

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

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| Course Code: | HECOS Code: | Academic Session: |
| PLAW301 | | 2024-25 |

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| 1. Course Title: |
| Writing Practice III: Masters Project |

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| 2. Date of Approval: | 3. Lead School: | 4. Other Schools: |
| PACAAG August 2024 | School of Fine Art | N/A |

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| 5. Credits: | 6. SCQF Level: | 7. Course Leader: |
| 60 | 11 | Dr Laura Haynes |

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| 8. Associated Programmes: |
| MLitt in Art Writing |

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| 9. When Taught: |
| Semester 3 |

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| 10. Course Aims: |
| <p>The course support students to develop:</p> <ul style="list-style-type: none"> • A scholarly and ambitious project or body of work for Masters Project; • A critical understanding of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field; • 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 |

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| 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"> • 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; • 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; • 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 propose 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 are 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 are invited to contribute to the Art Writing Postgraduate 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 Postgraduate 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) |
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| Masters Project | Submission of an extended/ sustained body of work. The form/ length of the submission can vary dependent on style and approach. | 100 | Week 11, Semester 3 |

13.1 Please describe the Summative Assessment arrangements:

The Masters Project is supervised by a SoFA member of staff, with the potential for secondary supervisory support. The dissertation/project is 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 (up to 15,000-words including 1,500-2,000-word contextual overview).

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 review draft writing and studio projects.

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.

Students are invited 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:

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 |
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| 30 | 600 |
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15.1 Description of Teaching and Learning Methods:

Teaching and learning methods include presentations, reading and writing groups. A series of Writing Retreats support active peer-learning and meaningful writing practices. Students 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).

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| 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:

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.