

Course Code:

UPAP/UFAP/USEA301T2

Session:

2015/16

1. Course Title:

Studio 3 (Exchange Term 2)

2. Version

1.0

Date of production / revision

23 October 2013

Approval Meeting

Term 1 UPC

3. Level:

Stage 3, SCQF Level 9

4. Credits:

40

5. Lead School/Board of Studies:

School of Fine Art

6. Course Contact:

Alistair Payne

7. Course Aims:**Year 3: Aims of Fine Art Subject Specialist Courses**

In Year 3, this course places emphasis on developing critical skills and exhibition practice.

The specific aims of the course are to:

- Develop students' ability to critically analyse, evaluate and synthesise information and ideas through the making of artworks.
- Enable students to achieve a developed degree of artistic and intellectual independence.
- Enable students to develop a critical awareness of their individual practice in relation to the context of Fine Art.
- Enable students' to apply professional skills necessary to making artwork public.
- Provide opportunities for students to develop and contribute to adaptable and sophisticated approaches to engaging with new cultural, educational and professional environments.

8. Intended Learning Outcomes of Course:

Year 3: Fine Art Learning Outcomes

During this Course, students can expect to achieve the following learning outcomes. Students' achievement is evaluated against these learning outcomes through the assessment criteria and categories, which are consistent throughout the four year-stages of the BA (Hons.) Fine Art Programme. The level learning outcomes for Fine Art Studio are listed below.

Knowledge and Understanding

At the end of the course, students should be able to demonstrate:

LO1: A critical understanding of practical, conceptual and analytical processes and terminology necessary to the development of a self-directed art practice

Studio Practice - Applied Knowledge and Understanding

At the end of the course, students should be able to:

LO2: Evidence appropriate practical knowledge creatively to inform the development and realisation of a body of artwork, and the development of a self-directed programme of study.

LO3: Apply a critical and analytical understanding and interpretation of Fine Art Studio Practice and independent study.

Professional Practice: Communication, Presentation, Working with others

At the end of the course, students should be able to:

LO4: Demonstrate an adaptable and sophisticated approach and contribution to engaging with new cultural, educational and professional environments.

9. Indicative Content:

Year 3 (Third Year): is delivered by a team of dedicated subject specialist tutors within each of the subject areas on the BA Fine Art Programme: Painting and Printmaking, Photography and Sculpture and Environmental Art.

During the third Year the expectation is that the students within the course will begin to develop their own self-directed practice. This will be supported by tutorials, group seminar critiques and discussion. The students will develop their understanding and expertise of the specific critical languages and working practices of their chosen subject area. Subject-specialist staff will support the students and the course aims to encourage and assist students in advancing their understanding of their own Fine Art practice.

The specific details of the subject areas and the indicative content by department is listed below:

- **Sculpture and Environmental Art:**

In Year 3 learning is achieved primarily through the process of making work and

reflecting on it critically during group critiques and tutorials. These core activities are supported through seminars, workshops, lectures, field trips and live projects - all of which encourage peer learning and provide a context for study. The aim of the year is to develop greater independence and to encourage peer learning which lies at the heart of studio practice.

Term Two allows students to test their skills and abilities in relation to a public audience. Sculpture and Environmental Art students work separately on an Exhibition Project and a Public Art Project which help to foreground issues around professional practice. The term culminates with a public exhibition and site visits of work. Within these projects, reflections and critical understandings will be encouraged through discussion and critique. Students will also be able to develop their Programme of Study by gaining access to resources and expertise beyond the department.

- **Fine Art Photography:**

During the course students are encouraged to take increasing responsibility for the critical direction of their work, and plan their activities through the creation of a personal programme of study (or statement of intent). The introduction of time based media (with the acquisition of new practical skills - digital video, sound, etc.) encourages students to consider their practice within broader areas of contemporary fine art practice, and students are encouraged to experiment and take risks with alternative ways of working, (video, sound, drawing, text, installation, etc.), all with the intention of fostering greater independence. Aspects of professional practice are encouraged, and students work towards a group exhibition in an external public venue. Students give presentations on their own work in relation to appropriate, targeted research. The core teaching methods are tutorial, critique, lecture, hands-on workshop, and seminar. Critical skills are developed through an active studio based practice with an emphasis on making.

- **Painting and Printmaking:**

The encouragement of students' independence and initiative is more focused in Year 3 as they begin working with a self-directed programme of study, which describes how they intend to research and develop their particular area of interest/enquiry, and outlines the resources they may require to pursue their aims. There is an emphasis on experimentation and the testing of ideas and materials as students become more confident in taking their work forward through a process of questioning, editing, selection and critical analysis. A programmed series of artist talks facilitates student's capacity to both evaluate and deepen their understanding of the professional art world.

10. Description of Summative Assessment:

There is a Summative Assessment point at the end of the course. The purpose of this assessment is to give students guidance and critical feedback on their progress and level of attainment in relation to the learning outcomes. The Internal Exam Board collate results from both studio practice and the Forum for Critical Enquiry to determine a final result on the individual student's progression.

10.1 Please describe the Summative Assessment arrangements:

Summative assessment occurs at the end of each course and provides a grade of attainment for this level. Students are expected to present all outcomes of their study in their studio space, which is assessed by a group of course staff. The grade awarded includes a diagnostic breakdown of learning achievements, strengths and weaknesses, along with written commentary. This is presented to the student in individual feedback sessions with staff.

11. Formative Assessment:

Formative feedback occurs throughout the course via a number of mechanisms, namely Individual Tutorials with staff and Critical Feedback.

11.1 Please describe the Formative Assessment arrangements:**1. Individual Tutorials**

Individual tutorials take place between one (or more) member(s) of academic staff and an individual student or groups of students, usually in the students dedicated studio space. Tutorials are directed towards the students' own work and its development. Tutorials are timetabled, and take place in the studio at a students' or tutor's request throughout the course.

2. Critical Feedback Sessions

Critical feedback sessions are key to the learning experience in the School of Fine Art. Critical feedback sessions help students to develop work and ideas in relation to an audience, critical awareness of their own practice, and language and communication skills. At a critical feedback session (or 'crit') a small group of students and staff engage in the critical evaluation of finished work and work in progress. These sessions provide students with concentrated peer and staff feedback at strategic intervals in a projects, or programme of study's development and realisation. Critical feedback sessions are normally facilitated by staff and directed by students' individual need and engagement.

12. Collaborative:Yes No **12.1 Teaching Institutions:**

3T

13. Requirements of Entry:

Equivalent level indicator

14. Co-requisites:

FoCI

15. Associated Programmes:

BA (Hons) Fine Art Programme.

16. When Taught:

Term 2.

17. Timetable:

3T

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	10	22
Studio		206
Seminar/Presentation <i>Inc. Studio Critique</i>	10	22
Tutorial	3	6
Workshop		
Laboratory work		
Project work <i>Inc. Supported Practice</i>	26	118
Professional Practice	10	22
E-Learning / Distance Learning		
Placement		
Examination	2	4
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	61	400

22. Description of "Other" Teaching and Learning Methods:

The BA (Hons) Fine art programme at The Glasgow School Of Art aims to build a creative study culture and environment for a rewarding learning experience. A range of learning opportunities are offered throughout the programme, appropriate to the aims of each year-stage. The aims reflect and prepare for, the professional context of Fine Art. A guiding principle of the School of Fine Art is that

learning and teaching is actively informed by the teaching staff's professional practise and research. All Fine Art studio tutors are practising artists.

Studio Practice

The studio is central to the learning environment of all Fine Art areas. Each student is assigned an individual space for production, fabrication, display, peer group learning, assessment and critical analysis.

Peer Group Learning

The studio environment ensures students have a base to foster the peer group learning and social interaction crucial to the development of a critical community. Exchange and reciprocal learning are central to the development of a fine art practice and facilitate exposure to the ambitions and achievements of other students.

Workshops & Technical Support

A wide range of technical support is available by arrangement, to all students in fine art and may include electronic media, printmaking workshops, photography, woodwork, casting and metal workshops.

Tutorials

One to one tutorials are carried out throughout the course. with a move to more critical discourse and group learning in terms 2 and 3. Initially the tutorial system helps to familiarise students with teaching staff as well as determining initial lines of enquiry for each students practice.

Critical Discourse

Critical discourse in the School Of Fine Art is valued as a key learning and teaching tool. Critical discourse is crucial to the transfer of knowledge, contextualising individual practice, as well as fostering a culture of reciprocal learning within the year group.

Transferable Skills

The BA (Hons) Fine Art course aims for professionalism in Fine Art. Transferable skills are integral to the development of Fine art skills and abilities. They are currently identified as the ability to:

- Structure and communicate ideas effectively
- Manage time and resources and to work to deadlines
- Interact effectively with others through collaboration, collective endeavour and negotiation
- Source information and use information technology
- Critically analyse and evaluate
- Work independently, self-manage and set priorities

Professional Practice

Professional practice is an integral part of studying at the School of Fine Art and is embedded with the course curriculum of the four year- stages of the programme, or provided by the Careers Service. It provides students with the opportunities, experience and skills to engage professionally within the local, national and international art world contexts.

This may include:

Preparation of artist's CV's and documentation of work

Gallery visits, exhibition initiation, organisation and publicity

Fund-raising, applications for grants and sponsorship for individual and group projects

Seminars on self-employment, professional organisations and networks, artist's groups and artists' initiatives.

Seminars on art law including copyright and intellectual property

Participation in exhibitions outside of the institutional context

23. Additional Relevant Information:

3T

24. Indicative Bibliography:

Issued via VLE including recommendations for purchase