

## CORPORATE AND ACADEMIC SERVICES

### MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Curatorial Histories				
Module Code	UAAA86-30-M	Level	M	Version	1.1
Owning Faculty	ACE	Field	Art		
Contributes towards	MA Curating, MFA Curating				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Standard
Pre-requisites	None		Co- requisites	None	
Excluded Combinations	None		Module Entry requirements	N/A	
Valid From	September 2013		Valid to	September 2019	

<b>CAP Approval Date</b>	30 <sup>th</sup> May 2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a broad understanding of the history of curatorial contexts such as visual and performing arts, libraries, archives, museums, cinema, festivals and emergent areas of exhibition. (component A)</li> <li>2. Identify precedents in curatorial practice and connections between different types of practices (component A)</li> <li>3. Demonstrate a critical understanding of contemporary contexts and current debates (ideas, theories and arguments) relating to programming, curating, collection and display (component A)</li> <li>4. Account for some of the social, political, economic and institutional relationships and policies structuring and shaping the creative and cultural industries (component A)</li> <li>5. Analyse and synthesise in writing and verbally, the key policies, practices and ethos of a specific institution (component A)</li> <li>6. Demonstrate a critical understanding of current ideas, theories and arguments relating to practices of programming, curating, collection and display (component A)</li> <li>7. Begin to identify key literature and resources for contemporary practice in their chosen field. (component A)</li> <li>8. Develop appropriate research methods for studying contemporary curatorial issues (component A)</li> </ol>

Contact Hours	Students will have 36 hours scheduled contact time, including lectures, master classes, seminars, tutorials, or workshops, online contact time and field trips. In addition, students on the MA and MFA in Curating are required to spend time working with a partner organisation.
Teaching and Learning Methods	<p>This module will be delivered through lectures, group tutorials or seminars and one to one tutorials, as well as online materials via Blackboard / MyUWE. Individual students will each be working with a partner organisation, and their work with that institution will form part of their learning inform their assessment. Lectures will be used to frame the specific examples students are studying within a wider field and to provide a basis for comparison across institutions and organisations. Tutorials and seminars will be used to discuss set reading, to present work in progress, and to develop theoretical and empirical methods.</p> <p><b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, fieldwork, external visits. = 36 hours</p> <p><b>Independent learning</b> includes hours engaged with reading, research, case study preparation, assignment preparation and completion etc. = up to 252 hours</p> <p><b>Placement learning:</b> throughout the MA/MFA Curating each student will be placed with a partner institution, with a mentor allocated to them. The learning and assessment on this module will involve their engagement with this partner.</p>
Reading Strategy	<p>All students will be encouraged to make full use of the print and electronic resources available to them and through systems such as UWE online.</p> <p>Any essential reading is available in the Bower Ashton Library and will be indicated clearly in the module brief. The currency of information may wane during the life span of the specification, consequently current advice on readings will be available through more frequently updated mechanisms such as the handbook and intranet, these will be revised annually.</p> <p>Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.</p>
Indicative Reading List	<p><b>Indicative Reading List:</b>  <i>The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.</i></p> <p>Codell, Julie (ed) (2008) <i>The Political Economy of Art: Making the Nation of Culture</i>. Fairleigh Dickinson University Press.</p> <p>Graham, Beryl and Cook, Sarah (2010) <i>Rethinking Curating</i>. Cambridge, Mass: MIT Press.</p> <p>Habermas, Jurgen (1992) <i>The Structural Transformation of the Public Sphere: Inquiry into a Category of Bourgeois Society</i>. Polity Press.</p>

	<p>Hesmondhaigh, Desmond (2012) <i>The Cultural Industries (Third Edition)</i>. London: Sage.</p> <p>Lobato, Ramon (2012) <i>Shadow Economies of Cinema: Mapping Informal Film Distribution</i>. London: BFI.</p> <p>Macleod, Suzanne (2012) <i>Museum Making: Narratives, Architectures, Exhibitions</i>. London: Routledge.</p> <p>Parry, Ross (2009) <i>Museums in a Digital Age</i>, London: Routledge.</p> <p>Rectanus, Mark (2002) <i>Culture Incorporated: Museums, Artists, and Corporate Sponsorships</i>. University of Minnesota Press.</p> <p>Ruoff, Jeffrey (2012) <i>Coming Soon to a Festival Near You: Programming Film Festivals</i>. St Andrews.</p> <p>Thornton, Sarah (2009) <i>Seven Days in the Art World</i>. Granta books.</p>
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Part 3: Assessment							
Assessment Strategy	<p>All module assessment is summative but students receive formative feedback through individual and group tutorials.</p> <p>Component A, Element 1: Presentation 20%</p> <p>Students produce an individual presentation, in which they situate the partner institution within historical and contemporary contexts that they have identified and researched.</p> <p>Component A, Element 2: Research portfolio (3000 words or equivalent) 80%</p> <p>The research portfolio details the students' findings, and provides evidence of the range of resources, and the depth and extent of the work: it is presented in portfolio form, including an illustrated evaluative document (written or appropriate alternative submission)</p> <p><u>Assessment Criteria:</u></p> <p>Students will be assessed on the following</p> <table border="1"> <thead> <tr> <th>Assessment Criteria</th><th>Relating to Learning Outcomes</th></tr> </thead> <tbody> <tr> <td>1. Evidence of a broad understanding of the historical and contemporary contexts and practices for curating, programming and collections management (component A)</td><td>1,2, 3</td></tr> <tr> <td>2. Evidence of understanding of some of the social, political, economic and institutional relationships and policies structuring and shaping the cultural industries (component A)</td><td>4</td></tr> </tbody> </table>	Assessment Criteria	Relating to Learning Outcomes	1. Evidence of a broad understanding of the historical and contemporary contexts and practices for curating, programming and collections management (component A)	1,2, 3	2. Evidence of understanding of some of the social, political, economic and institutional relationships and policies structuring and shaping the cultural industries (component A)	4
Assessment Criteria	Relating to Learning Outcomes						
1. Evidence of a broad understanding of the historical and contemporary contexts and practices for curating, programming and collections management (component A)	1,2, 3						
2. Evidence of understanding of some of the social, political, economic and institutional relationships and policies structuring and shaping the cultural industries (component A)	4						

	3. Evidence of the beginning of primary research into a partner institution, using appropriate research methods (component A)	3, 4, 5, 8	
	4. Critical understanding of ideas and arguments relating to programming, curating, collection and display (component A)	3, 8	
	5. Independent research skills and knowledge of relevant literature in the field (component A)	5, 7	
	6. Clear expression of ideas in verbal, audio-visual and written forms, as appropriate and clear orientation to the brief (component A)	1-8	

Identify final assessment component and element	Research Portfolio	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	<b>100</b>	<b>0</b>
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1. Presentation	20	
2. Research Portfolio	80	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1.	0	
2.(etc)		

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1. Audio-visual / online presentation	20
2. Research Portfolio	80
Component B Description of each element	Element weighting (as % of component)
1.	0
2.(etc)	
If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.	