material.</p> <p>Modernism</p> <p>Duve, T.de and Greenberg, C. (2010). <i>Clement Greenberg Between The Lines</i>. Chicago: University of Chicago Press.</p>

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. 2010). *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.