

**Glasgow School of Art Course Specification**  
**Course Title: Curatorial Practice 2**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2024-25 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
PCUR201		2024-25

<b>1. Course Title:</b>
Curatorial Practice 2

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2023	School of Fine Art	N/A

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
40	Level 5, SCQF Level 11	Dr Karen Di Franco and Dr Alexandra Ross

<b>8. Associated Programmes:</b>
Master of Letters in Curatorial Practice (Contemporary Art)

<b>9. When Taught:</b>
Stage 2

<b>10. Course Aims:</b>
<p>The MLitt Curatorial Practice (Contemporary Art) Programme jointly run by The Glasgow School Of Art (in which its studio 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.</p> <p>Building on the critical grounding laid out in Curatorial Practice 1 this course shifts the focus towards exploring a wide range of curatorial modalities and curating as a form of research. The course encourages a diversity of approaches, which is reflected in the wide range of curatorial work that you will encounter at taught sessions and within your cohort. You will be supported to undertake a window of focused research aligned with your curatorial interests through which you will produce an Extended Essay, enabling you to build a solid critical foundation for your practice, and a Presentation to your peers. Your research will include curatorial fieldwork such as studio visits, and provide a platform for initiating conversations leading to project work later in the year. The Extended Essay will be framed as curatorial text, targeted at a specific audience, and you may choose to develop a bespoke layout and graphic identity for it. The format for presenting your research to your peers is flexible, and may range from a traditional symposium presentation to a bespoke discursive curatorial format. You can select a suitable Presentation format in consultation with your supervisor.</p>

You will also write a Proposal outlining your plans for your final submission in Stage 3. The Proposal will include different elements and perspectives, depending on whether you intend to pursue a Master's Project or a Dissertation.

Independent study and research will underpin the development of your own work, both written and discursive submissions, and it is expected that you will dedicate substantial time to this throughout the Course. All students are supported through tutorial meetings, as well as peer critique sessions.

This course is designed to enable you to:

- Expand your understanding and knowledge of a range of modalities of curatorial practice, through a critical engagement with professional practitioners representative of that range;
- Deepen your understanding and application of the various capacities and skill-sets – critical, production, administrative, budgetary, inter-personal– through which curators in the contemporary visual arts work;
- Expand your experience in the wider areas of work or associated programming that can attend artist's projects or exhibitions, such as event planning, public talks etc.;
- Support your advanced independent, self-directed exploration of various modes of curatorial practice and the testing out of approaches to self-directed practice;
- Enable you to apply a core body of skills and attributes to the development of your independent work;
- Support you to define, communicate and plan a substantial curatorial or research project, to determine its requirements and assess its feasibility;
- Enable you to demonstrate your knowledge and understanding of Health and Safety regulations as applicable to curatorial practice;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the curation of projects;
- Support your continued development in respect of your own practice, and in preparation for your Master's Project or Dissertation;
- Enable you to further develop key contacts with artists and other arts professionals, and forming the peer networks.

#### **11. Intended Learning Outcomes of Course:**

By the end of this course you should be able to:

- Apply an advanced understanding of the nature and the range of the demands placed upon a curator, in the origination and development of particular projects or programmes through to their management and delivery;
- Evidence your understanding of a range of curatorial modalities, and the ability to initiate and test proposals and approaches to practice, while being able to argue their relevance through curatorial writing;
- Synthesise research and learning in order to plan a substantial curatorial or research project;
- Demonstrate an increasing sense of your own practice, and the ability to articulate areas of artistic practice, or issues or resources that you might wish to address through it;
- Recognise and evaluate the differing requirements of working independently and with self-direction, or as part of a team, or to a pre-existing brief or programme;
- Apply and implement key skills, such as project-planning, budgeting and fundraising;

- Demonstrate the capacity to apply good Health and Safety practice as pertaining to curatorial work;
- Demonstrate the capacity to apply good ethical practice in the curation of projects.

## 12. Indicative Content:

This Course will give you the opportunity to develop your knowledge and understanding of Curatorial Practice through a theoretical lecture and seminar based programme as well as guiding you to undertake focused research aligned with your curatorial interests and present it in writing and to your peers, which will provide a solid basis from which to develop future projects. It will also provide close insight into the specific tasks through which projects are implemented, and how these inform project planning.

The teaching comprises:

- A Lecture Series supported by Seminars, focusing on current curatorial work;
- Professional Skills Training, introducing different areas of production and their related skill-sets;
- Tutorial and Critique Sessions, designed to help you articulate your own curatorial focus or area of enquiry, as well as promoting a shared culture of critique; and
- A Study Day, focusing on a topic of contemporary relevance.

Alongside taught sessions, you will be supported to produce an Extended Essay, investigating a theme closely aligned with your own curatorial interests, and a Presentation of this research to your peers. The format of your Presentation is flexible, and may range from a traditional symposium presentation to a bespoke discursive curatorial format.

At the end of this course you will submit a proposal for your Master's Project or Dissertation, which will include the rationale behind selection of the option and planned study and progression through the following course.

## 13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Extended Essay	5,000-word essay	75	Semester 2, Week 8
Master's Project or Dissertation Proposal	2,500-word proposal	25	Semester, 2 Week 14

### 13.1 Please describe the Summative Assessment arrangements:

#### Extended Essay

You will write a 5,000-word essay investigating a theme closely aligned with your own curatorial interests and mapping relevant critical contexts. The essay will offer a chance to develop ideas, approaches to practice, and research, which can be used towards writing your Master's Project or Dissertation Proposal.

A number of tutorials and meetings with the Course Tutors will support the development of your Extended Essay and Presentation.

#### Master's Project or Dissertation Proposal

This piece will be submitted at the end of stage 2 and provides a summary and analysis of the work undertaken towards planning and developing the final submission due in Stage 3. You will by this point have elected to pursue option 1, 2 or a dissertation. The proposal will offer evidence of the feasibility of the project, including arrangements concerning use of space and costing of the project where applicable, and provide a detailed timeline for implementing the project.

For both summative assessments, the grade awarded results from a diagnostic breakdown of learning achievements, strengths and weaknesses and is accompanied by a written commentary.

#### **14. Description of Formative Assessment Methods:**

Engagement with formative assessment is a mandatory requirement. You will make a Presentation of this research to your peers. This is flexible, and may range from a traditional symposium presentation to a bespoke discursive curatorial format.

Feedback will be given throughout the writing process (draft submissions) and planning of your presentation by tutors, during tutorial appointments and critique sessions. In this way feedback is an ongoing process and integral to the teaching and learning methods.

Support and guidance will also be given throughout stage 2 as you begin to build (and submit) towards your Masters Project or Dissertation choice / selection.

#### **14.1 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 you will be asked to present your work for formative assessment followed by feedback in relation to development and progression. This will include assessment of draft writing and presentation content as well as discussion of your Masters Project/Dissertation plans and review of draft proposal.

#### **15. Learning and Teaching Methods:**

<b>Formal Contact Hours</b>	<b>Notional Learning Hours</b>
40	400

#### **15.1 Description of 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 teaching is collaborative between staff from the University of Glasgow and Glasgow School of Art.

The programme is built around four core teaching strategies: the lecture / seminar, the discussion of practice-based work and research (through tutorials and crit sessions) and the study day.

In Stages 1 and 2 (Curatorial Practice 1 and Curatorial Practice 2) the core of the theoretical teaching is delivered through the mode of the lecture / seminar, effectively 5 lectures per term followed by seminar discussion. You will also have a minimum of three tutorials during that Stage and one critique session.

The study days are either staff initiated or student initiated (although the expectation is that during Curatorial Practice 1 the study day 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, and further supported by the Careers Service. It provides you with the opportunities, experience and skills to engage professionally within the local, national and international art world and curatorial contexts.

**Timetable:**

- Contemporary perspectives (5 sessions – each 1 hour Lecture / 1 hour Seminar, location: GSA or UoG)
- Professional skills workshops (4 sessions –including sessions focusing on curatorial writing)
- Independent research development (minimum 3 Tutorial sessions, location: GSA or UoG; 1 Peer presentation session, location: GSA)
- Critical engagement with professional practice (1 all-day Study Day, featuring professional practitioners and in-depth presentations on particular projects, location: GSA or UoG)

**16. Pre-requisites:**

You will have completed Stage 1 of the Master of Letters in Curatorial Practice (Contemporary Art) by this point (with 60 credits) including the following courses:

- Curatorial Practice 1 (40 credits)
- Research Methods and Methodologies in Practice (20 credits)

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	No
<b>18. Are all the students on the course taught wholly by distance learning?</b>	No
<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
<b>20. Is this course collaborative with any other institutions?</b>	Yes
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
Glasgow University (School of Culture and Creative Arts)	

**21. Additional Relevant Information:**

N/A

**22. Indicative Bibliography:**

Issued via Canvas including recommendations for purchase.

A list of key readings can be requested from the Programme Leader.