

**Glasgow School of Art Course Specification**  
**Course Title: Stained Glass Workshop**

*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.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
		2024-25

<b>1. Course Title:</b>
Stained Glass Workshop

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

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
10	7	Gordon Webb – Head of Continuing Education

<b>8. Associated Programmes:</b>
N/A

<b>9. When Taught:</b>
Open Studio Programmes throughout the year.

<b>10. Course Aims:</b>
<p>The aims of this course is to:</p> <ol style="list-style-type: none"> <li>1. Introduce a range of glass techniques to enable students to make a leaded glass panel</li> <li>2. Enable students to develop practical and theoretical skills in the practice of glass through a set project and through designing, planning and making a piece of their own.</li> <li>3. To develop a design through the exploration of drawing</li> <li>4. Learn the techniques of glass cutting working to a template</li> <li>5. Learn the application of paints and stains and the technique of stencilling and etching</li> <li>6. Learn how to lead, solder, glazing and finishing</li> <li>7. Experience a supportive and stimulating workshop learning environment which encourages creative enquiry, discussion and debate.</li> </ol>

<b>11. Intended Learning Outcomes of Course:</b>
<p>By the end of this course students will be able to:</p> <ol style="list-style-type: none"> <li>1. Design and make a glass piece set within a project brief</li> <li>2. Apply a range of glass techniques such as cutting glass, glass painting, leading, soldering and finishing.</li> </ol>

3. Demonstrate the design process by researching, designing, planning and completing a final glass panel
4. Apply the appropriate, safe and correct use of tools and equipment, shown through the resolved outcome of their application.

### **12. Indicative Content:**

At the start of the course, the course aims and learning outcomes will be explained. There will be a tour of the workshop where the tutor will explain about the equipment and facilities as well as briefing the students on Health and Safety. A visual presentation on the origins, techniques and traditions of stained glass from Romanesque to present day will be delivered as discussing examples of the different types of glass that can be used in the course. Students will be given demonstrations throughout on the use of tools and techniques throughout including cutting, painting, staining, etching, leading, soldering, puttying and glazing. Students will start by making a simple four piece panel that will allow them to work on glass cutting and working to a template. Students will work on their designs for their final piece through the exploration of drawing and experimenting with shape, line, tone, colour and texture and will be encouraged to visit the vast collection of stained glass throughout the city for ideas and inspiration and use a sketchbook and camera to bring back ideas.

The size of the final piece should be no more than 30x45cm and should include a maximum of 25 pieces of glass.

As a group students develop at different speeds. Throughout individual instruction will be given to ensure that all students understand the course content and techniques and are able to keep up with the fast pace of this course

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

End of course assessment of all work completed. Students must demonstrate knowledge and skills, verbally and through annotated sketchbook work that shows an awareness and understanding of Glass practices.

Students must have demonstrated their ability to complete the required techniques in the workshop to produce their final panel. Correct uses of terminology and best safe practice within the workshop.

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

Students will set up and display all work, including sketchbooks and any supporting evidence, and their finished stained glass panel. This will be assessed by the tutor and another member of staff, in the presence of the student; an assessment checklist will be completed. Submitted work will be assessed in accordance with the GSA scheme of assessment.

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

Engagement with formative assessment is a mandatory requirement.

Work in progress is evaluated through continuous ongoing assessment of the students' progress, within the workshop including, creative process and the understanding and application of techniques.

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

N/A

<b>15. Learning and Teaching Methods:</b>	
<b>Formal Contact Hours</b>	<b>Notional Learning Hours</b>
39	100
<b>15.1 Description of Teaching and Learning Methods:</b>	
This may include online research time, library time, reading journals and design magazines for ideas Visiting suggested building around the city that houses stained glass for ideas and inspiration. Preparing and presenting coursework for assessment.	

<b>16. Pre-requisites:</b>
N/A

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	Yes
<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>
Private study will include working on designs for the student's final piece out with the workshop.

<b>22. Indicative Bibliography:</b>
Rich, C., Ward, R. & Mitchell, M., 1999. <i>Stained glass basics: techniques, tools, projects</i> , New York: Sterling.
Clare, S., 2014. <i>Stained Glass: Art, Craft and Conservation</i> , Hale Limited, Robert.
Raguin, V.C. & Higgins, M.C., 2008. <i>The history of stained glass: the art of light medieval to contemporary</i> , London: Thames & Hudson.
Barral, X., Gamboa Andrés & Clarke, M., 2007. <i>Stained glass: masterpieces of the modern era</i> , London: Thames & Hudson.