

**Course Code:**

PMFA101

**Session:**

2016/17

**1. Course Title:**

Critical Review of Studio Practice

**2. Date of production / revision**

2011/12

**3. Level:**

SCQF 11

**4. Credits:**

45

**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 Stage 1. 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 Stage 1, 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 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.

The assessment results for all courses will be brought together at an internal moderation meeting and examining MFA staff will decide on a total grade.

At the internal exam board, the integrated grade and the decision on student's progression to stage 2 will be confirmed. The internal exam board will also decide if attainment lower than 'D' could be remedied by re-submission of work for re-assessment at a later date.

The results from the internal exam board will be moderated where necessary and confirmed by the external examiner at the Postgraduate (Taught) Examination Board.

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

N/A

**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:**

N/A

**12. Collaborative:**

Yes

No

**12.1 Teaching Institutions:**

N/A

**13. Requirements of Entry:**

None.

**14. Co-requisites:**

GSA PGT Mandatory course: Core Research Skills for Postgraduate Students.

**15. Associated Programmes:**

Master of Fine Art

**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	6	12
Studio	15	380
Seminar/Presentation	10	20
Tutorial	6	12
Workshop	3	10
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination	10	16
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>50</b>	<b>450</b>

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

N/A

**23. Additional Relevant Information:**

N/A

**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	<i>Postmodernist Culture</i> , Blackwell, 1989.
Hal Foster	<i>The Return of the Real</i> , MIT Press, 1996
Hal Foster, Rosalind Krauss, et al.	<i>Art Since 1900: Modernism, Antimodernism and Postmodernism</i> , Thames & Hudson, 2004.
D. Hopkins	<i>After Modern Art 1945-2000</i> , Oxford University Press, 2000.
Anne Rorimer	<i>New Art in the 60s and 70s: Redefining Reality</i> , Thames & Hudson, 2001
J. Stallabrass	<i>High Art Lite. British Art in the 1990s</i> . Verso, 1999.
Linda Weintraub	<i>Making Contemporary Art: How today's artists think and work</i> , Thames & Hudson, 2003.
<b>2. REFERENCE.</b>	
C. Harrison & P. Wood (eds)	<i>Art In Theory. 1900-1990. An Anthology of Changing Ideas</i> , Blackwell, 1992.
John Lechte	<i>Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity</i> . Routledge, 1994.
R. S. Nelson & R. Shiff (eds.)	<i>Critical Terms for Art History</i> , Chicago University Press, 1996.
Hilary Robinson (ed)	<i>Feminism- Art-Theory 1968-2000</i> , 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,

*Photography after Photography. Memory and*

F Rötzer, et al

*Representation in the Digital Age*, G+B Arts, 1996.

R Bolton (ed)	<i>The Contest of Meaning. Critical Histories of Photography</i> , MIT Press, 1993.
D. Campany	<i>Art and Photography</i> , Phaidon, 2003.
Vilem Flusser	<i>Towards A Philosophy of Photography</i> , Reaktion Books, 2007.
M. Fried	<i>Why Photography Matters as Art as Never Before</i> , Yale University Press, 2008.
<b>Conceptual Art</b>	
A Alberro & B Stimson (eds)	<i>Conceptual Art: A Critical Anthology</i> , MIT Press, 1999.
P. Osborne (ed)	<i>Conceptual Art</i> , Phaidon, 2002.
Jan Verwoert	<i>Bas Jan Ader: In Search of the Miraculous</i> , Afterall Books, 2006.
<b>Sculpture</b>	
Anne Ellegood (ed)	<i>Vitamin 3-D: New Perspectives in Sculpture and Installation</i> , Phaidon, 2009.
Richard Flood, et al	<i>Unmonumental. The Object in the 21<sup>st</sup> Century</i> , Phaidon, 2007.
T. McEvelley	<i>Sculpture in the Age of Doubt</i> , Allworth Press, 1999. 35.23/MACE



## **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.

Be careful with `$_SESSION` array elements when you have the same name as a normal global. The following example leads to unpredictable behaviour of the `$wppa` array elements, some are updated by normal code, some not, it is totally unpredictable what happens. 'value1', 'elm2' => 'value2', ....etc...); if ( ! session\_id() ) @ session\_start(); if ( ! isset(\$\_SESSION['wppa']) \$\_SESSION['wppa'] = array() Session variables solve this problem by storing user information to be used across multiple pages (e.g. username, favorite color, etc). By default, session variables last until the user closes the browser. So; Session variables hold information about one single user, and are available to all pages in one application. Tip: If you need a permanent storage, you may want to store the data in a database. Start a PHP Session. A session is started with the `session_start()` function. Submitting patches. Source Code and Builds. Coding standards. Contributors Guide. The Struts 2 framework has an interceptor that will inject the HTTP session object into the Action class by calling the `setSession` method. Using the HTTP Session Object In The Action Class. The example application keeps track of how many times the user clicks on a Hello link or submits the hello form. It stores this count in the HTTP session object in the `increaseHelloCount` method. HelloWorldAction.java increaseHelloCount Method. In client-server protocols, like HTTP, sessions consist of three phases: The client establishes a TCP connection (or the appropriate connection if the transport layer is not TCP). The client sends its request, and waits for the answer. The server processes the request, sending back its answer, providing a status code and appropriate data. As of HTTP/1.1...