

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 August 2024	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 you 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, you are required to engage with core aspects of professional practice: to critically re-evaluate and develop your own work; to understand and develop methodologies for practice-based research; and to establish effective presentation and communication skills. You will develop and refine their Programme of Study in advance of progressing to Masters Project in Stage 3.

For *Writing Practice II* you are required to question and propose how and where your writing is made public: work for assessment should 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.

Art Writing students have access to a dedicated studio space and are 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	Writing Project	80	Week 13, Semester 2
Project Report	1,500-word critical review of Project Placement	20	Week 13, Semester 2

13.1 Please describe the Summative Assessment arrangements:

You will submit project work for assessment via Canvas upload (Open Studio submission can be negotiated where appropriate). Work is assessed against the ILOs for the course and the mode of submission is discussed via one-to-one tutorials and group critique sessions. Discursive and written feedback is provided.

14. Description of Formative Assessment Methods:

Throughout the course you will receive formative feedback through your participation in workshops, peer-to-peer presentations, reading groups and through your 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 your own writing and asks you to close read and provide responsive feedback on the work of your 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 Triad Tutorial. 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:

Teaching and learning methods include presentations, seminars, reading and writing groups. A series of Study Days introduce students to topical themes or methodological enquiries and are supported by Writing Workshops where you will engage in close reading, peer-to-peer feedback and focussed attention to writing in action. You are 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 have access to a dedicated studio space and are actively encouraged and supported to test and develop their work alongside the Art Writing cohort and SoFA PGT peers.

Students are also encouraged to engage in activities such as:

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

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' 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:

The course indicative reading and online resource list is accessible via Key Links.

This list will be reviewed and updated annually to reflect course content and subject developments.