

Glasgow School of Art Course Specification

Course Title: Perimeters/Parameters: Drawing in the Expanded Field

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:
PELC245		2026-27

1. Course Title:
Perimeters/Parameters: Drawing in the Expanded Field

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2022	School of Design	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	John Nicol

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

9. When Taught:
Stage 2, Stage 2, taught as a blended learning postgraduate elective only.

10. Course Aims:
The overarching aims of the Stage 2 electives are to: • 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 aims to: • Encourage interdisciplinary, critical reflexivity within students' drawing practice and in relation to Rosalind Krauss's notion of the 'expanded field'. • Develop students' ability to contextualise a variety of methods and approaches within the field of contemporary drawing practice and apply these to their own fields of study. • Actively support students to conduct and manage a flexible and ethical, collaborative research project and pro-actively participate in cross-disciplinary group learning.

11. Intended Learning Outcomes of Course:

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

- Critically evaluate the possibilities for drawing practice in relation to contemporary fine art practice and to drawing in the 'expanded field';
- Apply critical analysis to speculative and experimental procedures in drawing and
- contextualise personal self-directed research methods within the context of contemporary practice and theory;
- Develop and utilise a number of unfamiliar speculative and experimental procedures in drawing and their implementation;
- Plan and execute a collaborative research project that embraces drawing practices, working flexibly, responsibly, effectively and ethically within a cross-disciplinary group, maximising individual resources and skillsets.

12. Indicative Content:

'Perimeters/Parameters: Drawing in the Expanded Field', consists of weekly seminars where students will be given drawing-based tasks to complete in small groups of 3-4. The elective will encourage students to address critically engaged drawing practices in contemporary art and question the nature of drawing in relation to Rosalind Krauss's notion of the 'expanded field'. Exploring a range of strategies, students will develop a personal methodology that will allow them to create their own sign language and to develop a nuanced understanding of mark-making within contemporary practice. Through praxis and critique, students will question the role of drawing within their respective practices.

Each week students will complete the assignments that are completed within the class followed by group discussion. These discussions will not only be a critique of drawing from a formalistic approach, but also the 'un-packing' of the information contained (or omitted) within each drawing. Assignments consist of gameplay, communicative dilemmas, and absurd problem solving. Students will learn to collaborate, share information and collectively solve problems related to drawing.

The elective will address definitions of drawing practice, probe the terms of the 'expanded field' and ask questions of drawings fundamentals in the face of technological advance in the digital age. Through practice-led collaboration and group discussion the elective will challenge students to reimagine making in the 21st century.

13. Description of Summative Assessment Methods:

Assessment will be based on the group submission (3-4 students) of a final drawing project (with supporting 500 word description), and each student's individual submission of a reflective drawing journal charting their thinking throughout the elective and a critical outline of their role in the research project. 50% of marks are allocated to group research projects and 50% are allocated to individual reflective drawing journals. Journals should only include Primary research and include a 1000-word summary of the student's role in the project.

Students will be assessed on their ability to:

- Form a critical understanding of contemporary drawing practices and use of this knowledge to interrogate their own drawing practice;
- Utilise appropriate methods and tools in the planning and execution of a collaborative project that challenges the very definition of drawing;

- Situate their group and individual research within a critical dialogue and the context of contemporary practice;
- Demonstrate a level of depth in the analysis of works, practitioners, ideas and/or debates appropriate to postgraduate study;
- Apply insight and innovation in the critical analysis of their collaborative and individual research;
- Work ethically, responsibly and effectively within a group, maximising the strengths of the group (individual resources, skillsets) and sharing responsibility for the collaboration.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Group Research Project	Drawing Project with supporting 500 word description	50%	Week 11, Stage 2
AND			
Reflective Drawing Journal	Individual submission of a reflective drawing journal charting their thinking throughout the elective and a critical outline of their role in the research project with 1000 word summary	50%	Week 11, Stage 2

13.1 Please describe the Summative Assessment arrangements:

Research Projects and reflective drawing journals will be submitted directly to the course tutor by the deadline specified on the timetable.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.
Presentation and discussion in seminars.

14.1 Please describe the Formative Assessment arrangements:

The students will be required to give a presentation for peer review in week 5, detailing their proposed research project and the methodologies to be employed.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
20	200

15.1 Description of Teaching and Learning Methods:

Students will complete homework tasks and final projects in assigned groups. At least 116 notional hours are dedicated to collaborative work.

Timetable: Course is offered over 10 weeks, 2 hours a week. Delivered on Wednesdays or Fridays.

16. Pre-requisites:

Successful completion of PGT Stage 1

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:

BORGES, J .L (1962) <u>Tlön, Uqbar, Orbis Tertius</u> ’ from <u>Labyrinths: Selected Stories & Other Writings</u> London, Penguin.
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GARNER, S. (Ed) (2008) <u>Writing on Drawing London</u> , Intellect.
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KRAUSS, R. <u>Sculpture in the Expanded Field</u> October, Vol. 8. (Spring, 1979), pp. 30-44
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IVERSEN, M (2012) <u>Index, Diagram, Graphic Trace: Involuntary Drawing</u> Tate Papers Issue 18, (Online) Available from http://www.tate.org.uk/research/publications/tate-papers/index-diagram-graphic-trace .
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MARSHALL, R (Ed), SAWDON, P (Ed.) (2012) <u>Hyperdrawing: Beyond the Lines of Contemporary Art</u> London, I.B.Tauris.
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PETHERBRIDGE, D (1991) <u>The Primacy of Drawing: An Artist’s View</u> , London, South Bank Centre.

BARTHES, R (1971) <u>‘From Work To Text’</u> from <u>‘Image, Music Text’</u> (translation copyright, Stephen Heath 1977) London, Fontana Press (Online) Available from http://areas.fba.ul.pt/jpeneda/From%20Work%20to%20Text.pdf
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