



Course Specification

| A. Course Information | | | |
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| Final award title(s) | MA Curating Art & Public Programmes | | |
| Intermediate exit award title(s) | PG Certificate Curating PG Diploma Curating | | |
| UCAS Code | | Course Code(s) | 5626 |
| | London South Bank University | | |
| School | <input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS | | |
| Division | Creative Industries | | |
| Course Director | Dr Geoff Cox | | |
| Delivery site(s) for course(s) | <input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input checked="" type="checkbox"/> Other: Whitechapel Gallery | | |
| Mode(s) of delivery | <input checked="" type="checkbox"/> Full time <input type="checkbox"/> Part time <input type="checkbox"/> other please specify | | |
| Length of course/start and finish dates | Mode | Length years | Start - month |
| | Full time | 1 | September |
| | Full time with placement/ sandwich year | | |
| | Part time | | |
| | Part time with Placement/ sandwich year | | |
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| Is this course generally suitable for students on a Tier 4 visa? | Please complete the International Office questionnaire Not currently | | |
| Approval dates: | Course(s) validated / Subject to validation | January 2020 | |
| | Course specification last updated and signed off | September 2020 | |
| Professional, Statutory & Regulatory Body accreditation | N/A | | |
| Reference points: | Internal | LSBU | |

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| | | <ul style="list-style-type: none"> - Corporate Strategy 2015-2020 - Mission, Vision and Values - Academic Regulations - Academic Quality and Enhancement Manual - Assessment and Examinations Procedure - ACI Roadmap |
| | External | <p>QAA</p> <ul style="list-style-type: none"> - UK Quality Code for Higher Education - Qualification and Credit Frameworks - Subject Benchmark Statement: Art & Design (2017) - Master's Degree Characteristics Statement - subject benchmark statement <p>also</p> <ul style="list-style-type: none"> - Competitions and Markets Authority - SEEC Credit Level Descriptors for Higher Education (2016) - UK Professional Standards Framework (UKPSF) (2019) |

B. Course Aims and Features

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| Distinctive features of course | <ul style="list-style-type: none"> • Educating and training curators for a competitive professional field, by offering embedded professional behind-the-scenes experience; • Collaboration with Whitechapel Gallery, the UK's leading public gallery for contemporary art; • Delivery by high calibre industry professionals; • Half the credit is delivered via work-based learning methodologies; • Professional practice modules; • Immersive 60 credit placement at the Whitechapel Gallery as the backbone of the programme offering real experience of museum and gallery work environments; • Unique focus on diverse curatorial strands such as commissioning art and new media, curating archives, curating public and private collections, curating emerging artists' and writers' residencies, curating solo and group exhibitions; • Unique focus on curating public programmes, which the Whitechapel gallery is internationally renowned for; • Employability and transferable skills; • Course supported by the Whitechapel Gallery's rich networks and its community of artists, critics and academics, offering unique opportunities for professional networking and development; • Students get complementary access to museums and galleries around the world as well as the WG's distinctive programme of exhibitions and public programmes. |
| Course Aims | The MA Curating Art and Public Programmes aims to: |

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| | <ol style="list-style-type: none"> 1. Equip students with the practical, intellectual and critical skills required to work within the field of curating contemporary art and public programmes; 2. Offer a range of work-based learning opportunities, developing high quality curators with an applied and relevant skillset; 3. Offer current and relevant theoretical knowledge and understanding in the field of curating contemporary art; 4. Place students within professional networks from the outset; 5. Give students a unique hands-on experience of a working, vibrant public gallery. |
| <p>Course Learning Outcomes</p> | <p>a) <u>Students will have knowledge and understanding of:</u></p> <p>A1- Historic and contemporary approaches to curating art and public programmes;</p> <p>A2- Overview of a range of contemporary art practices;</p> <p>A3- In-depth knowledge and understanding of exhibition histories, and how those shape the ways in which art is seen and made;</p> <p>A4- Historic, theoretical and practical understanding of the logistics of a public art gallery and art institution more widely;</p> <p>A5- Knowledge required to manage a curatorial or research project or public programme from inception to final iteration to a professional standard;</p> <p>A6- Sound understanding of a range of historical, theoretical and philosophical approaches;</p> <p>A7- Understanding of the ethical issues around working with audiences/ communities;</p> <p>A8 – Overview and understanding of innovative approaches to curating contemporary art and public programmes;</p> <p>A9 – Solid understanding of core principles of customer care and EID (Equality, Inclusivity, Diversity) values, and how those apply within the context of an art institution or gallery;</p> <p>A10- Awareness of the delivery of principles and practices of Art Education and Interpretation</p> <p>b) <u>Students will develop their intellectual skills such that they are able to:</u></p> |

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| | <p>B1- Pursue independent research;</p> <p>B2- Demonstrate a high degree of critical awareness of the broadening intellectual and cultural contexts of fine art;</p> <p>B3- Reflect upon own creative practice and process, applying high level critical, reflexive and analytical judgements, identifying strengths, weaknesses and developmental strategies;</p> <p>B4- Utilise advanced research practices and methodologies in relation to professional project work;</p> <p>B5- Conceptualise practice for the purposes of innovation and experimentation;</p> <p>B6- Articulate complex ideas in writing;</p> <p>B7- Contextualise a range of projects and exhibitions for the understanding of diverse publics.</p> <p>c) <u>Students will acquire and develop practical skills such that they are able to:</u></p> <p>C1- Curate and co-ordinate the curation of art in the public sphere;</p> <p>C2- Develop an exhibition from conception to research and realisation at a professional standard;</p> <p>C3- Develop a relevant public programme from conception to co-ordination, public engagement and delivery at a professional standard, applying key theories and concepts learned;</p> <p>C4- Manage the logistics of an exhibition or public event, such as and transport, insurance, technical set-up, professional displays, and so forth;</p> <p>C5- Effectively communicate and market an exhibition or public event and/or be able to work with relevant professionals to that effect;</p> <p>C6- Apply core principles of customer care in the context of a museum or gallery's Visitor Services department.</p> <p>d) Students will acquire and develop transferrable skills such that they are able to:</p> <p>D1- Demonstrate professional skills essential for the creative industries, specifically:</p> <ul style="list-style-type: none"> - D1a) fundraising; |
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| | <ul style="list-style-type: none"> - D1b) appreciating social contexts, audiences and stakeholders; - D1c) preparing and delivering an effective project pitch; promoting creative practice; - D1d) professional networking; - D1e) social media skills; - D1f) awareness of issues around health & safety; - D1g) project planning, project management and timekeeping skills; - D1h) IP and copyright; <p>D2- Develop confidence in own professional and creative capacity;</p> <p>D3- Direct /lead on aspects of a project;</p> <p>D4- Work to an agenda or brief;</p> <p>D5- Work with a diverse range of publics and communities;</p> <p>D6- Demonstrate high levels of skill in self-management;</p> <p>D7- Outstanding inter-personal and communication skills.</p> |
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C. Teaching and Learning Strategy

All programme outcomes are being delivered by a mixture of theoretical and applied modules, through an integrated 'practice into theory' approach.

The theoretical modules are delivered through lectures, seminars and tutorials and will feature guest lecturers and contributions from high profile speakers in the field. The main themes are aligned to those discussed in the successful Documents of Contemporary Art series of critical anthologies published by the Whitechapel Gallery and MIT Press.

The applied modules are primarily delivered through work-based learning methodologies at the Whitechapel Gallery, which also include site visits, case-studies and workshops. The backbone to the programme is a 60-credit placement delivered over two Semesters at the Whitechapel Gallery – all of the Gallery's departments are receiving students who will be developing applied understanding of the various aspects of working in an art institution to develop exhibitions and public programmes. Other work-based modules at the Gallery include those concerning the practices of exhibition-making and approaches to working with diverse publics.

The MA culminates to a Practical Project: Exhibition or Public Programme (40 credits) whereby the students work in four collectives to develop two exhibitions and two public programmes which are linked to those exhibitions.

Students are expected to develop an independent working practice throughout the delivery of the programme, through in-depth research and academic study, development of practice, and application of professional practice tasks and projects. The students are expected to work on average a 37.5 hour-week on the course, which includes contact time and independent study.

Students will have access to the LSBU Library and learning resources. Students will also have access to the Whitechapel Gallery's small specialist library (only accessible to Whitechapel staff and affiliated researchers) and online resources. LSBU is a member of organisations such as the

Creative Industries Federation and British Interactive Media Association (BIMA), which publish reports and special resources to members and provide access to special events, some of which are open to affiliated students. LSBU students can apply for a Sconul card which offers access to many University libraries.

Students will also have access to exhibition studios and lecture rooms at both LSBU and Whitechapel. ACI is home to Elephant Studios, a specialist complex of high specification sound, image and moving image studios and Mac Labs, which the MA students can request access to as appropriate, in relation to their needs. ACI also features a gallery space at its Borough Road building (the Borough Road Gallery) which the students will be able to use for their Major Project. LSBU students further benefit from support from the University's Learning Resources, Employability and Student Enterprise teams. LSBU facilities are open 9am till 8pm on working days and some facilities, including the Library, Mac Labs and the Borough Road building with associated studio spaces and Gallery, also offer Saturday access. Students will be able to access Whitechapel Gallery facilities during the Gallery's opening hours and as agreed with their supervisor.

All students are issued with a temporary Whitechapel staff card. The following Galleries may give free admission when it is shown:

Barbican Gallery, British Museum, Camden Arts Centre, Crafts Council, Design Museum, Dulwich Picture Gallery, Guildhall Art Gallery, Hayward Gallery, Institute of Contemporary Arts (ICA), National Gallery, National Portrait Gallery, Photographers Gallery, Royal Academy of Arts, Serpentine Gallery

Somerset House/Courtauld Gallery, Saatchi Gallery, South London Gallery, Tate Britain, Tate Modern, Victoria and Albert Museum (V&A), and many other Kunsthalle galleries and museums of contemporary art, if you ask.

Students have free access to all Whitechapel Gallery exhibitions and artistic activities, including opening views and the Gallery's public programme of monthly debates about the art and cultural scene in London.

The programme is managed by the Whitechapel Gallery's Head of Curatorial Studies and Curator of Archive Gallery and an LSBU Course Director. The programme will also be enriched by a range of guest speakers, many of which will be high profile industry professionals secured through the Whitechapel Gallery's rich professional networks.

LSBU uses Moodle as its VLE. ACI is using the platform slack for a range of programmes – this is an online communications platform favoured by industry professionals.

D. Assessment

Students will be assessed on both theory and practice with both formative and summative assessments in the form of essays, blogs, presentations, practical projects, project pitches, reflective writing, portfolio, as well as a final practical exhibition/public programming project and MA report.

Formative assessment methods will include presentations, pieces of reflective writing and project pitches. The summative assessment methods will include course essays, blogs, comparative studies, portfolios, practical projects, presentations, case-studies, project pitches, reflective writing and reports. The Practical Project is being assessed through the delivery of a project in the form of a public exhibition of public events programme, together with an MA report reflecting on the students' independent research process and research methodologies within a critical, theoretical framework.

Students must pass on modules to complete the programme in line with the LSBU Assessment and Examination Procedures.

E. Academic Regulations

The University's Academic Regulations apply for this course.

F. Entry Requirements

A minimum of a BA (Hons) 2:2 degree in a relevant subject;

Or other international equivalent;

Or demonstrable equivalent practical experience: mature applicants with relevant practical experience are encouraged to apply. Applicants must be able to demonstrate an active interest in a relevant aspect of curating art and public programmes; they will be required to undergo an interview and submit written work in order to secure a place on the programme.

Entry requirements for international students

We welcome students with qualifications from around the world.

English Language: IELTS score of 6.5, Cambridge Proficiency or Advanced Grade C qualification

Mature applicants with relevant work experience are also encouraged to apply. Applicants must be able to demonstrate an active interest in an aspect of curating and may be required to submit written or practical work in order to secure a place on the programme.

All candidates will be interviewed by the Course Director with input from the Whitechapel Gallery's Head of Curatorial Studies.

G. Course structure(s)

Course overview

This is a one year (12 months) full time course only. The academic year is organised into two Semesters of taught delivery and a Summer term during which the students develop their Major project.

Structure of the course: F/T

| Semester 1 | Semester 2 | Summer |
|--|--|---|
| <p>Survival Toolkit for the Creative Industries 1 (10 credits)</p> <p>[delivered at LSBU]</p> | <p>Themes in Contemporary Art (10 credits)</p> <p>[delivered at LSBU]</p> | <p>Practical Project: Exhibition or Public Programme (40 credits)</p> <p>[delivered at LSBU]</p> |
| <p>Working in the Artworld (10 credits)</p> <p>[delivered at LSBU]</p> | <p>Exhibition Histories (10 credits)</p> <p>[delivered at LSBU]</p> | |
| <p>Exhibition Making (20 credits)</p> <p>[delivered at LSBU (theory 50%) and the Whitechapel Gallery (practice 50%)]</p> | <p>Engaging the Public (20 credits)</p> <p>[delivered at the Whitechapel Gallery]</p> | |
| <p>Professional Placement (60 credits)</p> <p>[delivered at the Whitechapel Gallery]</p> <p>At the Whitechapel gallery, across a range of departments</p> | | |

Placement information

The placements focus on the relation between the Whitechapel's exhibitions programme and its relation to each department in the Gallery. This immersive placement will give the students real-life experience by relating curatorial theory to the practice of a Gallery Environment: What does it take to make exhibitions happen? How does a Gallery really work? The immersive placement equips the students with the advantage of having worked in a real-life work environment, taking part in departmental meetings, having actions to follow up on and meeting deadlines.

The placement will start in the 2nd week of Semester 1 with 4 introductory sessions. Those will introduce the students to the Gallery, working practices at the Gallery, policies and procedures (e.g. Health and Safety, safeguarding regulations, etc.). Then the immersive placement will start from W6 of Semester 1 and through to the end of Semester 2. The Placement will be delivered over two days per week (7.5 hours per day) over a period of 20 weeks, resulting to 300 hours of placement for each student.

Small groups of students (up to 3, in one instance 4) will be placed with the following Departments of the Gallery:

- Exhibitions
- Archive
- Education
- Communications
- Development
- Operations
- Publications

Students will be able to express interest in the Department of their choice and whenever possible they will be placed in their first choice. Students will be advised that this might not always be possible. In the instances when it is not possible to accommodate all students in their first choice of Department students will be distributed by ballot.

Each student will be assigned to a supervisor/line manager who will be the Director of the department in question. The supervisor/line manager will be responsible for providing a safe and calm environment for the students to work in and will have regular meetings with them. The Whitechapel Gallery's Head of Curatorial Studies and LSBU Course Director will be jointly responsible for the overall monitoring and supervision of the placements.

The WG is committed to following the wellbeing of students individually and as a group. The WG has an Equal Opportunities policy which applies to anyone training, working or volunteering at the organisation.

H. Course Modules

Please note: all modules are core.

| Module Code | Module Title | Level | Semester | Credit value | Assessment |
|-------------|--|-------|----------|--------------|--|
| AAP_7_ST1 | Survival Toolkit for the Creative Industries | 7 | 1 | 10 | CW1. Essay (2,000 words) (100%) |
| | Working in the Artworld | 7 | 1 | 10 | CW1. Report (2,000 words) (100%) |
| | Exhibition Making | 7 | 1 | 20 | CW1. Comparative Institutional Analysis Portfolio (min 1,500 words) (100%) |
| | Themes in Contemporary Art | 7 | 2 | 10 | CW1. Essay or Blog related to one of the themes studied in the module (2,000 words) (100%) |
| | Exhibition Histories | 7 | 2 | 10 | CW1. Small Group Presentation on relevant Case Study (15-20 mins) (100%) |
| | Engaging the Public | 7 | 2 | 20 | CW1: Individual Presentation (8 - 10 mins) (50%) |

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| | | | | | CW2: Project Proposal for a particular Public Programme (2,000 words) (50%) |
| | Professional Placement | 7 | 1 & 2 | 60 | CW1. Placement Portfolio including: <ul style="list-style-type: none"> - Student Report (1,500 words min.) – an appraisal of the placement’s success in relation to professional standards - Line Manager Reference (student to acquire) - Weekly log, highlight main actions and progress and including critical reflection on the experience and learning acquired (100%) |
| | Practical Project: Exhibition or Public Programme | 7 | Summer | 40 | CW1. Practical Project (Exhibition or Public Programme of Events) and Evaluation Report (1,000 words min) (100%) |

I. Timetable information

Students can expect to receive a confirmed timetable in line with LSBU timetabling for PG programmes (and at least one week before course starts).

Wednesday afternoon will be set aside for sporting and cultural activities when possible (no taught schedules will be planned for Wednesday afternoons; however the Placement will need to be responsive to the needs of each Whitechapel Gallery Department and the activities scheduled at that particular period in time).

Students will be kept informed of any changes to the timetable through push notifications and Moodle announcements, using the LSBU timetabling systems and VLE.

J. Costs and financial support

Course related costs

There are no other course related costs. Students can choose to purchase books and other learning materials and can choose to visit galleries and museums to which they cannot gain free access via their Whitechapel employee card. However, all essential reading and exhibitions will be made available to students free of charge. Students can also apply for a British Library reading pass and a SCONUL card which will allow them to visit other University Libraries free of charge.

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link - <http://www.lsbu.ac.uk/courses/undergraduate/fees-and-funding> or
- <http://www.lsbu.ac.uk/courses/postgraduate/fees-and-funding>
- Information on living costs and accommodation can be found by clicking the following link- <https://my.lsbu.ac.uk/my/portal/Student-Life-Centre/International-Students/Starting-at-LSBU/#expenses>

List of Appendices

- Appendix A: Curriculum Map
- Appendix B: Educational Framework (undergraduate courses)
- Appendix C: Personal Development Planning (postgraduate courses)
- Appendix D: Terminology

Appendix A: Curriculum Map

This map provides a design aid to help course teams identify where course outcomes are being developed, taught and assessed within the course. It also provides a checklist for quality assurance purposes and may be used in validation, accreditation and external examining processes. Making the learning outcomes explicit will also help students to monitor their own learning and development as the course progresses.

| Modules | | | A1 | A2 | A3 | A4 | A5 | A6 | A7 | A8 | A9 | A10 | B1 | B2 | B3 | B4 | B5 | B6 | B7 | C1 | C2 | C3 | C4 | C5 | C6 | D1 | D2 | D3 | D4 | D5 | D6 | D7 | |
|---------|--|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 7 | Survival Toolkit for the Creative Industries | AAP_7_ST1 | | | | DTA | | | | | DTA | | | | | | | | | | | | | | | DTA | DT | | | | | | |
| 7 | Exhibition Making | | DTA | DTA | | DTA | | DA | | D | | | | DTA | | | | | | | | | | | | | | | | | | DTA | |
| 7 | Exhibition Histories | | DTA | D | DTA | | | D | | | | | DA | DTA | DTA | | | | DTA | | | | | | | | | | | | D | | |
| 7 | Working in the Artworld | | D | D | | DTA | | | | | | | | DTA | | | | | | D | | | | | | DTA | DTA | DA | D | | | | |
| 7 | Engaging the Public | | DTA | D | | | | D | DTA | DTA | D | DTA | | D | | | | | DTA | | | | | | | | | | | | | DTA | |
| 7 | Themes in Contemporary Art | | DTA | DTA | | | | DTA | DT | DT | | | D | DTA | | DTA | DTA | DTA | D | | | | | | | | | | | | DTA | DTA | |
| 7 | Professional Placement | | DTA | D | DA | D | DTA | | | | | DTA | DTA | | DTA | | D | | DA | DTA | DA | D | D | D | DTA | DTA | D | | DA | DA | DTA | D | |
| 7 | Practical Project | | DT | DT | | | DTA | | DA | DA | DA | | D | | DTA | DTA | DTA | | | DTA | DA | DTA | DTA |

Appendix B: Embedding the Educational Framework for Undergraduate Courses

The Educational Framework at London South Bank University is a set of principles for curriculum design and the wider student experience that articulate our commitment to the highest standards of academic knowledge and understanding applied to the challenges of the wider world.

The Educational Framework reflects our status as University of the Year for Graduate Employment awarded by *The Times and The Sunday Times Good University Guide 2018* and builds on our 125 year history as a civic university committed to fostering social mobility through employability and enterprise, enabling our students to translate academic achievement into career success.

There are four key characteristics of LSBU's distinctive approach to the undergraduate curriculum and student experience:

- Develop students' professional and vocational skills through application in industry-standard facilities
- Develop our students' graduate attributes, self-awareness and behaviours aligned to our EPIIC values
- Integrate opportunities for students to develop their confidence, skills and networks into the curriculum
- Foster close relationships with employers, industry, and Professional, Statutory and Regulatory Bodies that underpin our provision (including the opportunity for placements, internships and professional opportunities)

The dimensions of the Educational Framework for curriculum design are:

- **informed by employer and industry** needs as well as professional, statutory and regulatory body requirements
- **embedded learning development** for all students to scaffold their learning through the curriculum taking into account the specific writing and thinking requirements of the discipline/profession
- **high impact pedagogies** that enable the development of student professional and vocational learning through application in industry-standard or authentic workplace contexts
- **inclusive teaching, learning and assessment** that enables all students to access and engage the course
- **assessment for learning** that provides timely and formative feedback

All courses should be designed to support these five dimensions of the Educational Framework. Successful embedding of the Educational Framework requires a systematic approach to course design and delivery that conceptualises the student experience of the curriculum as a whole rather than at modular level and promotes the progressive development of understanding over the entire course. It also builds on a well-established evidence base across the sector for the pedagogic and assessment experiences that contribute to high quality learning.

This appendix to the course specification document enables course teams to evidence how their courses meet minimum expectations, at what level where appropriate, as the basis for embedding the Educational Framework in all undergraduate provision at LSBU.

| Dimension of the Educational Framework | Minimum expectations and rationale | How this is achieved in the course |
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| Curricula informed by employer and industry need | <p><u>Outcomes focus and professional/employer links</u> All LSBU courses will evidence the involvement of external stakeholders in the curriculum design process as well as plan for the participation of employers and/or alumni through guest lectures or Q&A sessions, employer panels, employer-generated case studies or other input of expertise into the delivery of the course provide students with access to current workplace examples and role models. Students should have access to employers and/or alumni in at least one module at level 4.</p> | <p>The MA Curating Art and Public programmes is directly and continuously informed by employer and industry needs as it is developed and delivered in collaboration with Whitechapel Gallery, one of the most important contemporary art institutions in the UK and central to the London visual art scene. A 60-credit placement at the Whitechapel Gallery forms the backbone of the course, offering the students a unique opportunity to gain in-depth, embedded and real-world experience, industry insight and networking opportunities, all of which will be invaluable to them when they come to seek employment post-graduation. The students will work directly with many Whitechapel staff in different Departments such as Exhibitions, Archive and Communications. Other than the placement, most of the modules will be delivered by industry professionals in the capacity of HPLs or guest lecturers and overseen by academic staff at LSBU. The course will mobilise the WG's professional networks to the students' advantage.</p> |
| Embedded learning development | <p><u>Support for transition and academic preparedness</u> At least two modules at level 4 should include embedded learning development in the curriculum to support student understanding of, and familiarity with, disciplinary ways of</p> | N/A (L7 course) |

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| | <p>thinking and practising (e.g. analytical thinking, academic writing, critical reading, reflection). Where possible, learning development will be normally integrated into content modules rather than as standalone modules. Other level 4 modules should reference and reinforce the learning development to aid in the transfer of learning.</p> | |
| High impact pedagogies | <p><u>Group-based learning experiences</u> The capacity to work effectively in teams enhances learning through working with peers and develops student outcomes, including communication, networking and respect for diversity of perspectives relevant to professionalism and inclusivity. At least one module at level 4 should include an opportunity for group working. Group-based learning can also be linked to assessment at level 4 if appropriate. Consideration should be given to how students are allocated to groups to foster experience of diverse perspectives and values.</p> | <p>Students will work in group-based contexts for their Practical Project (40 credits). For this, students will work in groups of 3-4 to develop an exhibition or public programme. The module emphasises collaborative practices, co-creation and linear (as opposed to hierarchical) approaches to working together in the creative industries. This is unique (no other MA Curating offers this approach) and will offer students particular strengths in learning to work effectively with others, developing tolerance and, professionalism and inclusivity.</p> <p>Students will also have other opportunities to work in pairs or small groups and to collaborate with professionals through the Professional Placement module, and modules Working in the Artworld, Engaging the Public and Exhibition Making.</p> |
| Inclusive teaching, learning and assessment | <p><u>Accessible materials, resources and activities</u> All course materials and resources, including course guides, PowerPoint presentations, handouts and Moodle should be provided in an accessible format. For example, font type and size, layout and colour as well as captioning or transcripts for audio-visual materials. Consideration should also be given to accessibility and the availability of alternative formats for reading lists.</p> | <p>All course materials will be provided in accessible formats.</p> <p>The students can choose to work on a live brief for their Practical Project, or to develop their own brief.</p> <p>The students work for 'alive' Whitechapel gallery projects.</p> |

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| <p>Assessment for learning</p> | <p><u>Assessment and feedback to support attainment, progression and retention</u> Assessment is recognised as a critical point for at risk students as well as integral to the learning of all students. Formative feedback is essential during transition into university. All first semester modules at level 4 should include a formative or low-stakes summative assessment (e.g. low weighted in final outcome for the module) to provide an early opportunity for students to check progress and receive prompt and useable feedback that can feed-forward into future learning and assessment. Assessment and feedback communicate high expectations and develops a commitment to excellence.</p> | <p>All of the new modules on this MA (7 out of a total of 8 modules) include a formative assessment, which has been designed to offer students constructive and supportive feedback, preparing them for their summative assessment.</p> <p>A range of different types of summative assessments have been designed in the course in order to accommodate different learning types.</p> |
| <p>High impact pedagogies</p> | <p><u>Research and enquiry experiences</u> Opportunities for students to undertake small-scale independent enquiry enable students to understand how knowledge is generated and tested in the discipline as well as prepare them to engage in enquiry as a highly sought-after outcome of university study. In preparation for an undergraduate dissertation at level 6, courses should provide opportunities for students to develop research skills at level 4 and 5 and should engage with open-ended problems with appropriate support. Research opportunities should build student autonomy and are likely to encourage creativity and problem-solving. Dissemination of student research outcomes, for example via posters, presentations and reports with peer review, should also be considered.</p> | <p>This MA offers students plenty of opportunity to undertake independent research and enquiry across a range of modules, specifically: Exhibition Making, Practical Project, Themes in Contemporary Art, Exhibition Histories. Students will also be encouraged to undertake independent research as appropriate during their Professional Placement period (for example, they might need to do archival research to inform projects). Finally, students will be expected to design their Practical Project in an informed and studied manner, having first undertaken substantial research in order to understand the context and gain a good overview of other relevant projects.</p> |
| <p>Curricula informed by employer and industry need / Assessment for learning</p> | <p><u>Authentic learning and assessment tasks</u> Live briefs, projects or equivalent authentic workplace learning experiences and/or assessments enable students, for example, to</p> | <p>Students will have opportunity to engage with a range of assessment tasks other than the traditional written essay. Specifically, they will be asked to develop Reports, prepare and</p> |

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| | <p>engage with external clients, develop their understanding through situated and experiential learning in real or simulated workplace contexts and deliver outputs to an agreed specification and deadline. Engagement with live briefs creates the opportunity for the development of student outcomes including excellence, professionalism, integrity and creativity. A live brief is likely to develop research and enquiry skills and can be linked to assessment if appropriate.</p> | <p>present project pitches, undertake comparative analysis of current industrial approaches, write reflective and evaluation documents, keep blogs and prepare portfolios. Their Practical Project will result to a real-world Exhibition or Public Programme.</p> |
| <p>Inclusive teaching, learning and assessment</p> | <p><u>Course content and teaching methods acknowledge the diversity of the student cohort</u></p> <p>An inclusive curriculum incorporates images, examples, case studies and other resources from a broad range of cultural and social views reflecting diversity of the student cohort in terms of, for example, gender, ethnicity, sexuality, religious belief, socio-economic background etc. This commitment to inclusivity enables students to recognise themselves and their experiences in the curriculum as well as foster understanding of other viewpoints and identities.</p> | <p>The course content and teaching methods will take into account new approaches to decolonising the curriculum and developing inclusive curricula that represent all students (and prospective students) on the course.</p> <p>The course has a particular focus on developing public programmes and issues around the ethics of and approaches to working with diverse publics will be considered in class, as part of the curriculum, and will inform assessment.</p> <p>The Whitechapel Gallery calls itself 'the artists' gallery for everyone' and is known for its open-minded, inclusive curating strategies, and for delivering art alongside education in formal and informal settings, to diverse demographics.</p> |
| <p>Curricula informed by employer and industry need</p> | <p><u>Work-based learning</u></p> <p>Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are fundamental to developing student applied knowledge as well as developing work-relevant student outcomes such as networking, professionalism and integrity. Work-based learning can take the form of</p> | <p>The backbone of this course is a 60-credit immersive placement experience at the Whitechapel Gallery, that will give students opportunity to be placed in one of the Gallery's Departments for 300 in situ hours, which will be backed up by another 300 independent work and research hours. The placement is</p> |

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| | work experience, internships or placements as well as, for example, case studies, simulations and role-play in industry-standards settings as relevant to the course. Work-based learning can be linked to assessment if appropriate. | fundamental to applying the knowledge and understanding developed through other taught aspects of the course. |
| Embedded learning development | <p><u>Writing in the disciplines: Alternative formats</u></p> <p>The development of student awareness, understanding and mastery of the specific thinking and communication practices in the discipline is fundamental to applied subject knowledge. This involves explicitly defining the features of disciplinary thinking and practices, finding opportunities to scaffold student attempts to adopt these ways of thinking and practising and providing opportunities to receive formative feedback on this. A writing in the disciplines approach recognises that writing is not a discrete representation of knowledge but integral to the process of knowing and understanding in the discipline. It is expected that assessment utilises formats that are recognisable and applicable to those working in the profession. For example, project report, presentation, poster, lab or field report, journal or professional article, position paper, case report, handbook, exhibition guide.</p> | The students will be delivering a range of written assessment formats for this course, including Essay, Report, Comparative Analysis, Evaluation, Reflexive Writing, and Portfolios with different types of writing in, such as Press Releases and Exhibition Catalogues. |
| High impact pedagogies | <p><u>Multi-disciplinary, interdisciplinary or interprofessional group-based learning experiences</u></p> <p>Building on experience of group working at level 4, at level 5 students should be provided with the opportunity to work and manage more complex tasks in groups that work across traditional disciplinary and professional boundaries and reflecting interprofessional work-place settings. Learning in multi- or interdisciplinary groups creates the opportunity for the development of student outcomes</p> | As this is a one-year L7 course see previous point on group learning. |

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| | including inclusivity , communication and networking. | |
| Assessment for learning | <p><u>Variation of assessment</u></p> <p>An inclusive approach to curriculum recognises diversity and seeks to create a learning environment that enables equal opportunities for learning for all students and does not give those with a particular prior qualification (e.g. A-level or BTEC) an advantage or disadvantage. A holistic assessment strategy should provide opportunities for all students to be able to demonstrate achievement of learning outcomes in different ways throughout the course. This may be by offering alternate assessment tasks at the same assessment point, for example either a written or oral assessment, or by offering a range of different assessment tasks across the curriculum.</p> | <p>A range of different types of summative assessments have been designed in the course as a holistic assessment strategy. Those include: essays, reports, portfolios, practical projects, comparative analyses, project pitches, and more.</p> <p>Portfolios in particular are flexible assessment tasks, as the content of the portfolio can vary from student to student, depending on project and approach. For example, some students can include more visual materials, others can focus more on written outputs of different formats.</p> |
| Curricula informed by employer and industry need | <p><u>Career management skills</u></p> <p>Courses should provide support for the development of career management skills that enable student to be familiar with and understand relevant industries or professions, be able to build on work-related learning opportunities, understand the role of self-appraisal and planning for lifelong learning in career development, develop resilience and manage the career building process. This should be designed to inform the development of excellence and professionalism.</p> | <p>The course has been designed with very careful consideration on career management skills and needs. There are two dedicated modules (10 credits each) which offer students the skills they need to develop successful careers in the competitive and challenging environment of the creative industries:</p> <ul style="list-style-type: none"> • Survival Toolkit for the Creative Industries 1 • Working in the Artworld <p>The first module is designed to give students knowledge and skills required to work in the Creative Industries more widely; the second module is specifically designed to give them professional skills and insight required to work in the artworld (focused around visual arts).</p> |
| Curricula informed by employer and industry need / | <p><u>Capstone project/dissertation</u></p> <p>The level 6 project or dissertation is a critical point for the integration and synthesis of knowledge and skills from across the course. It also provides an</p> | <p>The 40 credit Practical Project: Exhibition or Public Programme performs this role of synthesising knowledge and skills and applying them to develop a</p> |

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| Assessment for learning / High impact pedagogies | important transition into employment if the assessment is authentic, industry-facing or client-driven. It is recommended that this is a capstone experience, bringing together all learning across the course and creates the opportunity for the development of student outcomes including professionalism, integrity and creativity. | student-led original project that will provide the all-important transition into employment. |
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Appendix C: Personal Development Planning

Personal Development Planning (PDP) is a structured process by which an individual reflects upon their own learning, performance and/or achievement and identifies ways in which they might improve themselves academically and more broadly. Course teams are asked to indicate where/how in the course/across the modules this process is supported.

| Approach to PDP | Level 7 |
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| 1 Supporting the development and recognition of skills through the personal tutor system. | Linked to the curriculum. (Personal tutor system operational throughout, in addition to in curricula one-to-one tutorial time.) |
| 2 Supporting the development and recognition of skills in academic modules/modules. | Embedded – PDP is a strong focus throughout. |
| 3 Supporting the development and recognition of skills through purpose designed modules/modules. | Embedded – in all modules. |
| 4 Supporting the development and recognition of skills through research projects and dissertations work. | Integrated – in Practical Project, through the essays, developed for Survival Toolkit, Performance Histories and Themes in Contemporary Art, and through critical approaches throughout. |
| 5 Supporting the development and recognition of career management skills. | Embedded through the modules Survival Toolkit for the Creative Industries 1, Working in the Artwork, Professional Placement and Practical Project. |
| 6 Supporting the development and recognition of career management skills through work placements or work experience. | Embedded through a 60-credit immersive placement at the Whitechapel Gallery. |

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| 7 Supporting the development of skills by recognising that they can be developed through extra curricula activities. | Extended - students are encouraged to engage in extra curricula activities throughout their study, through the Whitechapel Gallery networks and the affordances those provide them through free access to exhibitions and events at the Whitechapel Gallery and other major Museums and Galleries around the UK. Opportunities to engage in extra-curricular activities are also offered via LSBU, where students can engage with our PG community in ACI to attend Research Seminars, talks and public events; and with the Student Enterprise Centre for a range of training opportunities that can result in a Certificate in Enterprise if the students so wish. |
| 8 Supporting the development of the skills and attitudes as a basis for continuing professional development. | Embedded –as all modules have a strong professional practice focus and particularly the modules Practical Project, Professional Placement, Survival Toolkit, Working in the Artworld, Engaging the Public, Exhibition Making. |
| 9 Other approaches to personal development planning. | Discrete & Expanded – learners are encouraged to engage with PDP through the Enterprise Centre and the Employability Office, and to link their learning to extra-curricular activities through the Gallery, LSBU and personal networks. |
| 10 The means by which self-reflection, evaluation and planned development is supported e.g. electronic or paper-based learning log or diary. | Embedded –through several reflective assessment elements such as the Placement Portfolio which includes a weekly log. |

Appendix D: Terminology

[Please provide a selection of definitions according to your own course and context to help prospective students who may not be familiar with terms used in higher education. Some examples are listed below]

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| awarding body | a UK higher education provider (typically a university) with the power to award higher education qualifications such as degrees |
| bursary | a financial award made to students to support their studies; sometimes used interchangeably with 'scholarship' |
| collaborative provision | a formal arrangement between a degree-awarding body and a partner organisation, allowing for the latter to provide higher education on behalf of the former |

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| compulsory module | a module that students are required to take |
| contact hours | the time allocated to direct contact between a student and a member of staff through, for example, timetabled lectures, seminars and tutorials |
| coursework | student work that contributes towards the final result but is not assessed by written examination |
| current students | students enrolled on a course who have not yet completed their studies or been awarded their qualification |
| delivery organisation | an organisation that delivers learning opportunities on behalf of a degree-awarding body |
| distance-learning course | a course of study that does not involve face-to-face contact between students and tutors |
| extracurricular | activities undertaken by students outside their studies |
| feedback (on assessment) | advice to students following their completion of a piece of assessed or examined work |
| formative assessment | a type of assessment designed to help students learn more effectively, to progress in their studies and to prepare for summative assessment; formative assessment does not contribute to the final mark, grade or class of degree awarded to students |

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| higher education provider | organisations that deliver higher education |
| independent learning | learning that occurs outside the classroom that might include preparation for scheduled sessions, follow-up work, wider reading or practice, completion of assessment tasks, or revision |
| intensity of study | the time taken to complete a part-time course compared to the equivalent full-time version: for example, half-time study would equate to 0.5 intensity of study |
| lecture | a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials |
| learning zone | a flexible student space that supports independent and social learning |
| material information | information students need to make an informed decision, such as about what and where to study |
| mode of study | different ways of studying, such as full-time, part-time, e-learning or work-based learning |
| modular course | a course delivered using modules |
| module | a self-contained, formally structured unit of study, with a coherent and explicit set of learning outcomes and assessment criteria; some providers use the word 'course' or 'course unit' to refer to individual modules |
| national teaching fellowship | a national award for individuals who have made an outstanding impact on student learning and the teaching profession |
| navigability (of websites) | the ease with which users can obtain the information they require from a website |
| optional module | a module or course unit that students choose to take |
| performance (examinations) | a type of examination used in performance-based subjects such as drama and music |
| professional body | an organisation that oversees the activities of a particular profession and represents the interests of its members |
| prospective student | those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider |

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| regulated course | a course that is regulated by a regulatory body |
| regulatory body | an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities |
| scholarship | a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary' |
| semester | either of the parts of an academic year that is divided into two for purposes of teaching and assessment (in contrast to division into terms) |
| seminar | seminars generally involve smaller numbers than lectures and enable students to engage in discussion of a particular topic and/or to explore it in more detail than might be covered in a lecture |
| summative assessment | formal assessment of students' work, contributing to the final result |
| term | any of the parts of an academic year that is divided into three or more for purposes of teaching and assessment (in contrast to division into semesters) |
| total study time | the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment |
| tutorial | one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project |
| work/study placement | a planned period of experience outside the institution (for example, in a workplace or at another higher education institution) to help students develop particular skills, knowledge or understanding as part of their course |
| workload | see 'total study time' |
| written examination | a question or set of questions relating to a particular area of study to which candidates write answers usually (but not always) under timed conditions |