

Course Code:

PLIT102

Session:

2017/18

1. Course Title:

Studio Core One: Origination

2. Date of production / revision:22nd August 2016**3. Level:**

SCQF 11

4. Credits:

45

5. Lead School/Board of Studies:

School of Fine Art

6. Course Contact:

Mick McGraw

7. Course Aims:

The course aims are, in the particular context of one of the following, Photography and the Moving Image, Sculpture, Painting, Print Media, Drawing or Performance, to:

- Introduce the principles and rationale for re-evaluation of previous work and to encourage students to critically review and evaluate their practice in relation to recent issues within historical, critical and theoretical fields of enquiry;
- Develop the students' ability to formulate and express critical positions through a variety of appropriate forms;
- Introduce students to fundamental principles of, and the rationale for, research in relation to studio practice.

8. Intended Learning Outcomes of Course:

At the end of the course (core one) each student should have the ability to:

- Critically apply the principles and rationale for re-evaluation of previous work;
- Relate critical issues in their work to wider historical and theoretical discourses;
- Use a range of the technical skills, processes and practices associated with the subject pathway;
- Identify and analyse complex problems and issues;
- Communicate critical self-evaluation to peers and specialists using a range of appropriate methods including ICT and original work;
- Demonstrate an ability to form a reasoned response to the views of others;
- Demonstrate an ability to articulate and communicate constructive criticism to others;
- Show an awareness of ethical and professional issues relevant to contemporary art practice;
- Exercise autonomy and initiative.

9. Indicative Content:

The content of this course will cover the process of re-evaluation of one's own work, the principles of research in relation to studio practice and personal communication skills.

10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Practical work in studio space (portfolio of work, Self evaluation form, sketchbooks and visual material)	Practical submission	100	Week 14

For this course, students must submit:

- A portfolio of work based upon and directed through a written proposal;
- Self evaluation in the form of a verbal presentation relating to the development of intended creative direction;
- Sketchbooks with supporting visual material and research.

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed against the following, demonstrated through the studio work, supporting studies and presentation:

- A critical and reflective demonstration of the methods and techniques of individual fine art practice in relation to the chosen pathway;
- Applied knowledge of some of the key theoretical and conceptual principles of contemporary fine art;
- A critical understanding of the historical development of fine art, including contemporary

practice, in the context of the chosen pathway.

11. Formative Assessment:

Formative assessment occurs during various moments of contact with teaching staff, including tutorials, group critiques, workshops and seminar discussions.

11.1 Please describe the Formative Assessment arrangements:

Teaching staff offer ongoing feedback and guidance to students in relation to their progress with reference to Core Course One Learning Outcomes.

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

N/A

13. Requirements of Entry:

None

14. Co-requisites:

Core Research Skills for Postgraduate Students

15. Associated Programmes:

MLitt in Fine Art Practice

16. When Taught:

Stage 1

17. Timetable:

N/A

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	4	10
Studio		300
Seminar/Presentation	12	20
Tutorial	4	12
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination	2	8
Essay		
Private Study	Not Applicable	100
Other (please specify below)		
TOTAL	22	450

22. Description of "Other" Teaching and Learning Methods:
N/A

23. Additional Relevant Information:
Stage One of the course is intended to provide an introduction to postgraduate study by practice within the chosen subject pathway. This is directed through a critical re-evaluation of previous work in conjunction with the original proposal. This will then form the programme for studio practice and the basis of research enquiry at stage 1.

24. Indicative Bibliography:
<p>MLITT BIBLIOGRAPHY</p> <p>1. GENERAL OVERVIEWS</p> <p>Bourriaud, N. (2002). <i>Relational Aesthetics</i>, Dijon, Presses du Réel,</p> <p>Carter, M. (1990). <i>Framing Art</i>. Sydney, NSW: Hale & Iremonger.</p> <p>Connor, S. (1989). <i>Postmodernist Culture</i>. New York, NY, USA: B. Blackwell</p> <p>Foster, H. (1996). <i>The Return Of The Real</i>. Cambridge, Mass.: MIT Press.</p> <p>Foster, H. et al. (2016) <i>Art Since 1900. Modernism - Antimodernism - Postmodernism. 3rd Rev.Ed.</i> Farnborough: Thames & Hudson Ltd.</p> <p>Hopkins, D. (2000). <i>After Modern Art</i>. Oxford: Oxford University Press.</p> <p>Rorimer, A. (2001). <i>New Art In The 60'S And 70'S</i>. New York: Thames & Hudson.</p>

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

Weintraub, L. (2003). *Making Contemporary Art*. London: Thames & Hudson.

2. REFERENCE.

Harrison, C. and Wood, P. (2003) *Art In Theory, 1900-2000*. Oxford, UK: Blackwell.

Lechte, J. (1996). *Fifty Key Contemporary Thinkers*. London: Routledge.

Nelson, R.S. and Shiff, R. (1996). *Critical Terms For Art History*. Chicago: University of Chicago Press.

Robinson, H. (2001). *Feminism-Art-Theory*. Malden, MA: Blackwell Publishers.

Stiles, K. and Selz, P. (1996). *Theories And Documents Of Contemporary Art*. Berkeley: University of California Press.

Williams, R. (2009). *Art Theory: An Historical Introduction*. Chichester, UK: Wiley-Blackwell.

3. THEMATIC.

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material.

Modernism

Duve, T.de and Greenberg, C. (2010). *Clement Greenberg Between The Lines*. Chicago: University of Chicago Press.

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

Walz, R. (2008) *Modernism*. Harlow, England: Pearson Longman.

Postmodernism

Burgin, V. (1986). *The End Of Art Theory*. Atlantic Highlands, NJ: Humanities Press International.

Foster, H. (1985). *Postmodern Culture*. London: Pluto Press.

Jameson, F. (1991). *Postmodernism, Or, The Cultural Logic Of Late Capitalism*. Durham: Duke University Press.

After Postmodernism

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

Foster, H. (2002), *Design and Crime: and Other Diatribes*. London: Verso.

Groß, B. (2010). *Going Public*. Berlin: Sternberg Press.

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

Verwoert, J. and Ohlraun, V. (2010). *Tell Me What You Want, What You Really, Really Want*. Rotterdam: Piet Zwart Institute, Willem de Kooning Academy, Rotterdam University.