

Course Code:

CONENG

Session

2017/18

1. Course Title:

English for Creative Disciplines

2. Version:

2017/18

**Date of Production/
Revision**

2017/18

Approval Date

AC 17 December 2018

3. Level:

UG & PG

4. Credits:

0

5. Lead School/Board of Studies:

School of Fine Art (as proxy board for Open Studio)

6. Course Contact:

Thomas Greenough

7. Course Aims:

1. Improve the ability to communicate effectively and confidently in academic English in the context of critical art and design education, through engagement in relevant learning and teaching activities, including lectures and film screenings, academic texts on current subject-specific topics, field trips, research and practice-based projects, etc.
2. Improve performance across the four language skills (reading, writing, listening and speaking) and subskills (e.g. reading dense and/or lengthy texts, listening to lectures, effective note taking while reading/listening, giving academic presentations, participating in seminar discussions, writing texts in genres appropriate for the discipline, etc) within the academic art, design and architecture context through critical engagement (both at the level of comprehension and production) with relevant oral and written text genres and associated

feedback; it is aimed that the students make a progression within the 'Independent' category of the CEFR framework, from B1 to B2, the main features of the transition being increased engagement with language at the level of detail, complexity, familiarity and abstraction of the topic;

3. Contribute to the development autonomy and independence as a learner in a creative learning environment as well as a range of higher-order thinking skills (e.g. critical and analytical skills, reflection, evaluation) and personal attributes (e.g. cross-cultural communication, creative thinking, collaboration, ethical awareness, adaptability, resourcefulness) in order to succeed;
4. Develop appreciation and understanding of the creative and cultural context of arts education within Scotland and the UK.

8. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

In regard to academic language and study skills:

- Improve listening comprehension through lectures, talks and discussions in the context of the creative disciplines, shown through an understanding of the increased complexity of both familiar and abstract topics.
- Develop the necessary note-taking skills, for presentation and to be able to critically engage and actively participate in seminar discussions and conversations;
- Develop the necessary skills in order to effectively synthesise information from relevant sources into logical and coherent argument through presentations and participating in academic discussions;
- Identify, analyse and evaluate pieces of information from a range of spoken and written sources in terms of their relevance to own spoken and written work and skilfully and appropriately integrate them in their own work;
- Demonstrate an understanding of the skills needed for academic writing in relation to the creative disciplines, such as an essay, exhibition review, reflective account, visual analysis.

9. Indicative Content:

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The Pre-Sessional/Pre-Masters is a full-time 3-month course with 25 hours of contact every week.

The course will be divided into two-week blocks, each featuring three interconnected subject-specific strands with appropriate and relevant language focus built into each other:

1. art and design/culture studies **concepts** (e.g. remix culture, performativity, gender identity, critical feminism, etc.),
2. art and design **methodologies** (auto/ethnography, visual analysis, reflective journal, etc.)

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3. art and design **projects** (e.g. ‘identity box’, ‘sensing my city’, etc.).

Each two-week block will feature theoretical input related to 1) and 2) delivered by means of lectures, talks, film screenings, text readings, followed by discussions and student presentations to explore the concepts and methodologies in more detail, including relevant and illustrative examples of works of art and design. The approach taken to the presentation and exploration of the topics will be that of inquiry-based learning, which emphasises the need for consistent questioning, problem-posing and solving, divergent and convergent thinking, multi-perspective evaluation and group knowledge construction. Relevant language input will be integrated into each block to help students process the input adequately, develop relevant study and language skills and produce output demonstrating their ability to use those in context. The overall approach is often referred to as Content and Language Integrated Learning (CLIL) which is considered as learning English by studying a content-based subject rather than learning a content-based subject through a medium of English. The significance and benefits of using such an approach are briefly outlined on the British Council website: <https://www.teachingenglish.org.uk/article/content-language-integrated-learning> While the two theoretical strands will be used to expose the students to a range of discipline-specific genres and texts, e.g. extended essay, reflective journal, exhibition review, seminar discussions, art critique, presentation, academic lecture, practitioner’s talk, academic and semi-academic journal articles, and relevant study and language skills, workshops will be timetabled to analyse the features of the written and spoken texts in more detail and in order to practise a range of language skills and subskills in more controlled activities to help the students make progression from the equivalent of B1 to B2 throughout the course, e.g.:

- Listening: active listening, effective note-taking, dealing with rapid speech and unfamiliar accent;
- Reading: active reading, effective note-taking, dealing with longer and/or denser texts;
- Speaking and writing:
 - building coherent and well-researched argument, with an effective introduction and conclusion (in case of presentations and essays), which demonstrates the ability to think analytically and critically;
 - effectively integrating sources into writing by means of appropriately referenced and relevant quotes, summaries and paraphrases;
 - skilful use of language in regard to accuracy and range.

This will be further supported by regular one-to-one consultations during which the students will be able to keep track of their development in terms of short- and longer-term goals related to language study and study skills.

The learning from the two strands and workshops will be put into practice through the third practice-oriented project component which will require the students to work individually and/or in groups to produce a textual/visual/material artefact or a series thereof. This will be subject to formative feedback, including group critiques and critical response process (artist-driven feedback process during which the author presents their piece together with probing questions for the audience in order to self-evaluate their work). The Project strand will also allow the students to research what an artist’s/designer’s practice entails, interrogate own practice, beliefs and values, interrogate the research/creation process as well as collaborate in groups and across disciplines and cultures.

A staggered approach to timetabling the language workshops will be taken, with the proportion of the language input being front-loaded and gradually decreasing to make more space for the content input and practice through project component (with language still being part thereof, in line with

CLIL principles). The latter will also become progressively more challenging in terms of the complexity of the input and output.

10. Description of Summative Assessment:

Summative discrete assessment in four language skills, each being given equal weighting:

- Listening 25% - Final exam (15%) and two take-in tasks (each 5%);
- Reading 25% - Final exam (15%) and two take-in tasks (each 5%);
- Writing 25% - Written coursework, including a final reflective account (see details of the portfolio assessment below) (10% +5%), and a sourced essay on a topic related to the course themes, submitted toward the end of the course (10%);
- Speaking 25% - Presentation on a topic related to the course themes (10%) delivered toward the end of the second month of the course, seminar discussion toward the end of the course (15%).

The take-in tasks will be administered at monthly intervals to provide the student and the teacher with the insight into the student's progression. The summative grade will be accompanied by formative feedback to help the student improve in the receptive skills.

The grading system used will be mapped to CEFR B2 level (which in turn can also be mapped to the IELTS scale).

B2 levels in each of the four language skills are described thus (adapted to the context of art and design education):

Listening: The student is able to follow extended speeches, lectures and films on general topics related to art and design, including more complicated lines of argument related to topics within their interests and a selected subject. They can get the gist of the speech acts and detail, especially when assisted by means of handouts and slides explaining some of the more abstract/unfamiliar information.

Reading: The students can read written texts concerned with topical issues in the content of art and design, including historical and contemporary issues. They can distinguish between the main and detailed ideas as well as recognise different writers' particular attitudes and viewpoints. Longer, denser and/or abstract texts may require longer processing and/or assistance/support in form of pre- and post-reading discussion/reflection points.

Speaking: The student can interact with a degree of fluency and spontaneity on topics related to art and design. They can present clear, detailed descriptions and explain a viewpoint by accounting for advantages and disadvantages of various opinions in one-to-one conversations and group discussions.

Writing: The student can write clear, detailed texts on a range of discipline-specific subjects, following the conventions of the genres typical of the discipline, like essay or review, and using information from sources to support their particular viewpoints in compliance with the referencing conventions.

11. Formative Assessment:

Click here to enter text. Formative assessment will be based on a portfolio of work (written and spoken plus visualisation) developed throughout the duration of the course (see the next section for detailed arrangements), subject to self-evaluation, peer and tutor feedback focused on feed forward and aiming to help students improve over time. A selection of artefacts will be combined into one multimodal display (for example in form of a multimedia presentation, website, e-poster), accompanied by a reflective account mapping out the student's academic journey. All the students' final artefacts will be compiled and curated as a group exhibition.

11.1 Please describe the Formative Assessment arrangements:

A series of small individual and collaborative projects throughout the course, for example focusing on one's identity as an artist, or the identity of the city of Glasgow (Strand 3 in the Indicative Content section) using themes and methods from Strands 1 and 2 in the Indicative Content section. The students will be required to hold a multimodal blog/reflective space using the institution-supported environment to evidence their development of critical awareness of the knowledge, skills and practices typical of art and design academic contexts. They will also build a series of artefacts, including two extended written and spoken outputs, each representing a discipline-specific genre. These artefacts will feed into the students' personal portfolios but also whole cohort exhibition displays curated collectively by the students and tutors.

Examples of artefacts:

- Visual lives – exploring own identity through imagery and accompanying captions/descriptions;
- Visual essay – pick a theme from the work of a selected artist and explore it in depth in a 5-minute recording combining still/moving images, written and spoken text;
- A pop-up exhibition – a group project, with elements of individual mini literature review and peer assessment; hands-on analysis of a heritage object and establishing links between it and a current object/issue and a theoretical framework; creating a display;
- A reflective research book.

To help the students develop their practice and portfolio formative feedback events will be held regularly throughout the course, including group critiques, self-evaluative events structured around the idea of the critical response process, and individual consultations with the tutor.

12. Collaborative:

Yes

No x

12.1 Teaching Institutions:

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13. Requirements of Entry:

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Conditional offer for any GSA course - Conditional on an increase of 0.5 IELTS:

- **IELTS for UKVI: a minimum score of 5.0 in Listening and Reading, and 5.5 in Writing and Speaking for programmes that require an overall score of IELTS 6.0**
- **IELTS for UKVI: a minimum of 5.5 in Listening and Reading, and 6.0 in Writing and Speaking for programmes that require an overall score of IELTS 6.5**

All students with the exception of those wishing to progress to the programmes listed below would enter the Pre-Sessional course with a *minimum IELTS for UKVI score of 5.5 to exit at 6.0 overall.*

For entry to the following programmes:

BArch(Hons) Architecture
Diploma of Architecture
Master of Architectural Studies
MSc Environmental Architecture
MSc Medical Visualisation & Human Anatomy
MLitt Curatorial Practice
MLitt Art Writing
MSc Product Design Engineering

Entry requirements to the Pre-Sessional course would be a minimum IELTS for UKVI score of 6.0 in order to exit with a 6.5 overall.

14. Co-requisites:

none

15. Associated Programmes:

All Programmes at GSA, where a place is conditional upon English uplift

16. When Taught:

Semester 3: June - Sept

17. Timetable:

Weekly for three months – divided into two-block sessions, each focusing on input, workshops, consultations and field trips.

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18. Available to Visiting Students:	
Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>

19. Distance Learning:	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

20. Placement:	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

21. Learning and Teaching Methods:		
Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	228	
Studio		
Seminar/Presentation		
Tutorial		
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination	16	
Essay		
Private Study	168	
Other (please specify below)		
TOTAL	412	

This course bears no credit, so the hours applied here reflect the feedback from the External, and are on a par with similar length preessional courses.

22. Description of "Other" Teaching and Learning Methods:
Supported independent study through the course VLE environment (Canvas) in form of structured activities, reflection tasks and links to useful resources. Flipped classroom approach which requires the students to complete activities online prior to class so that they have the background knowledge and skills necessary to engage in practical applications.

23. Additional Relevant Information:
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24. Indicative Bibliography: *Please ensure that this aligns with the Harvard Referencing System*

- Collins, H (2010). *The theory and practice of research for the creative industries*.
- Williams, G. (2014) *How to write about contemporary art*. Thames and Hudson Ltd.
- Makhoul, A. and Morley, S. (2014) *Keywords and concepts for international students in art, media and design*. John Wiley and Sons.
- Cottrell, S. (2008). *The Study Skills Handbook*.
- Barnet, S. (2014) *A short guide to writing about art*. 11th Ed. Pearson.
- D'Alleva, A. (2010) *How to write Art History*. Laurence King.
- D'Alleva, A. (2012) *Methods and theories of art history*. Laurence King.
- Berger, J. (1972) *Ways of Seeing*. Penguin
- Adamson, G. (2010) *The Craft Reader*. Berg.
- Sontag, S. (1982) *On Photography*. Penguin.
- Gröppel-Wegener, A. (2016) *Writing Essays by Pictures: A Workbook*