

Glasgow School of Art Course Specification

Course Title: Writing Practice II

Course Code:	HECOS Code:	Academic Session:
PLAW201		2024-25

1. Course Title:
Writing Practice II

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 2

10. Course Aims:
<p>The course support students to develop:</p> <ul style="list-style-type: none"> • An ambitious independent practice through a self-determined body of work, including defining research questions where appropriate; • Criticality and reflexivity in the application of knowledge, understanding and/or practices to research questions or modes of practice; • Receptiveness to new ideas, methods and approaches in the field of art writing, challenging established working methods and valuing peer and specialist critique; • Appropriate forms for distribution, questioning how and where writing meets a readership or audience; • A knowledge of the visual art, art writing and experimental literature sector in Glasgow and Scotland, informed more widely by UK-wide and international contexts; • The ability to apply a range of active-learning and interpersonal skills whether working independently, collaboratively or with an institution, including being able to work with others, debate effectively and modify one's own ideas in order to support and develop independent thought; • An advanced level of autonomy and initiative in professional, practical and academic situations

11. Intended Learning Outcomes of Course:
By the end of this course students will be able to:

- Demonstrate an independent area of expertise and situate this in relation to a range of contexts, platforms and research in the field;
- Develop an understanding of social, cultural, political and philosophical issues relating to art writing, criticism and related fields;
- Demonstrate the ability to transfer knowledge, learning and skills from one context to another, including an adept synthesis between practice and theory;
- Develop and present new work via diverse modes and contexts to a range of readerships and audiences with different levels of knowledge/expertise;
- Harness effective communication skills in order to negotiate and collaborate with others, valuing diversity and equality including different ways of thinking, experience and skills;

12. Indicative Content:

Writing Practice II further develops art writing as an expansive interdisciplinary studio practice. With an emphasis on reflexive and critical practice-based enquiry, students are required to engage with core aspects of professional 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 develop and refine their Programme of Study in advance of progressing to Masters Project in Stage 3.

For *Writing Practice II* students are required to question and propose how and where their writing is made public: work for assessment must be situated according to the range of contexts and platforms identified throughout the programme (through core curriculum, class discussions and independent practice), i.e. the work must consider purpose as well as readership or audience, for example, publication, exhibition or an alternative platform according to the individual project rationale.

In order to support this requirement, as part of *Writing Practice II*, students are invited undertake student-led project partnership work with an external organisation/body. Partnerships are designed to support the testing and development of individual practice in the field. The project partnership is negotiated in consultation with the Programme Leader and where necessary students will be matched with a mentor within the organisation.

Art Writing 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)
Project Report	1,500-word critical review of Project Placement	20	Week 14, Semester 2
Project	Writing Project	80	Week 14, Semester 2

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 their 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
20	200

15.1 Description of Teaching and Learning Methods:

- Attendance of exhibitions, events, symposia, public lectures and conferences (in particular those presented by the Project Placement affiliate organisation);
- 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 2
- Presentation: 2 day-long group critique sessions
- One-to-one tutorials: 3 x 50-mins tutorials per student
- Project Partnership: Negotiable

* 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?	Yes
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.

Students are expected to demonstrate an advanced level of autonomy and initiative in their position within the partner organisation. A duty of care and respect is expected from each party. Instances where Placement guidelines are neglected should be reported to the Programme Leader promptly.

22. Indicative Bibliography:

- 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.
- Dertnig, C. (2014) *Performing the Sentence: Research and Teaching in Performative Fine Arts*. Berlin: Sternberg Press.
- Didion, J. (2006) *We Tell Ourselves Stories in Order to Live: Collected Nonfiction*. United States: Random House.
- Dillon, B. (2017) *Essayism*. London: Fitzcarraldo Editions.
- Dolar, M. (2006) *A Voice and Nothing More*. Massachusetts Institute of Technology.
- Dworkin, C. D. and Goldsmith, K. (2011) *Against Expression: An Anthology of Conceptual Writing*. Evanston Illinois: Northwestern University Press.
- Eco, U. (1979) *The Role of the Reader: Explorations in the Semiotics of Texts*. Bloomington: Indiana University Press.
- Liese, J. (ed.) (2016) *Social Medium: Artists Writing, 2000-2015, USA: N+1*.
- Lomax, Y. (2010) *Passionate Being: Language, Singularity and Perseverance*. London: I. B. Tauris.
- Palmer, K. (2010) *The Dark Object*. London: Book Works Semina Series 5.
- Pester, H. (2015) *Go to reception and ask for Sarah in red felt tip*. London: Book Works.
- Phillipson, H. (2013) *Instant-flex 718*. Bloodaxe Books.
- Swenson, C. (2005) *The Book of a Hundred Hands*. Iowa City: University of Iowa Press.
- Tripp, S. (2014) *You are of vital importance*. London: Book Works.
- Wallis, B. (ed.) (1980) *Blasted Allegories: An Anthology of Artists' Writing*. Cambridge: MA: MIT Press.