

Glasgow School of Art Course Specification
Course Title: Studio Core Three: Consolidation

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:
PLIT323		2024-25

1. Course Title:
Studio Core Three: Consolidation

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:
60	11	Mick McGraw

8. Associated Programmes:
MLitt in Fine Art Practice

9. When Taught:
Stage 3

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"> • Manage and realise through individual studio practice a resolved body of work; • Allow students to demonstrate an informed judgment in the positioning of their work in the context of Fine Art Practice.

11. Intended Learning Outcomes of Course:
<p>By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> • Consolidate and synthesise a range of the principal skills, processes and practices associated with the subject pathway; • Critically review and make informed judgments in relation to complex problems and issues; • Use a critically informed range of presentation and communication methodologies to underpin studio practice; • Demonstrate an ability to deal with complex, ethical and professional issues relevant to contemporary art practice; • Take significant responsibility for consolidating independent enquiry.

12. Indicative Content:

Students will conduct and manage their individual studio practice and research under the guidance of their Pathway Staff.

13. Description of Summative Assessment Methods:

For the M.Litt Stage, assessment of student work will consist of two elements:

- A resolved presentation of studio work;
- A reflective report on individual studio practice (the Position Statement), positioning the work within the context of wider contemporary issues and art practices

Assessment of both elements will be integrated, and a single grade awarded.

Assessors will consider the work in relation to the following three weighted categories:

Knowledge and Understanding (30%)

- The ability to communicate an understanding of contemporary fine art practice and relate this to current critical and philosophical debates;

Applied Knowledge and Understanding (60%)

- The production of a critically developed presentation of studio work directly related to the subject pathway;
- The demonstration of the capacity to develop preliminary investigations that inform the critical and reflective process towards resolved works

Professional Practice (10%)

- The demonstration of the confidence, maturity, intellectual and interpersonal skills necessary to function successfully and professionally within the field of fine art.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Practical work in Degree show space (portfolio of work, visual material and extended research and Position statement)	Practical submission (Degree Show)	100	Semester 3, Week 11

13.1 Please describe the Summative Assessment arrangements:

Students on this course will submit the following for the purposes of assessment:

- studio work in the form of a presentation within the MLitt degree show
- a Position Statement of c.2,000 words
- relevant supporting studies (e.g. sketchbooks, preparatory work, evidence of research, etc.).

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 Three Learning Outcomes.

15. Learning and Teaching Methods:	
Formal Contact Hours	Notional Learning Hours
29	600
15.1 Description of Teaching and Learning Methods:	
N/A	

16. Pre-requisites:
Successful completion of Stages 1 and 2 of the MLitt in Fine Art Practice with an average grade of C3 or above.

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:
The course allows students on the MLitt in Fine Art Practice to consolidate work, developed from their output at Stage 2. This work will demonstrate an ability to synthesise a range of the principal skills, processes and practices associated with the subject pathway. At this level the student would be expected to demonstrate a significant responsibility for consolidating independent enquiry towards the presentation of a resolved presentation of work for final examination.

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>

Williams, R. (2009). *Art Theory: An Historical Introduction*. Chichester, UK: Wiley-Blackwell.

3. THEMATIC.

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material.

Modernism

Duve, T.de and Greenberg, C. (2010). *Clement Greenberg Between The Lines*. Chicago: University of Chicago Press.

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. 92010). *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.