

**Glasgow School of Art Course Specification**  
**Course Title: Writing Practice III: Masters Project**

*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.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
PLAW301		2023-24

<b>1. Course Title:</b>
Writing Practice III: Masters Project

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG August 2022	School of Fine Art	N/A

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
60	11	Laura Edbrook

<b>8. Associated Programmes:</b>
MLitt in Art Writing

<b>9. When Taught:</b>
Semester 3

<b>10. Course Aims:</b>
<p>The course support students to develop:</p> <ul style="list-style-type: none"> <li>• A scholarly and ambitious project or body of work for Masters Project;</li> <li>• A critical understanding of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field;</li> <li>• Research skills, including visual literacy, library and archival skills, equipping students with the ability to contribute knowledge and practice to publication, exhibition, conference and other appropriate dissemination platforms in other sectors</li> </ul>

<b>11. Intended Learning Outcomes of Course:</b>
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> <li>• Realise a significant independent project or body of work for Masters Project and demonstrate a critical understanding of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field in relation to a range of forms and/or contexts;</li> <li>• Consolidate a critical understanding of the theories and practices, both historical and contemporary, which define the contemporary field of art writing, and engage with contemporary debates in the development of the field;</li> </ul>

- Articulate and refine a specialist area and select an appropriate mode of delivery and/or publication for project work;
- Refine and apply the key skills and attributes developed over the course of the programme, including organisation, communication, practice-based expertise, research skills, high level writing and editing, and critical effectiveness;
- Demonstrate confidence, autonomy and initiative in determining an independent practice, alongside valuing reflexivity and being open to constructive peer critique

## 12. Indicative Content:

*Writing Practice III* continues to promote art writing as an expansive interdisciplinary studio practice. Students are encouraged and supported to initiate and realise a self-determined significant project, dissertation or body of work for Masters Project. With an emphasis on reflexive and critical practice-based enquiry, students will be required to engage with core aspects of professional practice: to critically re-evaluate their own work; to demonstrate their methodology for practice-based research; and to make use of effective presentation and communication skills.

As part of their Masters Project, students will contribute to the Art Writing Graduate Programme event and publish new work in print or online in *The Yellow Paper: Journal for Art Writing*. In addition, students may exhibit or contribute as part of the SoFA Graduate Degree Show. 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)
Dissertation/ Portfolio/ Exhibition/ Performance	<p>Submission of an extended/ sustained body of work. The form/ length of the submission can vary dependent on style and approach. The only strict criteria are as follows:</p> <p>Submission of a traditional academic text/ dissertation should be between 12,000-15,000 words in length.</p> <p>Submission by portfolio must be accompanied by (or part of) an extended essay/parallel text (up to 15,000-words including Critical Review (c. 2,000-words). The contents of portfolio submission must be identified in consultation with the PL and Stage 3 Advisor.</p>	100	Semester 3, Week 11

### 13.1 Please describe the Summative Assessment arrangements:

The Masters Project will be supervised by a SoFA member of staff, with the potential for secondary supervisory support. The dissertation/project will be supported by regular supervisory meetings and feedback on draft submissions. The outcome may be a) a dissertation of up to 15,000-words or b) a portfolio of practice accompanied by an extended essay (up to 15,000-words including 1,500-2,000-word contextual overview). This work will be assessed by two members of the programme team through a) submission of final dissertation/project work, b) a short self-

appraisal report and c) a presentation. Each assessor will prepare an independent written report according to the course ILOs and moderate to reach a final grade. 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.

Midway through the semester, 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.

Students are expected to contribute to the Art Writing Graduate Programme event and publish new work in print or online in *The Yellow Paper: Journal for Art Writing*. In addition, students may exhibit or contribute as part of the SoFA Graduate Degree Show.

##### 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
19	600

##### 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 3
- One-to-one tutorials: 3 x 50-mins and 2 x 50-mins tutorial per student
- Group critique: 1 day-long critique
- Writing workshops: 3 hours

\* 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

<b>20. Is this course collaborative with any other institutions?</b>	No
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
N/A	

<b>21. Additional Relevant Information:</b>
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.

<b>22. Indicative Bibliography:</b>
<p>Bee, S. and Schor, M. (2009) <i>M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism</i>. Duke University Press Books.</p> <p>Dworkin, C. D. and Goldsmith, K. (2011) <i>Against Expression: An Anthology of Conceptual Writing</i>. Evanston Illinois: Northwestern University Press.</p> <p>Danchev, A. (ed.) (2011) <i>100 Artists' Manifestos</i>. London. Penguin.</p> <p>Dertnig, C. (2014) <i>Performing the Sentence: Research and Teaching in Performative Fine Arts</i>. Berlin: Sternberg Press.</p> <p>Fusco, M. and Hunt, I. (eds) (2004) <i>Put About: A Critical Anthology on Independent Publishing</i>. London: Book Works.</p> <p>Liese, J. (ed.) (2016) <i>Social Medium: Artists Writing, 2000-2015, USA: N+1</i>.</p> <p>Riley, D. (2005) <i>Impersonal Passion: Language As Affect</i>. Durham: Duke University Press.</p> <p>Styles, K. and Selz, P. H. (2012) <i>Theories and Documents of Contemporary Art</i>. Berkley [u.a.]: University of California Press.</p> <p>Tupitsyn, M. (2007) <i>Beauty Talk &amp; Monsters</i>. Los Angeles: CA: Semiotext(e).</p> <p>Wallis, B. (ed.) (1980) <i>Blasted Allegories: An Anthology of Artists' Writing</i>. Cambridge: MA: MIT Press.</p>