

Course Code:

UPAP201/UFAP201/USEA201

Session:

2017/18

1. Course Title:

Studio 2

Version	2. Date of Production/ Revision:	Date of Approval
1.0	January 2017	2011/12

3. Level:

SCQF Level 8

4. Credits:

100

5. Lead School/Board of Studies:

School of Fine Art

6. Course Contact:

Gina Wall

7. Course Aims:**Year 2: Aims of Fine Art Subject Specialist Courses**

In Year 2, the programme places emphasis on developing specific subject area skills and studio practice. The specific aims of Year 2 are to:

- Develop students' practical skills through the materials, methods, technologies and processes of the specific subject area.
- Stimulate students' initiative, confidence, and critical awareness of their own practice through peer/staff group discussion and activity within the subject area.
- Extend students' artistic and intellectual knowledge and understanding through engagement with the specific practices and processes of the subject area.
- Develop students' professional working practices in the production and presentation of artworks in the subject area.

8. Intended Learning Outcomes of Course:

Year 2: Fine Art Learning Outcomes

At the end of the second year, 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 (20%)

At the end of Year 2, students should present evidence that demonstrates the ability to work with:

- LO1: Subject specific knowledge of practical, conceptual and analytical processes and terminology relevant to the development and critique of ideas and artworks.
- LO2: Fundamental understanding of the specific subject area in the context of contemporary Fine Art practice and a knowledge and understanding of current and historical discourse in relation to Fine Art practice

Studio Practice- Applied Knowledge and Understanding (60%)

At the end of Year 2, students should present evidence that demonstrates the ability to:

- LO3: Extend conceptual and practical knowledge and ideas through the creative realisation of projects or set activities.
- LO4: Propose, develop and evaluate solutions to creative problems independently and/or collectively.
- LO5: Develop ideas through creative inquiry and engagement with projects briefs and set activities.
- LO6: Apply a range of subject specific practical processes and materials imaginatively, within the context of a project or set activity and situate studio practice within the context of the work of peers and other Fine Art practitioners.

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

At the end of Year 2, students should present evidence that demonstrates the ability to:

- LO7: Exercise initiative and some independence in response to project briefs and set activities and prove the ability to manage time and physical resources in relation to project briefs, whilst facilitating and negotiating initiatives and ideas with others in relation to group projects.
- LO8: Competently communicate and present ideas and information through visual, oral and written forms to peers and staff and use some software to enhance, develop and document ideas and artwork.

9. Indicative Content:

Year 2 (Second 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.

The second Year is tutor-led and initially project-based. Inductions and projects are designed to support students in gaining skills and an understanding of the basic critical languages and working practices of their chosen subject area.

The first part of the year is dedicated to project driven teaching, introducing specific subject related information, techniques and embedding an understanding of the subject area and the differing practices within it.

The second part of the course is defined through the initiation of self-directed study and this part of the course, is undertaken by subject-specialist staff based within each of the three subject areas and aims to support students beginning to understand how they might define their own Fine Art practice.

Over the course of Year 2 individual students will develop practical and conceptual skill acquisition, supported by the subject-specific staff.

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

- **Sculpture and Environmental Art:**

Students develop a dedicated subject focus in sculpture.

Students are introduced to the second year course through an initial field trip study project, which extends subject specific and practice-based research skills in relation to context. Subject skills workshops and processes are extended in casting, construction, installation, performance and video.

Learning is directed through a mix of project-led briefs, which culminates in the development of an individual programme of study. Critical skills are further developed through critical feedback sessions and studio discussions. Learning is supported by individual/group tutorials, seminars, lectures, and gallery visits.

Sculpture:

Subject focus in sculpture is developed through the Multiples and Installation projects, which introduces students to site, object and exhibition.

Environmental Art:

Subject focus in environmental art is developed through the Hypothetical Project and the Public Art Project, which introduces students to working in and in response to context.

- **Fine Art Photography:**

The second year course provides the delivery of important technical and critical skills. The students are introduced to a wide range of analogue and digital skills and the course is based around a subject-based project brief that is supported by a series of lectures, seminars, tutorials and group critiques. The students begin the academic year with an interrogation of analogue colour as material and subject matter. The term concludes with the introduction of the concept of Series and Sequence, as a bigger body of work is consolidated both in terms of realisation and installation.

The catalogue and the group show as creative spaces are then introduced and negotiated. The whole of the second year prepares a group exhibition and a catalogue that includes the work and also an artist's statement. Throughout the preparation for the group exhibition seminars are delivered that address the complexities of curatorial concerns and of collaborative work as well as consideration on writing texts that accompanies work and

mounting and framing photographs. The year culminates with the launch of the Artist Book project, where each student is required to consider the production of a limited edition of artist's book. The finished books are exhibited at the end of the year, having undergone rigorous critical review.

- **Painting and Printmaking:**

Students continue to develop subject specific skills and knowledge through: reference based study in the life room, more in depth, materials and methods workshops and further practical instruction and support in the techniques of printmaking. Students are also offered electives that include more expansive approaches to reproductive media and workshop demonstrations in digital image editing, composition and animation. Teaching is mainly carried out through tutorials and critical feedback sessions. Lectures introducing the project briefs are supplemented by visiting artist talks and more general lectures on contemporary art. Students participate in a group exhibition during the latter part of the session. The exhibition provides a pretext to ask each student to produce, both a statement of intent and a promotional advertisement for the show, introducing an aspect of professional practice to their learning experience. A study visit to London is also an integral part of the syllabus.

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 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:

13. Requirements of Entry:

Studio 1 or equivalent

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 <input type="checkbox"/>	No <input checked="" type="checkbox"/>
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20. Placement:	
Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>

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>	210	210
Laboratory work		
Project work <i>Inc. Supported Practice</i>	95	635
Professional Practice	15	30
E-Learning / Distance Learning		
Placement		
Examination	5	10
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	380	1000

<p>22. Description of “Other” Teaching and Learning Methods:</p> <p>The BA (Hons) Fine Art programme at The Glasgow School of Art aims to build an environment and culture 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.</p> <p>Studio Practice and Drawing Classes</p> <p>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.</p> <p>Peer Group Learning</p> <p>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.</p>

Workshops & Technical Support

A wide range of technical support is available to all students in fine art and includes electronic media, printmaking workshops, photography, woodwork, casting and metal workshops. In addition, year 2 painting & printmaking operate a bespoke methods and materials workshop, specialising in the use of both traditional and contemporary painting media. This is also supported by occasional visits and workshops by museum conservators. To take full advantage of new media year 2 also conduct bespoke digital media workshops focusing on painting in the expanded field through image editing and animation. To expand the field of printmaking specialist workshops in woodcut and unorthodox printing techniques are also available. All of the additional workshops are central to structure of the 2nd term curriculum and are delivered by year tutors and relate specifically to their own fields of specialist research.

Tutorials

One to one tutorials tend to be carried out more regularly in term 1 of year 2 with a move to more critical discourse and group learning in terms 2 and 3. Initially the tutorial system helps to familiarise themselves with teaching staff and each 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. The third term exhibition project particularly utilises this approach to learning, within the context of a public exhibition and attendant public relations exercises. The culture of critical discourse in painting and printmaking is centred on this process and is led and facilitated by teaching staff and students.

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 includes:

- 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
Opportunities to undertake residencies in school.

23. Additional Relevant Information:

24. Indicative Bibliography:

Insert URL