Module specification

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Module code	ART719
Module title	Curation Theory and Practice
Level	7
Credit value	30
Faculty	FAST
Module Leader	Paul Jones
HECoS Code	101361
Cost Code	QAAA

Programmes in which module to be offered

Programme title	Is the module core or option for this programme
MA Creative Production and Curatorial Practice	CORE

Pre-requisites

None

Breakdown of module hours

Learning and teaching hours	32 hrs
Placement tutor support	0 hrs
Supervised learning e.g. practical classes, workshops	0 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
Total active learning and teaching hours	**32** hrs
Placement / work based learning	0 hrs
Guided independent study	268 hrs
Module duration (total hours)	300 hrs

For office use only	
Initial approval date	14/05/2021
With effect from date	September 21
Date and details of revision	
Version number	1

Module aims

The aims of this module include the understanding of curatorial practices in regard to how curators and creative producers create events and exhibitions that are theory generating. The module includes a series of readings and seminars of key texts concerned with contemporary curating theory and practice. The student will produce an essay that highlights the historical and theoretical perspectives of curation and contemporary curatorial practice. They will identify connections between curation and cultural, political and social theory. During this module, students will be expected to visit exhibitions and engage in active readings of related theoretical texts.

Module Learning Outcomes - at the end of this module, students will be able to:

1	Identify key theories and criticisms within the field of creative practice and curating
2	Critique theoretical positions in regard to a broad reading around the selected subject.
3	Construct an argument which demonstrates an individual position within identified theoretical and critical propositions.

Assessment

Indicative Assessment Tasks:

This section outlines the type of assessment task the student will be expected to complete as part of the module. More details will be made available in the relevant academic year module handbook.

Students will initially situate their interpretation of readings undertaken during the module through a presentation. This will be followed by a more in-depth discussion in the form of an written element.

Coursework component:
- Presentation
- Critical Evaluation – 3,000 words

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-3	Coursework	100%

Derogations

None

Learning and Teaching Strategies

The programme will be driven by the principles of the Active Learning Framework (ALF) and the learning environment will effectively support learning through engagement, participation and interaction using the VLE Moodle, Panopto, Microsoft Teams as well as face-to-face teaching where appropriate. There will be a variety of approaches of delivery with teaching and learning methods utilizing a blended approach of synchronous and asynchronous

sessions. Synchronous sessions will allow more open discussion and social interaction including the presentation of work and ideas in group critiques. These will be recorded as well as more formal lectures for asynchronous flexible and accessible leaning. Tutorials will be offered ether face to face or electronically and students will have the opportunity to work in teams if they wish to and will present their work to their peers in critique sessions.

Indicative Syllabus Outline

The students will be required to identify the key theoretical positions with the chosen field of study. This will help students to develop a position within the context of creative production and curatorial practice. This theoretical understanding will underpin the design and planning of their projects.

Indicative Bibliography:

Please note the essential reads and other indicative reading are subject to annual review and update.

Essential Reads

O'Neill, P. (2016). *The culture of curating and the curating of cultures.* Cambridge, Massachusetts: The MIT Press

Other indicative reading

O'Doherty, B. (1999). *Inside the white cube : The ideology of the gallery space (Expanded ed.).* Berkeley: University of California Press.

Obrist, H., Bovier, L., & Theiler, B. (2014). *A brief history of curating* Zurich, Switzerland: Jrp Ringier

Balzer, D. (2015). *Curationism : How curating took over the art world and everything else.* London, Pluto Press.

Bosma, P. (2015). *Film Programming: Curating for Cinemas, Festivals, Archives* (Short Cuts). New York, Wallflower Press.

Riley, M. (2018). *Curatorial Activism: Towards an Ethics of Curating*, London: Thames & Hudson.

Steeds, L. (2014). *Exhibition (Documents of Contemporary Art).* London: Whitechapel Art Gallery.

Sjöholm, & Sjöholm, Jessica. (2016). *Curating differently : Feminisms, exhibitions and curatorial spaces.* Newcastle upon Tyne: Cambridge Scholars Publishing

Thompson, J. (1994). *Manual of curatorship: A guide to museum practice* (2nd ed.). Oxford: Butterworth Heinemann

Employability skills – the Glyndŵr Graduate

Each module and programme is designed to cover core Glyndŵr Graduate Attributes with the aim that each Graduate will leave Glyndŵr having achieved key employability skills as part of their study. The following attributes will be covered within this module either through the content or as part of the assessment. The

programme is designed to cover all attributes and each module may cover different areas.

Core Attributes
Engaged
Enterprising
Creative

Key Attitudes
Commitment
Curiosity
Confidence
Adaptability

Practical Skillsets
Digital Fluency
Organisation
Critical Thinking
Communication