

Course Code:

PCUR101

Session:

2017/18

1. Course Title:

Curatorial Practice 1

2. Version

2016/17

Date of Approval

19/08/2016

Date of Production

2016/17

3. Level:

Level 5, SCQF Level 11

4. Credits:

40

5. Lead School/Board of Studies:

School of Fine Art, Glasgow School of Art

6. Course Contact:

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7. Course Aims:

The MLitt Curatorial Practice (Contemporary Art) Programme jointly run by The Glasgow School of Art (in which it is housed) and Glasgow University aims to build a creative study culture and environment for a rewarding learning experience. A range of learning opportunities are offered throughout the programme, appropriate to the aims of each Stage. The aims reflect and prepare for, the professional context of Contemporary Art Curatorial Practice.

This course is designed to:

- Develop the students' understanding of the role and the place of the curator within the visual arts infrastructure, and the various platforms through which they work;
- Develop students' understanding and knowledge of the discourse and literature on contemporary curatorial practice, through a critical engagement with key debates, perspectives, texts and platforms for practice and discussion;

- Develop students' understanding and knowledge of a range of approaches and forms applied to curating in the visual arts, through a critical engagement with professional practitioners representative of that range;
- Support students' engagement with the visual arts sector in Glasgow and Scotland more widely, in relation to UK-wide and international contexts;
- Expand students' understanding of the nature and the range of the demands placed upon a curator working in the field of the visual arts, arising from the contexts in which they work, or the requirements of project development, management and delivery;
- Expand students' understanding of the various capacities and skill-sets – critical, practical, administrative, budgetary, inter-personal– through which curators work;
- Expand students' understanding of the wider areas of work or associated programming that can attend artist's projects or exhibitions, such as public talks, screenings, symposia;
- Enable students to initiate an independent, self-directed exploration of various modes of curatorial practice;
- Support students to originate and communicate project concepts, to determine their requirements and assess their feasibility;
- Enable students to begin acquiring a core body of skills and attributes, including critical inquiry, research capacity and project planning, and apply these to the development of their independent work;
- Enable students to begin developing key contacts with artists and other arts professionals, and forming the peer networks.

8. Intended Learning Outcomes of Course:

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

- Identify and evaluate the broadening role of the curator in relation to the visual arts, and their key relationships with artists or audiences;
- Evidence their engagement with the discourse and field of literature on contemporary curatorial practice, and an ability to apply this in relation to key texts and debates;
- Harness their knowledge of the visual arts sector in Glasgow and Scotland more widely, in relation to UK-wide and international contexts;
- Demonstrate growing critical understanding of curatorial project development, including project initiation, engagement with context, planning, implementation and delivery, and an ability to evaluate the process;
- Communicate and evaluate a developing awareness of their own curatorial interests, and to situate those interest within the field of practice and wider socio-political context;
- Apply and implement key skills, such as project-planning, budgeting, fundraising, press communication;
- Recognise and evaluate ethical and legal considerations around acquisitions and loans, as well as of issues of ownership, copyright, the artist's estate, preservation of intent;
- Build contacts and networks, and to develop a professional profile.

9. Indicative Content:

This course comprises three strands: a) historical, contemporary and theoretical perspectives on curatorial practice, b) independent project development, and c) critical engagement with core aspects of professional practice. Through a combination of lectures, tutorials and workshops, students will be introduced to a range of curatorial practices and approaches relating to the visual arts, and they will hear from experienced curators and arts professionals as they begin to identify and locate their own interests.

From the outset, students will also have access to a dedicated studio space, and they will be actively encouraged and supported to test and develop projects alongside practising Fine Art students.

10. Description of Summative Assessment:

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No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Critical Evaluation of 1 Workshop	2000-word reflective essay	20	WEEK 10
2	Context Review	2,500-word critique of selected literature, curatorial work and artistic practices	30	WEEK 13
3	Project	Curatorial project and reflection	50	WEEK 7-8

10.1 Please describe the Summative Assessment arrangements:

The first two submissions are written pieces that assess the students' engagement with key concepts and debates explored within the 2-day themed symposium and the lecture/seminar series and occur two weeks after the symposium (around week 7) and at the end of the course (week 11 or 12) respectively.

With regards to the Project, at the beginning of term students will be allocated a studio slot (1-2 weeks) for programming the space. A number of tutorials and meetings with the Course Leaders will support the development of these projects. The Project will be assessed via submission of evidence of the practice and documentation of that practice, to include a written reflection on the project, its aims and how these have been achieved.

The grade awarded results from a diagnostic breakdown of learning achievements, strengths and

weaknesses and is accompanied by a written commentary. This is presented to students in an individual feedback session.

11. Formative Assessment:

Feedback will be given on independent project work and throughout the writing process (draft submissions) by tutors, this feedback would happen during tutorial appointments and critique sessions. In this way feedback is an ongoing process and integral to the teaching and learning methods.

There will be a formal Formative Assessment point at the midpoint of the term with evidence of development and progression with feedback provided. This formal Formative Assessment point is the Progress Review, through which the student will undertake a self-evaluation of their progression with formal written feedback received. The Progress Review will take place between weeks 8 and 11.

Support and guidance will also be given throughout stages 1 and 2 as the student begins to build (and submit) towards their Masters Project or Dissertation choice/selection.

11.1 Please describe the Formative Assessment arrangements:

Feedback will be presented through tutorial appointments and critique sessions throughout the course. At the midpoint of the term students will be asked to present their work for formative assessment followed by feedback in relation to development and progression. This will include assessment of draft writing as well as practical projects and the development of the Masters Project/Dissertation proposal.

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

Glasgow University (School of Culture and Creative Arts)

13. Requirements of Entry:

A good Undergraduate Degree in a relevant subject (normally 2:1 or higher although a lower classification may be considered where other areas of the application are strong) or equivalent professional experience.

Candidates will undertake an interview before selection.

14. Co-requisites:

The Generic Research Skills Course (at Glasgow University), 20 credits

15. Associated Programmes:

Master of Letters in Curatorial Practice (Contemporary Art)

16. When Taught:

Stage 1

17. Timetable:

- Historical and theoretical perspectives (5 sessions – each 1 hour lecture/1 hour seminar, location: GSA or UoG)
- Independent project development (2 half-day tutorials, location: GSA)
- Critical engagement with professional practice (2-3 all-day workshops, featuring professional practitioners and in-depth presentations on particular projects, location: GSA or UoG)

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	5	20
Studio		60
Seminar/Presentation <i>Inc. Studio Critique</i>	5	20
Tutorial	6	20
Workshop <i>Induction/Instruction</i>	18	140
Independent Study (Guided)	3	70
Private Study/Fieldwork	3	70
TOTAL	40	400

22. Description of "Other" Teaching and Learning Methods:

A guiding principle of the programmes pedagogical strategy is that learning and teaching is actively informed by the teaching staff's professional practice and research. All Curatorial Practice tutors are practising curators, theorists and/or artists.

Teaching and Learning Methodology

The programme is structured around the core principle of the integration of theory and practice. The methods of teaching explore the inter-relationships of the theoretical with the practical.

The programme is built around three core teaching strategies: the lecture/seminar, the tutorial and the workshop.

In Stages 1 and 2 (Curatorial Practice 1 and Curatorial Practice 2) the core of the theoretical teaching will be delivered through the mode of the lecture/seminar, effectively 5 lectures per term followed by seminar discussion. Students will also have a minimum of two tutorials during that Stage and over the course of each Stage there will be 3 workshops organised. The teaching will be collaborative between staff from the University of Glasgow and Glasgow School of Art and will be organised by the co-conveners of the programme.

The workshops will be either staff initiated or student initiated (although the expectation is that during Curatorial Practice 1 the workshops will be staff initiated moving towards student initiation during Curatorial Practice 2) and construct a space in which the theoretically focused lecture/seminar programme and the more practically focused tutorials (group and individual) can come together, thus creating an active and engaging space for the students to critically analyse the areas of contemporary curatorial practice under consideration at that time.

The core of the learning is focused around the growth of an independent curatorial practice and this is supported throughout the term with the development of knowledge and independence gained through the different aspects of the teaching and workshop based activities.

Critical discourse in the School Of Fine Art and the School of Culture and Creative Arts is valued as a key learning and teaching tool and is embedded in the activities above. Critical discourse is crucial to the transfer of knowledge, contextualising individual practice, as well as fostering a culture of reciprocal learning within the student cohort.

Professional practice is an integral part of studying at the School of Fine Art and is embedded with the course curriculum of the stages of the programme, or provided by the Careers Service. It provides students with the opportunities, experience and skills to engage professionally within the local, national and international art world and curatorial contexts.

This includes:

- Gallery, collections, archives and museum visits.
- The development of a critical language through critique.
- Presenting work formally for assessment.
- Networking with external organisations
- Working with others (ethical implications)
- Conforming to professional standards operational throughout the sector

23. Additional Relevant Information:

3T

24. Indicative Bibliography:

Issued via VLE including recommendations for purchase
