

## Syllabus

<b>Course title:</b> Academic Writing <b>Language of instruction:</b> English <b>Study year and semester:</b> Autumn, 2023/24				
<b>Course lecturer:</b> Patrick Nicholas Tayler <b>Email address:</b> <a href="mailto:patricktayler@gmail.com">patricktayler@gmail.com</a>				
<b>Level and Code:</b> M-SZ-E-301- THEO-232401-02	<b>Position in the Curriculum:</b> Optional Courses	<b>Recommended semester:</b> 1-4	<b>Credits:</b> 5	<b>Teaching hours:</b> 48
<b>Related codes:</b> ER-THEO-BA- ELM-232401-02 M-SZ-301-ELM- 232401-02	<b>Type:</b> seminar	<b>Is it open to sign-up as an elective?</b> yes	<b>Specific pre-conditions to sign-up as an elective:</b> -	
<b>Interlinkages:</b> There are no prerequisites to participate in the seminar, which is independent and not connected to any parallel units.				
<b>Aims and Principles:</b> <p>The course investigates the various strategies of academic writing, in order to help students find their individual approach to conducting meaningful research through text. By seeking out well-grounded practices from art criticism, literary theory, copywriting and other zones of textuality, we aim to discover a wide range of verbal possibilities, subverting the pre-programmed, automatic choices inherent to “safely played” academic writing. During the lessons, we will search for creative responses to the situation when somebody from the art world has to verbalise their thoughts and intuitions. Apart from developing practical writing skills, we examine the creative possibilities of the reader. We will rely on close-reading as a self-reflective tool. By alluding to a wide range of case studies, we will collectively expand our textual perspectives in the domain of contemporary arts.</p> <p>During the course I will be glad to help you in overcoming any possible language barriers. Whatever the level of your English knowledge might be at the moment, we will find a way to work together!</p>				
<b>Intended learning outcomes (professional and transitive competencies):</b> <b>Knowledge:</b> Gaining new theoretical, practical and artistic perspectives on different forms of academic writing. <b>Skills:</b> Art writing, creative writing, critical thinking and collaborative skills in text-based interactions. Critical editing skills (creative criticality, critical creativity). <b>Attitudes/attributes:</b> A self-reflective approach to crafting sentences and paragraphs. An open attitude to creating new meanings through text. Close reading as a way to assure the precise expression of ideas. Charting new, personally relevant territories of thought and emotion. <b>Autonomy and Responsibility:</b> Understanding writing as a collective platform for collaboration and engagement. Developing skills in writing to let your personal voice contribute to local and global discourses. Helping you in gaining a more grounded, personal connection to the English language in art-related topics. Establishing our common notions together.				
<b>Course content (topics and themes):</b> <p>The course will adapt to the interests of the students and the direction that the discussion will take us into. Here is a selection of topics and themes we will possibly touch upon in the discursive space of the classroom.</p> <ul style="list-style-type: none"> <li>• <i>How to start finishing?</i> – the practical aspects of writing: drafting, restructuring, deleting, spellchecking and finalising</li> <li>• <i>Close-reading</i> – how to construct a well-grounded sentence and paragraph? (case study: Lori Waxman: <i>60 wrd / min art critic</i>)</li> </ul>				

<ul style="list-style-type: none"> <li>• <i>Chicago-style citation (Notes and Bibliography, Author-Date)</i></li> <li>• <i>Stylish academic writing</i> – what are the bad habits in academic writing? (Helen Sword, Steven Pinker, James McEnerney)</li> <li>• <i>Subtext</i> – how do different layers of meaning creep into the equation?</li> <li>• <i>Q&amp;A</i> – how to formulate and answer questions during an interview</li> <li>• <i>International Art English</i> – overcomplicating and simplifying sentences, English as a global language, transparency (Flesch-Kincaid reading ease score)</li> <li>• ‘<i>Criticofiction</i>’ – facts, post-truth and subjective hallucinations in art writing</li> </ul>
<p><b>Specificity of the learning process:</b></p> <p><b>Teaching method:</b> In general, we will start each lesson with a presentation on a given topic. A moderated group discussion will follow. In the second half, we will reflect on the finished in-class assignments, examining possible issues and perspectives.</p> <p><b>Schedule:</b> ?</p> <p><b>Possible tasks and assignments:</b> Compulsory task (max. 10,000 characters):</p> <ul style="list-style-type: none"> <li>• connecting the toolkit of fiction and art criticism and academic writing in a subversive text</li> </ul> <p><b>Learning environment:</b> classroom</p>
<p><b>Assessment:</b></p> <p><b>Assignments:</b> At the end of the course the students will be asked to create a complex textual piece (max. 10,000 characters), that will summarise the scope of the questions and issues touched upon during the seminar.</p> <p><b>Assessment method:</b> paper (max. 10,000 characters)</p> <p><b>Assessment criteria:</b> Evaluation is to be based on the active participation of the student, and the final seminar paper.</p>
<p><b>Calculation of grade:</b></p> <ul style="list-style-type: none"> <li>- classroom work (attendance, contribution): 50 %</li> <li>- seminar paper: 50 %</li> </ul>
<p><b>Some books and other sources of information you might find useful and interesting:</b></p> <ul style="list-style-type: none"> <li>• Gilda WILLIAMS: <i>How to Write About Contemporary Art</i>, Thames &amp; Hudson, London, 2014</li> <li>• David LODGE: <i>The Art of Fiction</i>, Penguin Books, London, 1992</li> <li>• Helen SWORD: <i>Stylish Academic Writing</i>, Harvard University Press, 2012</li> <li>• Helen SWORD: <i>The Writer’s Diet</i>, University of Chicago Press, 2015</li> <li>• Steven PINKER: <i>The Sense of Style</i>, Penguin Books, 2015</li> <li>• Bryan GARNER, David Foster WALLACE: <i>Quack That Way</i>, Rose Pen Books, 2013</li> <li>• Francis-Noël THOMAS, Mark TURNER: <i>Clear and Simple as the Truth: Writing Classic Prose</i>, Princeton University Press, 2011</li> <li>• Haruki MURAKAMI <i>What I talk about when I talk about running</i>, Vintage Books, London, 2008</li> <li>• Umberto ECO: <i>How to Write a Thesis</i>, 1977</li> <li>• Stephen KING: <i>On Writing, A Memoir of the Craft</i>, Hodder Paperbacks, 2012</li> <li>• Stephen EARNSHAW: <i>The Handbook of Creative Writing</i>, Edinburgh University Press, 2007</li> <li>• Craig SHRIVES: <i>Grammar Rules, Writing with Military Precision</i>, Kyle Books, London, 2001</li> </ul> <p><b>A selection of further readings:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.canopycanopycanopy.com/contents/international_art_english">https://www.canopycanopycanopy.com/contents/international_art_english</a></li> <li>• <a href="https://www.e-flux.com/journal/45/60103/english-and-all-that/">https://www.e-flux.com/journal/45/60103/english-and-all-that/</a></li> <li>• <a href="https://www.e-flux.com/journal/45/60100/international-disco-latin/">https://www.e-flux.com/journal/45/60100/international-disco-latin/</a></li> <li>• <a href="https://hyperallergic.com/60675/how-not-to-write-like-an-art-critic/">https://hyperallergic.com/60675/how-not-to-write-like-an-art-critic/</a></li> <li>• <a href="https://hyperallergic.com/66348/when-artspeak-masks-oppression/">https://hyperallergic.com/66348/when-artspeak-masks-oppression/</a></li> </ul>

- [https://monoskop.org/images/1/1e/Elkins James What Happened to Art Criticism 2003.pdf](https://monoskop.org/images/1/1e/Elkins_James_What_Happened_to_Art_Criticism_2003.pdf)
- <http://www.cpanda.org/data/a00052/Visual%20Art%20Critic%20Report.pdf>
- <http://oritgat.com/Art-Criticism-in-the-Age-of-Yelp>
- <https://www.frieze.com/article/altercritics>
- <https://www.frieze.com/article/11-statements-around-art-writing>
- <https://www.frieze.com/article/who-do-you-think-youre-talking>
- <https://www.frieze.com/article/please-release-me>
- <https://www.theguardian.com/artanddesign/jonathanjonesblog/2009/apr/24/art-criticism>
- <https://archive.ica.art/bulletin/notes-art-criticism-practice>
- [https://aklatanabayan.files.wordpress.com/2013/06/state\\_of\\_art\\_criticism.pdf](https://aklatanabayan.files.wordpress.com/2013/06/state_of_art_criticism.pdf)
- <https://60wradmin.org/home.html>
- <https://arielfeminisms.dk/ygrg>

**Schedule and venue for personal consultation:** I am available for personal consultations (in English, German and Hungarian). You can reach me via email to discuss a one-on-one appointment: [patricktaylor@gmail.com](mailto:patricktaylor@gmail.com).