

Name **Masterwork and Thesis support for designer students**

Classroom
 Studio or workshop
 External venue
 Online

Codes **M-SZ-301-DI-202402-17, M-SZ-E-301-DI-202402-17**

Host **Design Intézet**

	Type	ECTS	Contact hours	Student work	Course type	Semester	Unit
Basic info	Practice	5	31	119	Seminar	2023/2024/2 spring	Interaction Design MA

Recommen-
dation

Short
Description

The seminar acquaints students with the core concepts and conventions of academic writing. To widen our horizons, we will examine and analyse excerpts from criticism, copywriting and creative writing. Our main goal is to map the terrain of subversive, adventurous and off-grid textuality, overcoming gruesome challenges such as writer's block. While the seminar presents several theoretical perspectives, the lessons are based on the practical joy of writing and (close) reading. Some of the topics include: language as raw material, style, eloquence, self-editing and the use and deconstruction of academic conventions.

Teachers

Name	Contact information	Short bio	Open hours
Adrien Király	kiralya2@gmail.com		
Tayler Patrick Nicholas	patricktayler@gmail.com	Patrick Tayler (1989, Pforzheim, DE) is a painter and art writer. Between 2018 and 2022, he was a DLA (Doctor of Liberal Arts) student at the University of Pécs. His research focuses on the references and critical approaches to ultracontemporary painting. He is an assistant lecturer at the Painting Department of the Hungarian University of Fine Arts, author and columnist of the journal Új Művészet, and lecturer at the Moholy-Nagy University of Art and Design. He is involved in various projects, mainly as a translator and proofreader.	-

Semester
schedule

Course scheduling	Weekly class appointments
	On Fridays usually between 11.30 and 14.30

#	Date	Weekly educational content
1	23 February 2024 (11:30– 14:20)	Patrick Tayler: <i>Language as Raw Material</i> — during this workshop, we will play with the materiality of the various languages used in art, design and popular culture. Our aim will be to identify the points where text can be molded, formed and shaped to suit the needs of the writer and the reader. By the end of the lesson we will have a basic "instrument board" that can be deployed during a textual crisis.
2	01 March 2024 (11:30– 14:20)	Patrick Tayler: <i>Subverting Academic Writing</i> — Academic writing has a plethora of conventions to follow. However, in the attention economy of recent decades a subversion of core principles has stood at the centre of debate. How can one reimagine academic writing and criticism, while also finding a personal research angle?
3	08 March 2024 (11:30– 14:20)	Patrick Tayler: <i>Stylish or Cringe</i> — During the workshop, we will look at both successful and less fortunate practices in terms of 'style' in writing. With the help of close reading we will investigate concrete examples, seeking for ways to identify our own writerly position. During the lesson we will rely on the research of Helen Sword.
4	22 March 2024 (11:30-	Adrien Király: Introduction to the master's graduation process. Sharing general information about the steps, deadlines, overall structure of the procedure. Defining the project framework and discussing the personal goals and values in connection with the

	(11:30–14:20)	graduation projects. Mapping the needed mindsets and skills to be able to deliver the final project.
5	5 April 2024 (11:30-14:20)	Adrien Király: Orientation in personal fields of interests, discussing the possible research topics, choosing one to test. Preparing a research plan
6	19 April 2024 (11:30-15:00)	Adrien Király: Graduation Crash course. Based on the research plan and the following quick and intensive research work, students build up a mock graduation project in 3 hours to test their first proposals.
7	26 April 2024 (11:30-12:50)	Adrien Király: Wrap up. Discussing the conclusions and the possible next steps with research topics. Discussing what kind of research and connected project are desired at the interaction design programme.
8	3 May 2024 (11:30–14:20)	Patrick Tayler: <i>One-Man Band</i> — Can you become a one-person editorial team? In some cases, this is expected of us. The workshop gives practical tips for self-correcting and proofreading, while also presenting strategies for using several applications.
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Requirements and evaluation

Assignments	Evaluation criteria	Deadline	% in evaluation
Completing the proto version of the „Diploma Application form” (Diploma témabejelentő lap)	Finding possible thesis and masterwork consultants	3 May 2024	50%

Compulsory readings

Recommended readings

Gilda Williams, *How to Write About Contemporary Art* (London: Thames & Hudson, 2014).

Helen Sword, *Stylish Academic Writing* (Cambridge, Mass. – London, England: Harvard University Press, 2012).

Helen Sword, *Air & Light & Time & Space: How Successful Academics Write* (Cambridge, Mass. – London, England: Harvard University Press, 2017).

Steven Pinker, *The Sense of Style* (New York: Penguin Books, 2015).

Francis-Noël Thomas & Mark Turner, *Clear and Simple as the Truth: Writing Classic Prose* (Princeton and Oxford: Princeton University Press, 2011).

Learnings

Knowledge	Gaining new theoretical, practical and artistic perspectives on different forms of writing. Collectively investigating an expanded notion of creative writing and academic writing. Utilising the toolkit of distinct areas of writing (literature, popular culture, copywriting, etc.) to enhance art-related projects.
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Skills	The seminar focuses on skills and abilities connected to art writing, creative writing, academic writing, criticism and collaborative, textual interactions. The investigation of critical editing skills forms a predominant part of the seminar.
Attitude	A self-reflective approach to crafting sentences and paragraphs. An open attitude to creating novel meanings through text. Close reading as a way to enhance the precise expression of ideas.
Responsibility	Understanding writing as a collective platform for participation and engagement. Developing skills in writing to let your voice contribute to local and international discourses. Establishing common notions together.

Exemption

- Exemption from attending and completing the course cannot be granted
- Exemption may be granted from the acquisition of certain competencies and the fulfilment of tasks
- Some tasks can be substituted with other activities,
- A full exemption can be granted

Curriculum connections

Unit	Parallel courses	Course proportion in unit
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Course prerequisites	Is it available as an elective?	Prerequisites in case of elective
-	Yes	-

Misc. information