

Glasgow School of Art Course Specification
Course Title: Writing Practice I

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PLAW101		2023-24

1. Course Title:
Writing Practice I

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2020	School of Fine Art	N/A

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Laura Edbrook

8. Associated Programmes:
MLitt in Art Writing

9. When Taught:
Semester 1

10. Course Aims:
<p>The course supports students to develop:</p> <ul style="list-style-type: none"> • An independent practice through the origination of a body of work; • Knowledge of, and expertise within the expanded field of art writing, including myriad forms of writing (criticism, essaying, writing for moving image, performance etc.) and the spectrum of platforms for distribution; • The ability to think critically and creatively about theoretical and practical issues and their inter-relationships; • Receptiveness to new ideas, methods and approaches in the field of art writing, challenging established working methods and valuing peer and specialist critique; • Transferrable active-learning and interpersonal skills (including professional practice, group-work skills, study skills, presentation and communication skills)

11. Intended Learning Outcomes of Course:
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> • Identify an independent area of expertise and situate this in relation to a range of contexts, platforms and research in the field; • Initiate and plan for a significant independent practice through the development of a self-directed programme of study, including defining research questions where appropriate;

- Critically re-evaluate their own work and develop an independent line of enquiry and practice;
- Identify, conceptualise and define complex issues in the field of art writing and contemporary art practice;
- Demonstrate the ability to transfer knowledge, learning and skills from one context to another, including an ability to synthesise practice and theory;
- Develop effective communication skills in order to negotiate and collaborate with others, valuing diversity and equality including different ways of thinking, experience and skills;
- Identify and develop skills needed for various means of communication including written, digital and visual discourse

12. Indicative Content:

Writing Practice I introduces art writing as an expansive interdisciplinary studio practice. With an emphasis on reflexive and critical practice-based enquiry, *Writing Practice I* aims to support students in the development of alternative forms of critical writing and in understanding the inter-relations of writing and artistic practice. Students will be required to engage with core aspects of professional art practice: to critically re-evaluate and develop their own work; to understand and develop methodologies for practice-based research; and to establish effective presentation and communication skills. Students will have access to a dedicated studio space and will be actively encouraged and supported to test and develop their work alongside the Art Writing cohort and SoFA PGT peers.

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Presentation	Presentation on development of practice and research as part of workshop/critique	10	Week 8, Semester 1
Critical Reflection	1,500-word critical review of independent project	20	Week 14, Semester 1
Project	Writing Project	70	Week 14, Semester 1

13.1 Please describe the Summative Assessment arrangements:

Students will submit project work for assessment via an Open Studio (work will be presented for assessment in a designated studio space) and/or uploading to the VLE. Project work will be supported by a presentation. Work will be assessed against the ILOs for the course and the mode of submission will be discussed via one-to-one tutorials and group critique sessions. Discursive and written feedback will be provided.

14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Throughout the course students will receive formative feedback through their participation in workshops, peer-to-peer presentations, reading groups and through their engagement with professional practitioners and mentors. Tutorials and critiques will review draft writing and studio projects. Support and guidance will be offered throughout Stage 1 and Stage 2 towards the development of independent practice and their Masters Project in Stage 3.

In advance of the Presentation, students will undertake a self-evaluation of their progression for the purpose of a Progress Review. This will act as a formal Formative Assessment point and students will receive feedback in their following tutorial.

14.1 Please describe the Formative Assessment arrangements:

Students will submit their Progress Review to the VLE for formative feedback midway through the course.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
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16	200
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15.1 Description of Teaching and Learning Methods:

- Attendance of exhibitions, events, symposia, public lectures and conferences;
- Independent research: libraries, archives etc.;
- Peer group discussions: self-initiated research/reading groups or visits

Timetable:

- Individual project development completed in directed and independent learning hours throughout Semester 1
- Presentation: 2 day-long group critique sessions
- One-to-one tutorials: 3 x 50-mins session per student

* Definitive timetable issued via VLE.

16. Pre-requisites:

Entry Requirements for MLitt Art Writing (see Programme Specification).

17. Can this course be taken by Exchange/Study Abroad students?	No
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

21. Additional Relevant Information:

The MLitt in Art Writing presents art writing as an interdisciplinary studio practice, which aims to consider the 'studio' as both a physical and pedagogical space as it pertains to writing and practice-led methodologies. The writing 'studio' will be a flexible space that accommodates a number of core writing practices: writing; reading; editing; dialogue between writers, presentation/performance/readings and peer reviewing. The studio also accommodates a learning and teaching model that is distinctive to studio-based teaching, namely one rooted in group critiques/workshops, individual tutorials and seminars, all taking place within the making/writing space. This learning and teaching strategy aims to develop individual, and potentially collaborative, writing and close reading practices in accordance with an art school studio pedagogy.

22. Indicative Bibliography:

- Allen, G. (2011) *Artists' Magazines – An Alternative Space for Art*. Cambridge, Massachusetts & London: MIT Press.
- Bal, M., & Jobling, D. (1991) *On Story-telling: Essays in Narratology*. Sonoma, CA: Polebridge Press.
- Bee, S. and Schor, M. (2009) *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*. Duke University Press Books.
- Brossard, N. (2013) *Theory a Sunday*. Brooklyn, NY: Belladonna Books.
- Dworkin, C. D. and Goldsmith, K. (2011) *Against Expression: An Anthology of Conceptual Writing*. Evanston Illinois: Northwestern University Press.
- Goldsmith, K. (2011) *Uncreative Writing*. Columbia University Press.
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- Jeppesen, T. (2014) *16 Sculptures*. London: Wilkinson Gallery.
- Liese, J. (ed.) (2016) *Social Medium: Artists Writing, 2000-2015, USA: N+1*.
- Mavor, C. (2012) *Black and Blue: The Bruising Passion of Camera Lucida, La Jetée, Sans Soleil, and Hiroshima Mon Amour*. Durham: Duke University Press.
- Wallis, B. (ed.) (1980) *Blasted Allegories: An Anthology of Artists' Writing*. Cambridge: MA: MIT Press.
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- Winterson, J. (1996) *Art Objects: Essays on Ecstasy and Effrontery*. London: Vintage.