

Glasgow School of Art Course Specification

Course Title: Writing Practice I

Course Code:	HECOS Code:	Academic Session:
PLAW101		2024-25

1. Course Title:
Writing Practice I

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2023	School of Fine Art	N/A

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

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)
Critical Reflection	1,500-word critical review of independent project	20	Week 14, Semester 1
Project	Writing Project	80	Week 14, Semester 1

13.1 Please describe the Summative Assessment arrangements:

Students submit project work for assessment via Canvas upload (Open Studio submission can be negotiated where appropriate). 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:

Throughout the course students 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 Masters Project in Stage 3.

Writing Workshops invite close reading of student's own writing and asks each to close read and provide responsive feedback on the work of their peers. The sessions take a diagnostic approach

to close reading and critique and ask readers to note their responses; to identify their questions and concerns; to consider strengths/weaknesses; to consider potential strategies.

14.1 Please describe the Formative Assessment arrangements:

Formative Assessment includes advance submission and presentation of work in progress for Writing Workshop. Each student receives tutor and peer feedback.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
16	200

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 Canvas.

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, considering the 'studio' as both a physical and pedagogical space as it pertains to writing and practice-led methodologies. The Writing Studio is 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.
- Benson, S. and Connors, C. (2014) *Creative Criticism*. Edinburgh: Edinburgh University Press.
- Butt, G. (ed.) (2004) *After Criticism: New Responses to Art and Performance*. Malden, MA: Blackwell Publishers.
- Chandler, J., Selby, A., Noorali, H., & Talbot, L. (eds.) (2021). *Intertitles: An anthology at the intersection of writing & visual art: An anthology at the intersection of writing & visual art*. Prototype Publishing.
- 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*.
- Wallis, B. (ed.) (1980) *Blasted Allegories: An Anthology of Artists' Writing*. Cambridge: MA: MIT Press.
- Winterson, J. (1996) *Art Objects: Essays on Ecstasy and Effrontery*. London: Vintage.