

**Course Code:**

UPAP101/UFAP101/USEA101

**Session:**

2017/18

**1. Course Title:**

Studio 1

<b>Version</b>	<b>2. Date of Production/ Revision:</b>	<b>Date of Approval</b>
2.0	January 2017	19 April 2017

<b>3. Level:</b>
SCQF Level 7

<b>4. Credits:</b>
90

<b>5. Lead School/Board of Studies:</b>
School of Fine Art

<b>6. Course Contact:</b>
Gina Wall

<b>7. Course Aims:</b>
<p style="text-align: center;"><b>Year 1: Aims of Fine Art Subject Specialist Courses</b></p> <p>In Year 1, the programme places emphasis on developing core Fine Art and basic subject area skills and studio practice. The specific aims of Year 1 are to:</p> <ul style="list-style-type: none"><li>• Introduce students to the key terminologies, concepts and principles of Fine Art practice.</li><li>• Develop student's practical and conceptual skills through the making of artworks.</li><li>• Introduce methods and processes of researching, developing, resolving and presenting artworks.</li><li>• Assist students to develop language through which they can critically engage with their own work and that of others.</li><li>• Develop student's knowledge and understanding of their specific subject area in the context of Fine Art.</li><li>• Introduce students to professional working practices in the production and presentation of artworks.</li></ul>

**8. Intended Learning Outcomes of Course:****Year 1: Fine Art Learning Outcomes****Knowledge and Understanding (20%)**

At the end of the First Year, students should present evidence that:

- LO1: Demonstrates a basic awareness of practical, organisational, conceptual and analytical processes and terminology relevant to the research, development and realisation of artworks.
- LO2: Evidences a working knowledge of contemporary professional practice and an understanding of current and historical discourse in relation to Fine Art practices.

**Studio Practice- Applied Knowledge and Understanding (60%)**

At the end of the First Year, students should, through studio practice, present evidence that reflects the ability to:

- LO3: Demonstrate the use of primary and secondary sources in the practical application of Fine Art skills and processes.
- LO4: Be able to propose and develop practical and conceptual solutions to creative problems in response to project briefs and set activities.
- LO5: Demonstrate the ability to apply generic practical knowledge of 2D and 3D processes and materials used in Fine Art through the making of artworks.
- LO6: Contextualise and evidence a critical awareness of their studio practice with the work of peers and other art practitioners.

**Professional Practice: Communication, Presentation, Working with others (20%)**

At the end of the First Year, students should present evidence that demonstrates the ability to:

- LO7: Exercise initiative in carrying out project briefs and set activities and evidence the ability to organise their time and physical resources in relation to set project briefs.
- LO8: Be able to communicate ideas and information in visual, oral and written forms to peers and staff and also engage with others to facilitate initiatives and ideas in relation to group projects and individual work.

**9. Indicative Content:**

**Year 1 (First Year):** is delivered by a collaborative team of dedicated subject specialist tutors from each of the subject areas in the BA Fine Art Programme: Painting and Printmaking, Photography and Sculpture and Environmental Art.

The First Year is tutor-led and project-based and balances Fine Art core skills with subject specific skills. Workshops, inductions and projects are designed to support students in gaining skills and an understanding of the basic critical languages and working practices of Fine Art and their chosen subject area.

The first part of the year is dedicated to cross-school teaching, introducing a broad range of information and questions as an introduction to Fine Art and the different practices involved within Fine Art practice.

The second part of the course is defined through projects stemming from the students specific subject area or pathway and the teaching, within this part of the course, is undertaken by subject-specialist staff based within each of the three subject areas.

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

- **Sculpture and Environmental Art:**

Introduces students to a range of learning tools to support the development of individual practice in Sculpture and Fine Art. Core skills in drawing and subject skills workshops are undertaken in a range of materials and media, including workshops in casting and installation, with learning directed through project-led briefs that encourage both individual and group work.

Students develop critical and practical skills in Research, development, resolution and presentation of ideas. Critical skills are further developed through critical feedback sessions and studio discussions. Learning is supported by individual/group tutorials, seminars, lectures, and gallery visits.

- **Fine Art Photography:**

The course begins by looking at a number of key principles that are core to the history of Photography. Initially, students will begin by looking at light (natural and ambient), the Camera Obscura, apertures, Pin Hole cameras, sheet film and Alternative Processes. These particular elements are explained through a series of lectures, workshops and appropriate reading materials that encourage students to re-negotiate, and re-examine, their preconceived ideas and notions regarding Analogue Photography.

After their initial introduction, the students are encouraged, via one-to-one tutorials, group critiques, lectures and class seminars to develop their critical and theoretical thinking; their technical skills are also expanded upon by a range of advanced workshops. During this time they are also required to work with a variety of cameras that enable them to see how different camera formats inform their making, and how each format affects the reading of the images they make.

After a series of projects, the students are asked to work on a Self-Directed Project - one that they devise themselves. In essence, the work that is produced is an accumulation of all that has been learned through their first year as students studying the course.

- **Painting and Printmaking:**

Students are introduced to the practical and theoretical skills that will enable them to begin to productively engage with the development of their own practice. To achieve this they are inducted in the fundamental methods and processes of researching, developing, resolving and presenting artworks. A sequence of thematic projects, supplemented with lectures, workshops and demonstrations are design to support the acquisition of these skills. Students experience working on both group and individual projects during the session. Varying approaches to the core skills of drawing and painting are explored and students are introduced to printmaking media. The development of contextual awareness is key to a students' ability to begin to define a critical position for their practice. Considerable emphasis is placed on students researching and expanding their knowledge of the subject area.

#### 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	Practical submission	100	Week 25

#### 10.1 Please describe the Summative Assessment arrangements:

Summative assessment occurs at the end of each year. 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 two tutors.

#### 11. Formative Assessment:

There is one formative assessment in each year. This is a formal progress review which occurs towards the end of semester 1, when students are given an indicative grade with written feedback, advice and guidance. This is presented during an individual verbal feedback session.

Other interim feedback sessions may be timetabled to offer advice and guidance but the student is expected to document and maintain a record of this process.

#### 11.1 Please describe the Formative Assessment arrangements:

Formative assessment occurs towards end of semester 1. For this assessment, students are expected to present all studio work in their space, accompanied by a self-evaluation form.

#### 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 project, 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:

## 13. Requirements of Entry:

Highers: AAAB and portfolio of work

## 14. Co-requisites:

FoCI

## 15. Associated Programmes:

BA (Hons) Fine Art Programme.

## 16. When Taught:

Semester 1 and 2

## 17. Timetable:

## 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	25	50
Studio		
Seminar/Presentation <i>Inc. Studio Critique</i>	25	50
Tutorial	5	15
Workshop <i>Induction/Instruction</i>	85	85
Laboratory work		
Project work <i>Inc. Supported Practice</i>	65	660
Professional Practice	15	30
E-Learning / Distance Learning		
Placement		
Examination	5	10
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>225</b>	<b>900</b>

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

The BA (Hons) Fine Art programme at The Glasgow School of Art aims to build a culture and environment for a rewarding learning experience and creative study. A range of learning opportunities is offered throughout the programme, appropriate to the aims of each year. 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 professional practice and research of the teaching staff. All Fine Art studio tutors are practising artists.

### Studio Practice

The studio is central to the learning environment of all Fine Art areas. Students have access to a shared group studio 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 to all students in fine art, and includes electronic media, printmaking workshops, woodwork, casting and metal workshops. In addition, year 1 fine art photography students receive a thorough grounding in the basics of photographic techniques in cameras and equipment, the darkroom, digital photography, and in the photographic studio. All of the workshops are central to structure of the 1<sup>st</sup> year curriculum and are delivered by both technical and studio staff.

### Tutorials

Students receive a range of introductory tutorials, individual timetabled tutorials, sign up tutorials (where a student requests a tutorial when they feel the need to discuss work with a tutor) and group tutorials. Initially the tutorial system helps students to familiarise themselves with teaching staff and group tutorials with other students, as well as determining initial lines of enquiry for each students practise.

### **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

Mange 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.

In first year, this includes:

- Gallery visits.
- A studio based public exhibition.
- The development of a critical language through critique.
- Presenting work formally for assessment.

### **23. Additional Relevant Information:**

### **24. Indicative Bibliography:**

Insert URL