

Glasgow School of Art Course Specification

Course Title: MFA Core Course I: Critical Review of Studio Practice

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:
PMFA101		2024-25

1. Course Title:
MFA Core Course I: Critical Review of Studio Practice

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

5. Credits:	6. SCQF Level:	7. Course Leader:
40	11	Professor Henry Rogers h.rogers@gsa.ac.uk

8. Associated Programmes:
Master of Fine Art

9. When Taught:
Stage 1

10. Course Aims:
<p>The course aims to:</p> <ul style="list-style-type: none"> • Introduce the principles and rationale for re-appraisal of previous work; • Encourage you to critically evaluate your practice in relation to recent issues within historical, critical and theoretical fields of enquiry; • Enable you to enhance your ability to formulate and express critical positions in a variety of appropriate forms; • Introduce you to fundamental principles and rationale of research in relation to creative practice; • Enable you to articulate your own distinctive responses to critical issues within your own practice and within the broader context of contemporary art; • Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work; • Enable you to develop your awareness of Health and Safety issues as applicable to creative practice; • Enable you to articulate your 'own voice' as your own specific aesthetic response to cultures and their discourses.

11. Intended Learning Outcomes of Course:

Upon successful completion of the course you should have the ability to demonstrate and/or work with:

- A critical understanding of the principles and rationale for re-appraisal of previous work;
- A critical understanding of re-evaluation and extension of existing knowledge, skills and thinking.

You should have the ability to:

- Apply the outcomes of critical re-appraisal when planning of new work;
- Relate critical issues in your work to wider historical, critical and theoretical discourses;
- Demonstrate an awareness of health and safety issues applicable to creative practice;
- Demonstrate an awareness of ethical good practice;
- Develop the beginnings of an articulation of your 'independent voice';
- Communicate your critical evaluation to peers using appropriate methods;
- Communicate with staff and specialists;
- Respond to the views and positions of others.

12. Indicative Content:

In general terms, Stage 1 aims of the programme concentrate upon the critical review and reorientation of creative practice. The main aim is to identify those aspects of your practice that will be focused upon in terms of its further development. In the first instance this process is inaugurated by the critical reappraisal sessions that occur at the very beginning of the stage. Each student will present their work in a group setting to MFA tutors and fellow students, paying particular critical attention to those aspects of the work that are perhaps in need of further development. Group discussion and feedback will further enhance this process of critical reappraisal, and enable you to establish a basic, tailor-made agenda/proposition for practice throughout Stage 1.

The emphasis in this stage is placed on the development of your work through practical experimentation and the investigation of alternative media and/or related disciplines where relevant. It is recognised, however, that the degree of reappraisal and subsequent re-examination of creative practice will vary from student to student, as will the pace of development. The critical reappraisal thus offers a broad framework for Stage 1, rather than a prescriptive programme and will enable you to develop your own distinctive developmental platform.

You are supported in your critical re-appraisal of previous work by critical feedback sessions (e.g. group critiques), individual tutorials, lectures and seminars.

You will be expected to write an Independent Study Proposal based on the initial critical re-appraisal of your work. This is intended as a 'live' document that will be renegotiated through the Critical Evaluation process. You write a critically evaluative Progress Review as part of the formative assessment process and this is followed by a Critical Evaluation at the summative assessment point.

13. Description of Summative Assessment Methods:

Staff will assess students' progress and achievements in the Core Course I through the work that you wish to present and its documentation. The work presented should demonstrate the development that has taken place across the duration of the course. A grade in accordance with the Code of Assessment for post-graduate taught course assessment will be awarded.

The assessment results for all courses will be brought together at an internal moderation meeting where the MFA assessment panel will agree a total grade.

At the internal exam board, the aggregated grade and the decision on your progression to stage 2 will be confirmed. The internal exam board will also decide if attainment lower than D could be remedied by re-submission of work for re-assessment at a later date.

The results from the internal exam board will be moderated where necessary and confirmed by the external examiner at the Postgraduate (Taught) Examination Board.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
The presentation of Art Practice in whatever form it takes and a digital portfolio of supporting material.	The presentation of work will take place in the studio, and will be accompanied by a digital portfolio of work made over the duration of the course, and accompanying Critical Self Evaluation. Normally all work submitted is subject to either double or multiple marking.	100%	Week 14 (Semester 1/ Year 1)

13.1 Please describe the Summative Assessment arrangements:

As detailed above.

14. Description of Formative Assessment Methods:

You contribute work to a critical feedback session (group critique), which precedes the Progress Review and thus feeds into and forms a part of the formative assessment.

Towards the end of Stage 1 (approximately 10 weeks into the PG Cert stage), you are required to write a reflective Critical-Evaluation Report (Progress Review) referring to the Learning Outcomes at this stage and their progress to date in both the studio and theoretical aspects of Core Course I. Upon reviewing the Progress Review MFA staff feedback via a tutorial and a written response to your report, outlining those areas in which you may need to improve. If you wish to further discuss the feedback, you may request a meeting with a member of the MFA staff team.

Engagement with formative assessment is a mandatory requirement.

14.1 Please describe the Formative Assessment arrangements:

As detailed above.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
40	400

15.1 Description of Teaching and Learning Methods:

N/A

16. Pre-requisites:

A good honours degree in Fine Art, or equivalent academic award in a related subject or prior professional or life experience.

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:

Bibliographies are tailored by the staff team to each individual student's practice. The following suggested reading may be of interest.

1. GENERAL OVERVIEWS

Bourriaud, N. (2002). *Relational Aesthetics*. Paris: Presses du Réel.

Carter, M. (1990). *Framing Art. Introducing theory and the visual image*, Alexandria: Hale & Iremonger.

Conner, S. (1989). *Postmodernist Culture*. New York: Blackwell.

Foster, H. (1996). *The Return of the Real*. Princeton: MIT Press.

Foster, H. Krauss, R. et al. (2004). *Art Since 1900: Modernism, Antimodernism and Postmodernism*. New York: Thames & Hudson.

Hopkins, D. (2000). *After Modern Art 1945-2000*. Oxford: Oxford University Press.

Rorimer, A. (2001). *New Art in the 60s and 70s: Redefining Reality*. Chicago: Thames & Hudson.

Stallabrass, J. (1999). *High Art Lite. British Art in the 1990s*. London: Verso.

Weintraub, L. (2003). *Making Contemporary Art: How today's artists think and work*. New York: Thames & Hudson.

2. REFERENCE

Harrison, C. & Wood, P. (eds.) (1992). *Art In Theory - 1900-1990. An Anthology of Changing Ideas*. London: Blackwell.

Lechte, J. (1994). *Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity*. London: Routledge.

Nelson, R. & Shiff, R. (eds.) (1996). *Critical Terms for Art History*. Chicago: Chicago University Press.

Robinson, H. (ed.) (2001). *Feminism- Art-Theory 1968-2000*. London: Blackwell.

Stiles, K. & Selz, P. (eds.) (1996). *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, Berkeley and Los Angeles: University of California Press.

3. THEMATIC

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material. They may address either specific media (e.g. painting, sculpture, photography, installation), or 'movements' (e.g. Minimalism, Conceptual art, etc.).

Modernism

De Duve, T. (1996). *Clement Greenberg Between the Lines*. Chicago: Chicago University Press.

Drucker, J. (1994). *Theorizing Modernism*. Columbia: Columbia University Press.

Gablik, S. (1984). *Has Modernism Failed?* New York: Thames & Hudson.

Postmodernism

Burgin, V. (1986). *The End of Art Theory*. Basingstoke: MacMillan.

Eagleton, T. (1983). *Literary Theory*. Oxford: Blackwell.

Foster, H. (ed.) (1983). *Postmodern Culture*. Pluto Press.

Jameson, F. (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press.

Lyotard, J. (1992). *The Postmodern Explained to Children*. Indiana: Turnaround.

After Postmodernism

Bourriaud, N. (2009). *Altermodern*. London: Tate Gallery.

Boym, S. (2008). *Architecture of the Off Modern*. Princeton Architectural Press.

Foster, H. (2002). *Design and Crime*. New York: Verso.

Groys, B. (2010). *Going Public*. New York: Sternberg Press.

Heiser, J. (2008). *All Of A Sudden*. New York: Sternberg Press.

Verwoert, J. (2010). *Tell Me What You Want, What You Really, Really Want*. Rotterdam: Piet Zwart Institute.

Minimalism

Bachelor, D. (1997). *Minimalism*. London: Tate Gallery Publications.

Meyer, J. (2001). *Minimalism. Art and polemics in the sixties*. New Haven: Yale University Press.
Photography

Von Amelnunxen, H., et al (1996). *Photography after Photography. Memory and Representation in the Digital Age*. New York: G+B Arts.

Bolton, R. (ed.) (1993) *The Contest of Meaning. Critical Histories of Photography*. Princeton: MIT Press.

Campany, D. (2003) *Art and Photography*, London: Phaidon.

Flusser, V. (2007). *Towards A Philosophy of Photography*. London: Reaktion Books.

Fried, M. (2008). *Why Photography Matters as Art as Never Before*. New Haven: Yale University Press.

Conceptual Art

Alberro, A. & Stimson, B. (eds.) (1999). *Conceptual Art: A Critical Anthology*. Princeton: MIT Press.

Osborne, P. (ed.) (2002). *Conceptual Art*. London: Phaidon.

Verwoert, J. (2006). *Bas Jan Ader: In Search of the Miraculous*, London: Afterall Books.

Sculpture

Ellegood, A. (ed.) (2009). *Vitamin 3-D: New Perspectives in Sculpture and Installation*. London: Phaidon.

Flood, R. et al. (2007). *Unmonumental. The Object in the 21st Century*. London: Phaidon.

McEvelley, T. (1999). *Sculpture in the Age of Doubt*, New York: Allworth Press. 35.23/MACE.
Painting & Printmaking

Bois, Y. (1990). *Painting as Model*. Princeton: MIT Press.

Harrison, C. (2001). *Conceptual Art and Painting*. Princeton: MIT Press.

Schwabsky, B. (2002). *Vitamin P. New Perspectives In Painting*. London: Phaidon.

Tallman, S. (1996). *The Contemporary Print. From Pre-Pop to Postmodern*. New York: Thames & Hudson.

Installation Art

Bishop, C. (2005). *Installation Art: A Critical History*. London: Routledge.

Crary, J. (2004) *Installation Art in the New Millennium: The Empire of the Senses*. New York: Thames & Hudson.

Video Art

Goetz, I. & Urbaschek, S. (2003). *Fast Forward. Media Art Sammlung Goetz*, Kunstverlag Ingild Goetz. New York: DAP

Hall, D. & Fifer, S. (eds.) (1990). *Illuminating Video. An Essential Guide to Video Art*, San Francisco: Aperture/BAVC.

Land and Environmental Art

Kastner, J. & Wallis, B. (eds.) (1998). *Land and Environmental Art*. New York: Phaidon.

Kwon, M. (2002). *One Place After Another*. Princeton: MIT Press.

Performance and Body Art

Hoffmann, J. & Jonas, J. (2005). *Perform*, New York: Thames & Hudson.

Warr, T. & Jones, A. (eds.) (2000). *The Artist's Body*, New York: Phaidon.

Sound Art

Kahn, D. (1999). *Noise, Water, Meat: a History of Sound in the Arts*, Princeton: MIT Press.