

1. Programmes:

Programme Title	Master of Letters (MLitt) in Art Writing
Head of School	Prof Alistair Payne
Head of Department/Programme Leader	Laura Edbrook (PL)
Programme Contact	Laura Edbrook

Minimum Duration of Study	12 months F/T
Maximum Duration of Study	24 months P/T
Mode of Study	Full Time/Part Time
Award to be Conferred	Master of Letters
Exit Awards	Stage 1: PG Cert in Art Writing Stage 2: PG Diploma in Art Writing Stage 3: MLitt in Art Writing
Source of Funding	Self-funding

2. Academic Session:

2019-20

3. SCQF Level:

Level 11

3.1 Credits:

180 credits

4. Awarding Institution:

University of Glasgow

5. Teaching Institutions:

The Glasgow School of Art
University of Glasgow (Stage 2 course: 20 credits)

6. Lead School/Board of Studies:

School of Fine Art

7. Programme Accredited By:

N/A

8. Entry Qualifications

8.1 Highers	4T
8.2 A Levels	4T
8.3 Other	<p>A good undergraduate Degree (normally 2:1 or higher) in a relevant subject area (e.g. Contemporary Art Practice/Theory, Art History, Creative Writing, Literature, Critical Studies, Museum and Curatorial Studies) or equivalent professional practice.</p> <p>Candidates will submit a 500-word programme of study proposal in addition to a portfolio of writing practice (candidate portfolios may include, but are not limited to, creative critical writing [including non-published, independently accredited or self-published work], moving image work, performance and sound-based work). The portfolio may provide links to websites or blogs should this be appropriate. Candidates will also undertake interview before selection.</p>
8.4 IELTS Score Required on Entry	Academic IELTS 6.5 (minimum 6.0 in each component)

9. Programme Scope:

The Master of Letters (MLitt) in Art Writing is a one-year taught postgraduate programme based in the School of Fine Art (SoFA) at The Glasgow School of Art. The programme will offer full and part-time study, with an MLitt in Art Writing gained after 12 months/24 months of study (180 credits). Normally, part-time study will only be available for Home/EU students as GSA are unable to provide UKVI visa sponsorship for part-time students.

The programme is based on two principal elements: a unique understanding of art writing as interdisciplinary studio practice and set of project-based placements with local cultural organisations. With emphasis on reflexive and critical practice-based enquiry, the programme will reflect the increasing interest in the development of alternative forms of critical and theoretical writing and in the reconfiguring of the relationship between writing and artistic practice.

The practice and study of art writing involves creative, philosophical, critical and theoretical approaches to writing *about* art, writing *with* art and writing *as* art. Drawing from disciplines

including visual art, art criticism, art history and literature, this interdisciplinary field is as much about creative production as it is concerned with critical discourse. With a proposed entry date of 2018-19, this flagship programme will be the only dedicated graduate programme of its kind in the UK and Europe and is offered during a considerably expansive moment in the history and practice of art writing. The programme offered by GSA, based around strong partnerships with national cultural organisations in the city, will foster expansive and innovative modes of art writing, grounded in practice-as-research methodological framework driven in and from an art school environment. The programme presents unique opportunities for project work in collaboration with national organisations, a series of visiting lectures and workshops from leading experts, and a dynamic framework for creative and intellectual development.

The full-time programme structure:

YEAR 1

Semester 1, Stage 1:

- Writing Practice I (20 Credits)
- Art Writing: Histories, Theories and Methodologies (20 Credits)
- Core Research Methods (20 Credits)

Semester 2, Stage 2:

- Writing Practice II (20 Credits)
- The Genre-Bending Art of Essaying (delivered by the School of Critical Studies, University of Glasgow) (20 Credits)
- PGT Elective (20 Credits)

Semester 3, Stage 3:

- Writing Practice III: Masters Project (60 Credits)

The part-time programme structure:

YEAR 1

Semester 1, Stage 1:

- Writing Practice I (10 credits)
- Art Writing: Histories, Theories and Methodologies (20 credits)

Semester 2, Stage 2:

- Writing Practice I (10 credits)
- The Genre-Bending Art of Essaying (delivered by the School of Critical Studies, University of Glasgow) (20 credits)

Semester 3, Stage 3:

- No teaching

YEAR 2

Semester 1, Stage 1:

- Writing Practice II (10 credits)
- Core Research Methods (20 credits)

Semester 2, Stage 2:

- Writing Practice II (10 credits)
- PGT Elective (20 credits)

Semester 3, Stage 3:

- Writing Practice III: Masters Project (60 credits)

The MLitt will introduce a broad spectrum of approaches to art writing, enabling students to develop the skills to write effectively from a position of curiosity, knowledge and purpose and to publish and present to a professional standard within the expanded field of art criticism and experimental writing. Core courses in Stages 1 and 2 (*Art Writing: Histories, Theories and Methodologies* and *The Genre-Bending Art of Essaying*) will challenge students to consider art writing as an emergent field and to examine its cultural and literary forms, histories, content and contexts. Encouraging self-directed exploration and practice and supported by valuable peer-learning situations, students will focus on the development of their own creative critical writing, reading, editorial and research practices in courses *Writing Practice I, II and III*.

Key to the programme is the studio-based nature of approaches to writing. The MLitt Art Writing cohort will be accommodated alongside the MLitt Curatorial Practice students and MLitt Fine Art Practice students, allowing for discourse between students and fostering critical reflection and experimentation. A key aim of the programme will be to consider the 'studio' as both a physical and pedagogical space and 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 experimentation, where students are encouraged to take risks and to reflect upon failure, and supported by group critiques/workshops, individual tutorials and seminars, all taking place within the making/writing space.

In addition to opportunities for peer learning through the studio-based cohort model, the programme will offer a series of research and practice visits (this will include drawing on GSA resources, for example Archives & Collections and the Caseroom), professional practice workshops and, underpinned by a strong emphasis on career development and employability, as part of *Writing Practice II* students will undertake Project Placements with industry specialists and organisations within a city that is internationally celebrated for its significant contribution to visual art and its written discourses. This will encourage students to test and develop their individual practice in the field. With an outward looking focus, students will be required to make use of art writing modes of distribution including digital and print publishing, and exhibition and performance in galleries and project spaces. This methodology links directly into the employability aspects embedded within the provision, and these include links with external organisations, for example: the Centre for Contemporary Arts; Gallery of Modern Art; the Hunterian Museum; Transmission; Tramway and Glasgow Life; National Library of Scotland in the new Kelvin Hall centre; The Herald; The Skinny; The List; MAP Magazine; LUX Scotland and Glasgow Film Festival.

Teaching and Learning Methods:

The programme will reflect GSA's distinctive span of pedagogical approaches, including studio practice and humanities-based methods, allowing students to develop innovative and impactful strategies for the development and dissemination of diverse practices of writing and criticism. In line with other masters-level programmes in the SoFA, the MLitt in Art Writing will comprise of three stages: Stage 1, *Histories, Methods, Forms and Experimentation*: students are encouraged to critically and creatively re-evaluate and develop their methods and practices; Stage 2, *Purpose and Context*: students are required to map their own research and practice inquiry and test in the field;

and Stage 3, *Consolidation*: the realisation of a significant project, dissertation or body of work for Masters Project. The programme will develop individual, and potentially collaborative, writing and close reading practices in accordance with an art school studio pedagogy. Students will routinely participate in cohort and cross-school critiques, workshop and project space activities as well as one-to-one tutorials.

The programme is centred around five core courses. Central to the course structure is an integrated model of theory and practice, where methods of teaching and assessment explore the inter-relationships of the theoretical and the practical. *Writing I, II* and *III* have a flexible structure where project work is driven by independent rationale outlined in the student's Programme of Study. Establishing a platform for critique, work developed and produced for formative assessment will be regularly workshoped as a cohort and discussed in one-to-one tutorials. In addition to *Writing Practice I* (20-credits) in Stage 1, students will attend the lecture, seminar and reading group-based course, *Art Writing: Histories, Theories and Methodologies* (20-credits). In Stage 2 students will undertake *Writing Practice II* (20-credits) including a Project Placement in a local cultural organisation, allowing for the crucial acquisition of practical and professional skills and enabling students to move towards becoming independent practitioners. In addition, students will also attend *The Genre-Bending Art of Essaying* (20-credits), delivered by the Creative Writing department at the University of Glasgow. A major research project, *Writing Practice III* (60-credits) in Stage 3, will be co-supervised by specialist SoFA practitioners and researchers. The development of practice will be underpinned by a series of core and elective courses, including the *Core Research Methods* (20-credits) course delivered to all SoFA PGT and PGR students in Stage 1 and a self-selected postgraduate Elective course in Stage 2 (20-credits). The momentum of the programme will be further enhanced by a series of talks and seminars with local and international guest speakers. These will be organised collaboratively – where appropriate – with the Creative Writing department at the University of Glasgow and with the SoFA's long-running and highly successful Friday Event series.

10. Programme Aims:

The programme offers a 12-month/24-month Masters qualification aimed at graduates with a relevant artistic or academic background keen to cultivate an art writing practice informed by new approaches in writing and criticism. Students will be provided with the opportunity to develop unique and rigorous critical art writing research projects under specialist supervision. The programme will support students to pursue self-directed practice in addition to offering valuable career development opportunities. This includes access to internationally renowned organisations and preeminent experts working in the field. It will enable students to acquire key skill sets and attributes as well as forge the peer networks that are vital to successful career progression.

The MLitt in Art Writing supports students to develop:

- An independent practice through the successful completion 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;
- An appreciation of the diverse, transdisciplinary nature of art writing and an ability to make links between 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;
- Transferrable active-learning and interpersonal skills (including professional practice, group-work skills, study skills, presentation and communication skills)

10.1 Stage 1 Aims:

Stage 1 (60-credits, PG Cert) *Histories, Methods, Forms and Experimentation*, enables students to:

- Initiate and plan for a significant independent practice through the development of a self-directed programme of study, including defining research questions where appropriate;
- Demonstrate an understanding of the critical discourse on art writing through an engagement with key debates, platforms for practice and research in the field;
- Develop an understanding of research methodologies and identify a range of appropriate resources, including sources for research and practice alongside identifying appropriate modes of distribution;
- Demonstrate criticality and reflexivity in the application of knowledge, understanding and/or practices to research questions or modes of practice;
- Be open to new ideas, methods and approaches in the field of art writing, challenging established working methods and valuing peer and specialist critique;
- Apply critical analysis, evaluation and synthesis to the study, practice and presentation of art writing and its cognate fields of practice and research

10.2 Stage 2 Aims:

Stage 2 (60-credits, PG Dip) *Purpose and Context*, develops practice and research skills acquired in Stage 1 and enables students to:

- Develop an ambitious independent project through a self-determined body of work and programme of study, including defining research questions where appropriate;
- Propose appropriate forms of distribution, questioning how and where writing meets a readership or audience;
- Develop and demonstrate a critical knowledge of art writing modes and methods as well as relevant debates in the field;
- Advance an appreciation of the diverse, transdisciplinary nature of art writing and an ability to make links between areas of the field;
- Advance skills of critical analysis, evaluation, editing and synthesis in the study, practice and presentation of art writing and cognate fields of practice and research;
- Further develop criticality and reflexivity in the application of knowledge, understanding and/or practices to research questions or modes of practice;
- Be open to new ideas, methods and approaches in the field of art writing, challenging established working methods and valuing peer and specialist critique;
- Develop an engagement with the visual arts and publishing sector locally, nationally and internationally;
- Develop key contact with appropriate experts in the field, and forming peer networks

10.3 Stage 3 Aims:

Stage 3 (60-credits, MLitt) *Consolidation*, enables students to:

- Realise a significant independent project or body of work for Masters Project;
- Articulate and refine a specialist area and select an appropriate mode of delivery and/or publication for project work;
- Evidence a critical understanding of the diverse, transdisciplinary nature of art writing and an ability to make links between areas of the field;
- Demonstrate a critical understanding of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field;
- Refine and apply the various key skills and attributes developed over the course of the programme, including organisation, communication, research skills and critical effectiveness;
- Demonstrate confidence, autonomy and initiative in determining an independent practice, alongside valuing reflexivity and being open to constructive peer critique

10.4 Stage 4 Aims:

N/A

10.5 Stage 5 Aims:

N/A

11. Intended Learning Outcomes of Programme:

At the end of the MLitt in Art Writing, students will have attained:

- A critical understanding of the theories and practices, both historical and contemporary, which define the contemporary field of art writing, and will also have engaged with contemporary debates in the development of the field;
- The ability to define one or more specialist areas relevant to the field of art writing, informed by research and/or by practice-based developments in the studio and/or appropriate professional organisation;
- A critical understanding and testing of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field;
- An independent approach to learning through critical self-reflection, self-evaluation and self-development;
- 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

11.1 Intended Learning Outcomes of Stage 1

Knowledge and Understanding

- Establish 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;
- Begin to identify an independent area of expertise and situate this in relation to a range of contexts, platforms and research in the field

Applied Knowledge and Understanding

- Identify, conceptualise and define complex issues in the field of art writing and contemporary art practice;
- Develop the ability to transfer knowledge, learning and skills from one context to another, including an ability to synthesise practice and theory

Professional Practice: Communication, Presentation, Working with Others

- 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

11.2 Intended Learning Outcomes of Stage 2

Knowledge and Understanding

- Demonstrate 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;
- Demonstrate an awareness of applications and implications of art writing theories and research;
- Identify and develop an independent area of expertise and situate this in relation to a range of contexts, platforms and research in the field

Applied Knowledge and Understanding

- Develop an understanding of the social, cultural, political and philosophical issues relating to art writing, criticism and related fields;
- Demonstrate a critical understanding of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field

Professional Practice: Communication, Presentation, Working with Others

- Develop an engagement with the visual arts and publishing sector locally, nationally and internationally;
- Communicate, using appropriate methods, to a range of readerships and audiences with different levels of knowledge/expertise, as well as diverse contexts

11.3 Intended Learning Outcomes of Stage 3

Knowledge and Understanding

- Initiate and realise a significant independent project or body of work for Masters Project and situate this in relation to a range of contexts, platforms and research in the field;
- 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

Applied Knowledge and Understanding

- Articulate and refine a specialist area and select an appropriate mode of delivery and/or publication for project work;
- Demonstrate a critical understanding of how one's practice contributes to practical, scholarly, critical or theoretical areas of the field

Professional Practice: Communication, Presentation, Working with Others

- Refine and apply the various key skills and attributes developed over the course of the programme, including organisation, communication, research skills and critical effectiveness;
- Demonstrate confidence, autonomy and initiative in determining an independent practice, alongside valuing reflexivity and being open to constructive peer critique

11.4 Intended Learning Outcomes of Stage 4

Knowledge and Understanding

N/A

Applied Knowledge and Understanding

N/A

Professional Practice: Communication, Presentation, Working with Others

N/A

11.5 Intended Learning Outcomes of Stage 5

Knowledge and Understanding

N/A

Applied Knowledge and Understanding

N/A

Professional Practice: Communication, Presentation, Working with Others

N/A

12. Assessment Methods:

All components of the programme will be at SCQF Level 11 and will be assessed via a combination of formative and summative assessment methods.

The structure comprises of 100 credits of research project work, 40 credits of core theories and methods courses, one 20 credit choice elective course, plus 20 credits of research methods training. The two core methods and theories courses are designed specifically for this programme.

There will be three summative assessment points throughout the programme, each representing an exit qualification. Summative assessment methods include a potential range of forms as defined by the course, for example: essays, project work, exhibition review and catalogue texts, and presentations reflecting on assigned reading/the development of independent practice.

Both the 20-credit methods and theories courses will be assessed by one essay/written assignment (supported by optional formative writing opportunities). Feedback will be provided in written form and supported by one-to-one feedback tutorial with the assessor.

Both the 20-credit writing practice courses will be assessed by project work with an accompanying self-appraisal report. Discursive and written feedback will be provided.

The 60-credit Masters Project will be supervised by a SoFA member of staff, with the potential for secondary supervisory support. The dissertation/project will be 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 accompanied by an extended essay (up to 15,000-words including 1,500-2,000-word contextual overview). This work will be assessed by two members of the team and include: a) submission of final dissertation/project work, b) a short self-appraisal report and c) an assessed presentation. This strategy ensures students gain experience of professional appraisal/personal development planning. Each assessor will prepare an independent written report and moderate to reach a final grade. Written feedback will be provided.

As part of their Masters Project, students will 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. 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.

Throughout the programme students will receive formative feedback through their participation in workshops, peer-to-peer presentations, reading groups and seminars and through their engagement with professional practitioners and mentors.

The Glasgow School of Art Code of Assessment aligns with the University of Glasgow's Code of Assessment. The code includes grade descriptors which assign a level of attainment in relation to the Level Learning Outcomes. The code designates eight grades, from A to H.

13. Learning and Teaching Approaches:

There will be a range of teaching and learning methods employed to support the learning outcomes. The programme is structured around five core courses: In Stage 1 students undertake *Writing*

Practice I and *Art Writing: Histories, Theories and Methodologies*. These courses are complimented by the PGT course *Core Research Methods*. In Stage 2, the *Writing Practice II* and Project Placement course are accompanied by *The Genre-Bending Art of Essaying* delivered by the Creative Writing department at the University of Glasgow. These three courses are also supported by a choice PGT Elective course in Stage 2. In Stage 3 students will undertake *Writing Practice III: Masters Project*.

The programme will reflect GSA's distinctive span of pedagogical approaches, including studio practice and humanities-based methods, allowing students to develop innovative and impactful strategies for the development and dissemination of diverse practices of writing and criticism. The teaching ethos includes the integration of theory and practice and nurturing of independent practice and enquiry.

The programme is built around three core teaching methods: the lecture/seminar, the tutorial and the critique/workshop. Lectures will reflect varying modes of practice and outline critical, historical and theoretical positions. A visiting lecture series focussed around specific subject areas or critical topics will invite leading experts in the field to present their work and to lead on seminars and workshops. Additional workshops and reading groups will be either staff or student initiated.

Indicative Learning and Teaching Methods on the Programme:

- Studio practice
- Individual or collaborative projects
- Seminars
- Professional practice or subject area workshops
- Lectures
- Reading groups
- Critiques/writing workshops
- Tutorials
- Independent study
- Presentations
- Study trips

14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:

The programme corresponds to the SCQF (Level 11) benchmark descriptors and the subject benchmarks and SCQF guidelines have been a primary reference in the writing and development of this documentation.

15. Additional Relevant Information:

Accommodation and Facilities:

The cohort will occupy a single flexible studio space which will accommodate individual desk/work space and be recomposed as a project space as appropriate. The studio will also be equipped with audio-visual tech for presentations and two desktop computers installed with relevant graphics, video and sound editing software. Depending on the nature of their practice, students may negotiate access to workshop and technical facilities on a project basis as appropriate.

Resources and Services:

The majority of required reading is available in digital or print via GSA Library or through JSTOR. There is an Art Writing subject guide available from the Library website: <https://lib.gsa.ac.uk/subject-guides/subject-guides-art-writing/> Any required reorientation of the collection will be in consultation with the Programme Leader and would seek to serve the GSA as a whole in addition to the MLitt Art Writing cohort.

The programme will work with GSA's Exhibitions department and GSA's Archive and Collections, which include holdings of two significant Scottish art critics, Cordelia Oliver and Clare Henry.

There may be a small impact on the technical support department that may require revision of SoFA TSD arrangements. Each student will develop bespoke project work and access to technical resources will need to be negotiated individually on a project basis and with the completion of requisite Health & Safety Inductions. Due to the cross-form nature of the programme it is anticipated that demand on any one technical service will be light.

Employability:

The MLitt in Art Writing will offer valuable opportunities to build transferrable professional knowledge and skills. Students will be encouraged to engage with the visual arts and publishing sector locally in order to establish key skill sets and attributes for professional practice as well as forge the peer networks that are vital to successful career progression.

A number of collaborative partnerships will be established with external organisations prior to the programme commencing in 2018-19. Postgraduate Project Placements will run in Stage 2 as part of the course *Writing Practice II* and be supported by the MLitt Art Writing Programme Leader and an assigned point of contact/mentor in the external organisation. The Placement will enable students to test and develop their practice in the field and will be based with an organisation for approximately 1-day per week (duration and site of work negotiable according to individual project) for a total of 5-weeks (students will undertake additional work [writing/reflection/study etc]). Each student will be matched with a mentor within the organisation and provided with an introduction to the institution and their business model. In week 2 students will propose an independent project which will be reviewed by their mentor and the MLitt Programme Leader and scheduled to be completed by week 5. A mid-semester formative review will be scheduled for each student placement. Joint or multiple placements may be considered for a single venue. Students may negotiate to work off-site and will present project outcomes for assessment. Assessment will consist of a portfolio project report.

Professional practice workshops, for example in graphic design software, self-publishing and archival research, will further support specialist placements to ensure programme graduates are prepared to successfully navigate the cultural sector's highly competitive jobs market.

Graduates will be equipped to undertake postgraduate research, for example as Masters of Research or a PhD, in Art Writing or a cognate area.

Given the focus on employability, alumni tracking and development will be integral to the programme.

16. Programme Structure and Features:

The MLitt in Art Writing is a 12-month/24-month taught postgraduate programme. The programme will offer full and part-time study, with an MLitt in Art Writing gained after 12 months/20 months of study (180 credits). Normally, part-time study will only be available for Home/EU students as GSA are unable to provide UKVI visa sponsorship for part-time students.

The programme will run September to September and students will undertake core courses and an elective course over two semesters followed by a major masters project in the final semester.

Semester 1 includes three core courses: *Writing Practice I* (20-credits), *Art Writing: Histories, Theories and Methodologies* (20-credits) and the *SoFA Core Research Methods* (20-credits). Semester 2 comprises of *Writing Practice II* (20-credits), *The Genre-Bending Art of Essaying* (20-credits, delivered by School of Critical Studies, University of Glasgow), and a PGT Elective (20-credits). Semester 3 is *Writing Practice III: Masters Project* (60-credits). All courses are assessed formatively with a summative assessment at the end of each Stage. This means it is possible for students to exit the programme at the end of each Stage: Stage 1, Postgraduate Certificate; Stage 2, Postgraduate Diploma; Stage 3, Master of Letters.

TITLE OF COURSE	CREDIT
STAGE 1 (Semester 1)	
CRD: LEVEL 11	
Writing Practice I	20
Art Writing: Histories, Theories and Methodologies	20
Core Research Methods	20
TOTAL CREDITS	60
STAGE 2 (Semester 2)	
CRD: LEVEL 11	
Writing Practice II	20
The Genre-Bending Art of Essaying (SCS, UoG)	20
PGT Elective	20

TOTAL CREDITS	60
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STAGE 3 (Semester 3)	CRD: LEVEL 11
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Writing Practice III: Masters Project	60
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TOTAL CREDITS	60
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<i>Regulations:</i>	
This programme will be governed by the GSA Code of Practice, and the relevant regulations published in the GSA section of the University Calendar.	

17. Can exemptions be granted?
Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If yes, please explain:
Click here to enter text.

18. Does the programme comply with GSA APEL policy?
Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
If no, please explain:
Click here to enter text.

19. Are there any arrangements for granting advanced entry?
Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>

If yes, please explain:

Click here to enter text.

20. Are there any arrangements for allowing students to transfer into the programme?

Yes No

If yes, please explain stating requirements and levels to where this can apply:

Click here to enter text.

21. Are there any arrangements for allowing students to transfer into other programmes?

Yes No

If yes, please clarify:

Click here to enter text.

22. What are the requirements for progressing from each stage?

The programme follows the progression requirements for Postgraduate Programmes as outlined in GSA's Degree Regulations found at the following link:

http://www.gla.ac.uk/media/media_413991_en.pdf

23. Please confirm that the programme follows GSA Examination Board policy and procedures, including External Examiner participation:

Yes No

If no, please explain:

Click here to enter text.

24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:

The Programme Leader will have executive responsibility for the direction, coordination and

administration of the programme. The Programme Leader will be primarily responsible for the initiation of programme developments, and will have particular responsibility for the mentoring of student progress and for the continuous monitoring of the quality of the programme in line with The Glasgow School of Art procedures.

These duties include responsibility for Admissions, Curriculum, Learning and Teaching, Student Support, Quality Enhancement and Quality Assurance and Management within the Programme. The Programme Leader of the MLitt Programme may delegate tasks under her/his responsibility. The Programme Leader is also a member of the School of Fine Art Senior Management Team, which meets regularly to discuss, initiate and oversee pedagogical and operational issues.

General management and operation of the MLitt programme conform to established GSA structures and practices. All Committees connected to the programme will operate according to standard procedures determined by the Academic Council of The Glasgow School of Art. A Student/Staff Consultative Committee will meet to consider local issues, and will report to the School of Fine Art Board of Studies, which reports to the GSA Undergraduate and Postgraduate Committee. The Examination Board will be responsible for the award of the degree and for issues relating to progression.

The GSA committee structure can be found at the following link:
http://www.gsa.ac.uk/media/875399/GSA_Committee_Structure_Web.jpg

25. Please explain the systems and arrangements regarding:

a) Quality assurance of the management, operation and monitoring of the programme

The following mechanisms ensure that standards of provision are monitored and continually enhanced on the MLitt programme:

- Programme team meetings
- Meetings with MLitt student representatives
- Student/Staff Consultative Committee
- Annual Programme Monitoring
- Quinquennial Periodic Review
- Institutional review in accordance with the QAA and SCQF guidelines.

b) Student feedback and representation

Student representatives are elected to represent the views of fellow students on Programme Committees and Boards of Studies, and to act as an important means of communication between staff and the student body. Essentially, the role of student representative is one of encouraging student input into the quality of the School's provision and of ensuring student participation has a positive effect on developments within the School. Student representatives are offered an induction into the roles and responsibilities of the position, and are offered a programme of training by the Student Representative Council.

The agenda of the SSCC meetings is set primarily by students. Student representatives arrange meetings with year groups prior to the meeting of the Committee to help form this agenda. While the concerns of students regarding the programme at subject area level can be discussed with the

tutors at any point, it is through this meeting that such concerns should be brought formally to the attention of staff. From this committee, student views are taken up through the committee structure via the SoFA Board of Studies and to the Postgraduate Committee.

Student feedback and participation is also encouraged by additional student meetings held to discuss issues that inform the enhancement and quality of learning and teaching provision within the School. Annual questionnaires are used to seek feedback from the students that informs the programme quality enhancement process at all levels; delivery of courses, provision of equipment and resources, learning environment and student support.

c) Programme based student support

Where problems or difficulties arise, students should feel free to discuss them with a tutor or the Programme Leader at any time. The Programme Leader should be the first point of contact for anyone experiencing any problems. Help and/or advice is also available from Student Support Department, which is located in the Haldane Building. All problems are best dealt with quickly, and no problem is too insignificant to mention. Staff are committed to helping students with any issues or problems that arise and will help to find the right solution, or an individual that can help.

Please make sure the Programme Leader is notified of any personal problem or illness that may affect your ability to engage with the course.

As part of a support system, Fine Art has a Student Advisor. The Student Advisor is available by appointment to discuss problems and issues that you feel you are unable to discuss with staff from your department. Meetings with the Student Advisor should not be seen as tutorials, or counselling sessions. If the Student Advisor is unable to help you, then he will guide you in the direction of someone who will. Appointments with the Student Advisor can be made through the Fine Art Office. Additionally you, or any of your staff advisors, may approach the Head of Registry for guidance and assistance.

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