1. **Title of the module**

HART8260 History and Theory of Curating

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 7

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring Term

1. **Prerequisite and co-requisite modules**

None

1. **The course(s) of study to which the module contributes**

MA Curating

MA History and Philosophy of Art

Available as an elective (wild) module

1. **The intended subject specific learning outcomes.**

**On successfully completing the module Level 7 students will be able to:**

8.1 Demonstrate comprehensive knowledge of aspects of the history of collecting, including both private collections and public institutions, through relevant case studies;
8.2 Demonstrate comprehensive knowledge of aspects of the history of exhibitions and a sense of their wider cultural impact through relevant case studies;
8.3 Demonstrate full knowledge and understanding of the institutions of the museum and of the gallery in their wider historical context through relevant case studies;
8.4 Demonstrate understanding of aspects of museology, the study of various approaches to the display of collections and how such displays address their audiences, through relevant case studies;
8.5 Debate about the cultural role of museums, galleries and exhibitions in relation to wider society, and their educational, recreational and other roles;
8.6 Demonstrate an understanding of the role of the curator in relation to collections management and exhibition design and development.

1. **The intended generic learning outcomes.**

**On successfully completing the module Level 7 students will be able to:**

9.1 Demonstrate at an advanced level the key skills of critical reading and analysis of a range of primary and secondary texts, including visual materials;

9.2 Demonstrate at an advanced level the key skills of written communication and problem solving, and have attained responsibility for their own learning and be able to reflect on it in a critical manner;

9.3 Use relevant Information Technologies to research and present their work;

9.4 Demonstrate at an advanced level the key skills of oral communication and working with others in a group, as well as gaining confidence in participating in critical discussion and debate while remaining open to the viewpoints of others;

9.5 Use relevant learning and reference resources (including visual resources) within the Templeman Library and the internet, and be able to use them effectively to support their arguments and analyses;

9.6 Demonstrate their ability to write coherent, informed and logical arguments in a well-organised and well-presented form, and to be able to present the outcome of their work in a clear and comprehensible way – whether this is in a written form, or in the form of a display of objects.

1. **A synopsis of the curriculum**

This module will introduce students to the history and theory of curating through a series of detailed case studies from the early modern period to the present day. These will focus on how collections have been formed and maintained, the nature of key institutions in the art world like museums and galleries, and in particular it will examine the phenomenon of the exhibition. Different approaches to curating exhibitions will be examined, and the responsibilities of the curator towards artists, collections, and towards the public will be analysed. Broad themes in the theory of curating and museology will be examined. Wherever possible the case studies chosen will draw on the resources and expertise of partner organisations, such as Canterbury Museums and the Institute for Contemporary Art.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Baker, M. and Brenda Richardson (eds), (1997). *A Grand Design: The Art of the Victoria and Albert Museum*, London: V&A Publications

Barker, E. (1999). *Contemporary Cultures of Display*, New Haven and London: Yale University Press

Guilbaut, S. (1983). *How New York Stole the Idea of Modern Art*, Chicago and London: University of Chicago Press

Harrison, C. (2011). *Looking Back*, London: Ridinghouse

Haskell, F. (2000). *The Ephemeral Museum*, New Haven and London: Yale University Press

O’Doherty, B. (2000). *Inside the White Cube*, University of California Press

Vergo, P. (ed), (1989). *The New Museology*, London: Reaktion Books

1. **Learning and teaching methods**

Total contact hours: 20

Total private study hours:280

Total module study hours: 300

1. **Assessment methods**
	1. Main Assessment Methods

 Written Assignment 1: Essay (1500 words) – 30%

 Written Assignment 2: Essay (3000 words) – 50%

 Presentation – 20%

* 1. Reassessment methods

Like for like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 8.7 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lectures | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminars | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury Campus

1. **Internationalisation**

Like other History of Art modules, this module incorporates substantial internationally-focused content. In particular, its teaching gives significant attention to a range of international practices in art and curating. Students also have the option of addressing international practices in art and curating in their assessment.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 21/07/2021 | Minor (ECA) | 2021/22 | 13-14 | No |
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| Revised FSO Jan 2018 |