

Glasgow School of Art Course Specification

Course Title: Studio Teaching (PG Short Course Elective)

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 2026-27 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PELC240		2026-27

1. Course Title:
Studio Teaching (PG Short Course Elective)

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG August 2023	School of Fine Art	This course is available to students on PGT programmes which include a Stage 2 elective.

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Dr Roddy Hunter

8. Associated Programmes:
This course is available to students on PGT programmes which include a Stage 2 elective.

9. When Taught:
Stage 2, in person only.

10. Course Aims:
The overarching aims of the Stage 2 electives are as follows: • Encourage interdisciplinary, critical reflexivity from within an open set of choices; • Foster deep investigative approaches to new or unfamiliar areas of practice and theory; • Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism; • Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study. This course supports artists, designers and architects to gain knowledge, skills and experience in creative studio teaching and consider how education can become part of your broader practice. Beginning with an overview of historical and critical perspectives on Art & Design Higher Education, the course will also introduce alternative models of creative education applied in other contexts such as museums and galleries, schools, and social and community settings. This overview will provide the basis for developing a self-directed live action research in teaching project potentially supported by gaining experience within a GSA undergraduate programme subject to agreement and ethical approval.

The specific aims of the course are to:

- provide an introduction to and overview of developments in learning and teaching in relation to studio teaching in art and design and stimulate discussion on a breadth of current research discourse in relation to this area.
- introduce students to key skills in the use of learning and teaching methods and philosophies in the field of creative education.
- engender a critical engagement with studio teaching through the development of an action research project.

11. Intended Learning Outcomes of Course:

Upon successful completion of the course students should be able to:

- ILO1: Critically engage with contemporary issues and contexts of art and design education to identify insights and opportunities for practice.
- ILO2: Apply learning and teaching methods through action research involving a live learning and teaching project.
- ILO3: Critically evaluate the appropriateness and success of learning and teaching methods developed within the action research project through written self-evaluation.

12. Indicative Content:

Taking a co-created 'flipped classroom' approach, we will explore questions of learning and teaching in and through creative and critical practice together. Students will have material to work with before and after each session, including reading and blended learning activities.

There will be an introductory session introducing participants to each other, outlining the course structure and content and providing an assessment briefing and methodological guidance on developing action research within a teaching project.

Taught content will alternate between seminars and workshops offering opportunities to gain knowledge and develop skills in equal measure.

Indicative seminars will include:

- *'What is an art school?'* surveying historical and critical perspectives on Art & Design Higher Education, sharing insight on the formation of the art school as we know it today and case studies of artist-educators attempting to 'radicalise' the art school in practice.
- *'What is critical pedagogy?'* considering theoretical perspectives on education as an emancipatory and radical practice. These may include bell hooks' 'engaged pedagogy', and Paulo Friere's 'critical pedagogy' through to current debates on decolonisation to consider implications for the relationship between the educator and the educated.
- *'What can be learnt from 'the educational turn?'* exploring alternative models of art and design education in contemporary art and design practice and pedagogical experiments beyond institutional contexts.

Indicative methods workshops will include:

- *'Critiquing the crit'* explores what makes a good group critique through critical self-reflection and practical exploration of participating and leading a crit.
- *'Learning through tutorials'* reflects through practice ways in which individual and group tutorials can contribute to developing art & design practice with a specific focus on giving and receiving feedback.

- *'Workshopping the workshop'* explores workshop facilitation foregrounding the importance of accessibility as a primary consideration.

Opportunities for group tutorials and presentations will also be offered to help students develop and prepare for their live action research in teaching project and aid reflection to complete the project portfolio for summative assessment.

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Reflective portfolio 2,500-3,000 words	Submit a reflective portfolio which documents and evaluates the action research in teaching (ILO1; ILO2; ILO3)	100	11

13.1 Please describe the Summative Assessment arrangements:

The summative assessment point will be at the end of the course. All of the assessment materials will be submitted in electronic format via the course pages on GSA's VLE Canvas. Assessment is by a reflective portfolio which contextualises and evaluates the action research in teaching project developed and shared through presentation at the formative assessment stage. The student will be expected to give consideration of the evidence base required for the evaluative activity, for example through devising suitable feedback mechanisms. Due diligence of the ethical implications of the use of student feedback will also be an important aspect of the learning and teaching activity.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement. Students will present a draft action research in teaching plan for their project in Week 5 for the course and will receive peer and tutor feedback.

14.1 Please describe the Formative Assessment arrangements:

The formative assessment will not be a grading exercise but a formative review of progress towards the development of the teaching plan.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
20	180

15.1 Description of Teaching and Learning Methods:

Seminars:

A series of themed seminars will be delivered which aim to introduce and develop knowledge in relation to core issues concerning learning and teaching in the studio environment.

Group Tutorials:

Student/Tutor review of the development of a live learning teaching project (action research) which aims to enable the student to gain practical experience, observe and test learning and teaching theories in practice. This constitutes a formative feedback point in the course.

Live teaching project:

The opportunity to shadow staff engaged in learning and teaching in the context of a placement within a GSA undergraduate programme or through other opportunities hosted by the School of Fine Art.

Project work (supported practice):

The opportunity to deliver a live learning teaching project (action research) which aims to enable the student to gain practical experience, observe and test learning and teaching theories in practice.

16. Pre-requisites:
N/A

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:
N/A

22. Indicative Bibliography:
Allen, F. (2011) <i>Education</i> . London: Whitechapel Gallery.
Bhabra, G. K. et al. (2018) <i>Decolonising the university</i> . Gurminder K. Bhabra et al. (eds.). London: Pluto Press..
Bishop, C. (2012). 'Pedagogic Projects: 'How do you bring a classroom to life as if it were a work of art?'. <i>Artificial Hells</i> . London, Verso.
Colomina, B., Galán, I., Kotsioris, E. and Meister, A. (2022). <i>Radical pedagogies</i> . Cambridge, MA: MIT Press.
Elkins, J. (2001) <i>Why art cannot be taught : a handbook for art students</i> . Urbana: University of Illinois.
Freire, P. & Ramos, M. B. (2017) <i>Pedagogy of the oppressed</i> . UK: Penguin Books.
Hiller, S. (1996). An Artist on Art Education. In Hetherington, P. (Ed.). (1996). <i>Issues in Art and Education: Aspects of the Fine Art Curriculum</i> . London, UK: Tate publishing. pp.42-47.
hooks, bell (1994) <i>Teaching to transgress : education as the practice of freedom</i> . New York ;: Routledge.

Leitch, R. & Day, C. (2000) Action research and reflective practice: towards a holistic view, *Educational Action Research*, 8:1, 179-193, DOI: 10.1080/09650790000200108

Madhoff, S.H. (2009) *Art School: Propositions for The 21st Century* Cambridge Mass: MIT Press

Orr, S. (Susan K. & Shreeve, A. (2017) *Art and Design Pedagogy in Higher Education*. London: Taylor and Francis.

Pollock, G. (2010). Opened,Closed and Opening: Reflections on Feminist Pedagogy in a UK University. *n.paradoxa international feminist art journal*, 26(July 2010 Feminist Pedagogies), pp.20-28.

Sloan, K., 2019. *Art, cybernetics and pedagogy in post-war Britain*. New York: Routledge