

Course Code:[Click here to enter text.](#)**1. Course Title:**

Core Course I: Critical Review of Studio Practice (Term 1 only: 10 weeks)

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

30

5. Lead School/Board of Studies:

School of Fine Art

6. Course Contact:

John Calcutt

7. Course Aims:

The course aims to:

- Introduce the principles and rationale for re-appraisal of previous work
- Encourage students to critically 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 in a variety of appropriate forms
- Introduce students to fundamental principles and rationale of research in relation to studio practice
- Allow students to articulate their 'own voice' as their own specific aesthetic response to cultures and their discourses.

8. Intended Learning Outcomes of Course:

At the end of the course each student should have the ability to demonstrate and/or work with:

- A critical understanding of the principles and rationale for re-appraisal of previous work
- A critical understanding of re-evaluation and extension of existing knowledge, skills and thinking.
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Each student should have the ability to

- Apply the outcomes of critical re-appraisal into the planning of new work
- Relate critical issues in her/his work to wider historical, critical and theoretical discourses
Develop the beginnings of an articulation of an 'independent voice'
- Communicate her/his critical self-evaluation to peers using appropriate methods
- Communicate with staff and specialists
- Respond to the views and positions of others

9. Indicative Content:

In general terms, Stage 1 aims of the programme focus upon the critical review of studio work. The main objective is to identify those aspects of each individual's studio practice that will be focused upon in terms of its further development. In the first instance this process is inaugurated by the critical reappraisal sessions that occur at the very beginning of Term 1. Each student will present their work in a lecture theatre setting to MFA tutors and fellow students, paying particular critical attention to those aspects of the work that are perhaps in need of further development. Group discussion and feedback will further enhance this process of critical reappraisal, and provide a basic, tailor-made agenda for studio practice throughout the duration of this course. It is recognised, however, that the degree of reappraisal and subsequent re-examination of studio practice will vary from student to student, as will the pace of development. The critical reappraisal thus offers a broad framework for student development on this course, rather than a prescriptive programme.

Students are supported in their critical re-appraisal of previous work by critical feedback sessions (e.g. group critiques), individual tutorials, lectures and seminars.

10. Description of Summative Assessment:

Staff will assess students' progress and achievements in the Core Course I (Term 1 only: 10 weeks) through the work that students wish to present and its documentation. A grade in accordance with the Code of Assessment for post-graduate taught course assessment will be awarded.

10.1 Please describe the Summative Assessment arrangements:

Students will be assessed by MFA staff at the end of Term 1, rather than at week 15.

11. Formative Assessment:

Students contribute work to a critical feedback session (group critique), which precedes the Progress Review and thus feeds into and forms a part of the formative assessment.

At the end of term one (approximately 10 weeks into the PG Cert stage), students are required to write a reflective Self-Evaluation Report referring to the Learning Outcomes at this stage and their progress to date in both the studio and theoretical aspects of Core Course I. MFA staff will respond via a tutorial and a written response (the Progress Review) to each student's Self-Evaluation Report, outlining those areas in which the student may need to improve. If any student wishes to discuss his or her Progress Review Report, such student may request a meeting with MFA staff.

11.1 Please describe the Formative Assessment arrangements:

Due to the short duration of the course, the Student's Self-Evaluation Report will directly inform the Summative Assessment.

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

[Click here to enter text.](#)

13. Requirements of Entry:

Good honours degree in Fine Art, or equivalent.

14. Co-requisites:

15. Associated Programmes:

Master of Fine Art

16. When Taught:

Stage 1

17. Timetable:

[Click here to enter text.](#)

18. Available to Visiting Students:

Yes

No

19. Distance Learning:

Yes

No

20. Placement:

Yes

No

21. Learning and Teaching Methods:			
Method	Indicative Hours	Formal Contact	Notional Learning Hours (Including formal contact hours)
Lecture	4		8
Studio	10		242
Seminar/Presentation	20		30
Tutorial	3		8
Workshop	2		6
Laboratory work			
Project work			
Professional Practice			
E-Learning / Distance Learning			
Placement			
Examination	1		6
Essay			
Private Study	Not Applicable		
Other (please specify below)			
TOTAL	40		300

22. Description of "Other" Teaching and Learning Methods:
[Click here to enter text.](#)

23. Additional Relevant Information:
 This 10 week course is specifically addressed to visiting international exchange students who are unable to attend for the full 15 weeks of Stage 1 of the MFA programme.

24. Indicative Bibliography:

1. GENERAL OVERVIEWS

N. Bourriaud *Relational Aesthetics*, Presses du Réel, 2002.

Michael Carter *Framing Art. Introducing theory and the visual image*, Hale & Iremonger, 1990.

S Connor *Postmodernist Culture*, Blackwell, 1989.

Hal Foster *The Return of the Real*, MIT Press, 1996

Hal Foster, Rosalind Krauss, et al. *Art Since 1900: Modernism, Antimodernism and Postmodernism*, Thames & Hudson, 2004.

D. Hopkins *After Modern Art 1945-2000*, Oxford University Press, 2000.

Anne Rorimer *New Art in the 60s and 70s: Redefining Reality*, Thames & Hudson, 2001

J. Stallabrass *High Art Lite. British Art in the 1990s*. Verso, 1999.

Linda Weintraub *Making Contemporary Art: How today's artists think and work*, Thames & Hudson, 2003.

2. REFERENCE.

C. Harrison & P. Wood (eds) *Art In Theory. 1900-1990. An Anthology of Changing Ideas*, Blackwell, 1992.

John Lechte *Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity*. Routledge, 1994.

R. S. Nelson & R. Shiff (eds.) *Critical Terms for Art History*, Chicago University Press, 1996.

Hilary Robinson (ed) *Feminism- Art-Theory 1968-2000*, Blackwell 2001.

K Stiles & P Selz (eds) *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, University of California Press, 1996.

3. THEMATIC.

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material. They may address either specific media (e.g. painting, sculpture, photography, installation), or 'movements' (e.g. Minimalism, Conceptual art, etc.).

Modernism

T. De Duve *Clement Greenberg Between the Lines*. Dis Voir, 1996.

J Drucker *Theorizing Modernism*, Columbia University Press, 1994.

Suzi Gablik *Has Modernism Failed?* Thames & Hudson, 1984.

Postmodernism

Victor Burgin *The End of Art Theory*, MacMillan, 1986.

T Eagleton *Literary Theory*, Blackwell, 1988

Hal Foster (ed.) *Postmodern Culture*, Pluto, 1983

Fredric Jameson *Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

J F Lyotard *The Postmodern Explained to Children*, Turnaround, 1992.

After Postmodernism

Nicolas Bourriaud *Altermodern*, Tate gallery, 2009.

Svetlana Boym *Architecture of the Off Modern*, Princeton Architectural Press, 2008.

Hal Foster *Design and Crime*, Verso, 2002.

Boris Groys *Going Public*, Sternberg Press, 2010.

Jorg Heiser *All Of A Sudden*, Sternberg Press, 2008.

Jan Verwoert *Tell Me What You Want, What You Really, Really Want*, Piet Zwart Institute, 2010.

Minimalism

D Batchelor *Minimalism*, Tate Gallery Publications, 1997.

James Meyer *Minimalism. Art and polemics in the sixties*, Yale University Press, 2001.

Photography

H v. Amelunxen, S Iglhaut,
F Rötzer, et al *Photography after Photography. Memory and Representation in the Digital Age*, G+B Arts, 1996.

R Bolton (ed) *The Contest of Meaning. Critical Histories of Photography*, MIT Press, 1993.

D. Company *Art and Photography*, Phaidon, 2003.

Vilem Flusser *Towards A Philosophy of Photography*, Reaktion Books, 2007.

M. Fried *Why Photography Matters as Art as Never Before*, Yale University Press, 2008.

Conceptual Art

A Alberro & B Stimson (eds) *Conceptual Art: A Critical Anthology*, MIT Press, 1999.

P. Osborne (ed) *Conceptual Art*, Phaidon, 2002.

Jan Verwoert *Bas Jan Ader: In Search of the Miraculous*, Afterall Books, 2006.

Sculpture

Anne Ellegood (ed) *Vitamin 3-D: New Perspectives in Sculpture and Installation*, Phaidon, 2009.

Richard Flood, et al *Unmonumental. The Object in the 21st Century*, Phaidon, 2007.

T. McEvilley *Sculpture in the Age of Doubt*, Allworth Press, 1999.
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Painting & Printmaking

Yve-Alain Bois *Painting as Model*. MIT Press, 1990.

C Harrison *Conceptual Art and Painting*. MIT Press, 2001.

Barry Schwabsky *Vitamin P. New Perspectives In Painting*, Phaidon, 2002.

Susan Tallman *The Contemporary Print. From Pre-Pop to Postmodern*.
Thames & Hudson, 1996.

Installation Art

Claire Bishop *Installation Art: A Critical History*, Routledge, 2005.

Jonathan Crary (Foreword), et al *Installation Art in the New Millennium: The Empire of the Senses*. Thames & Hudson, 2004.

Video Art

I. Goetz & S. Urbaschek *Fast Forward. Media Art Sammlung Goetz*, Kunstverlag
Ingvild Goetz, 2003.

D Hall & S J Fifer (eds) *Illuminating Video. An Essential Guide to Video Art*,
Aperture/BAVC, 1990.

Land and Environmental Art

J. Kastner & B. Wallis (eds) *Land and Environmental Art*, Phaidon, 1998.

Miwon Kwon

One Place After Another, MIT Press, 2002.

Performance and Body Art

Jens Hoffmann & Joan Jonas

Perform, Thames & Hudson, 2005.

T Warr & A Jones (eds)

The Artist's Body, Phaidon, 2000.

Sound Art

Douglas Kahn

Noise, Water, Meat: a History of Sound in the Arts, MIT Press, 1999.

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