

Programme Information & PLOs		
Title of the new programme – including any year abroad/ in industry variants		
BA in Curating & Art History		
Level of qualification		
Please select:	Level 6	
Please indicate if the programme is offered with any year abroad / in industry variants		Year in Industry Please select Y/N
		No
		Year Abroad Please select Y/N
		Yes
Department(s): Where more than one department is involved, indicate the lead department		
Lead Department	History of Art	
Other contributing Dep		
Programme Leader		
Please name the programme leader and any key members of staff responsible for designing, maintaining and overseeing the programme.		
Richard Johns (PL); Anthony Geraghty (Director YAHCs)		
Purpose and learning outcomes of the programme		
Statement of purpose for applicants to the programme		
<p>The BA in Curating & Art History equips you with the ability to analyse images and material objects, and to understand what is at stake when those objects are collected, preserved and displayed in the surroundings of an art museum or gallery. You will study works of art and architecture in their historical and global context—to understand who creates them, who views them, and what they reveal about culture and social relationships—while gaining an insight into the skills, methods and theoretical underpinnings of curatorial practice. We are recognised for our excellence in research-led teaching as well as our friendly, informal atmosphere, so you can select from a wide variety of module choices, and at the same time receive highly personalised attention. We are distinctive for our range and depth in the study of historical and contemporary art, and for our many collaborations with national and regional galleries, museums and historic houses. As one of a small group of Curating & Art History students, you will learn in an interactive and stimulating environment, where you can discuss your ideas with experts and fellow students, and develop your capacity for critical thought and professional, persuasive presentation. Like other subjects in the humanities, Curating & Art History requires you to develop a body of knowledge, formulate complex arguments and communicate ideas effectively to different audiences. Through a combination of lectures and seminars, independent work and first-hand experience, you will develop critical and practical skills that will prepare you for a future in museums, galleries and a wide range of other fields.</p>		
Programme Learning Outcomes Please provide six to eight statements of what a graduate of the programme can be expected to do.		
Taken together, these outcomes should capture the distinctive features of the programme. They should also be outcomes for which progressive achievement through the course of the programme can be articulated, and which will therefore be reflected in the design of the whole programme.		
PLO	On successful completion of the programme, graduates will be able to:	
1	Deploy a broad knowledge of varied types of art and architecture from diverse periods and places, together with understanding of their historical, cultural and institutional contexts.	
2	When encountering new visual material either first-hand or in reproduction, apply high-level descriptive and observational skills, develop critical visual analysis drawing upon an appropriate range of methodological approaches, and identify relevant sources for further research.	
3	Analyse and evaluate how works of art are presented in museums, galleries and other settings, and demonstrate an understanding of how the contexts of collection, preservation and display have helped to shape the history of art.	

4	Identify and engage with concepts, values and debates that inform contemporary curatorial practice, drawing on first-hand practical experience.
5	Communicate complex ideas effectively, both orally and in writing, well supported by visual material where required, at varied lengths and registers appropriate to the context and intended audience.
6	Confront and interrogate widely-held assumptions, understand how interpretations of culture and its contexts have changed over time both incrementally and in more radical paradigm shifts, and continue to engage critically with future changes in ways of thinking.
7	Carry out an original and independent investigative project from beginning to end: identify and assemble relevant primary material, develop relevant methodologies for interpretation, consult significant source materials and experts, manage time in an appropriate framework, and complete the project to a deadline in the required format.
8	Work both independently and as an effective team member in pursuit of an objective, exercising initiative and leadership when appropriate.
Programme Learning Outcome for year in industry (where applicable)	
For programmes which lead to the title 'with a Year in Industry' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the following: n/a	
Programme Learning Outcome for year abroad programmes (where applicable)	
For programmes which lead to the title 'with a Year Abroad' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the following: A 4-year variant of the degree will also begin in 2017/18. Because we have a range of partner universities, and students will have a great deal of flexibility in what they choose to study, we propose a separate PLO 9 : Adapt successfully to unfamiliar contexts and fully appreciate the intellectual and wider benefits of intercultural experiences. By living abroad and studying for an extended period at a different university, students gain the opportunity to expand the scope of their studies, encounter a wider range of artworks, museums and galleries at first hand, meet people, establish new networks and experience alternative forms of teaching and learning. By embracing the academic life of their host institution and the cultural opportunities of the city in which they are living they will be better equipped to adapt to local institutions, social structures and cultures, and navigate daily life using another language. At Stages 2 and 3 at York they will have the opportunity to draw upon their experience, expanded language skills and academic knowledge.	
Explanation of the choice of Programme Learning Outcomes Please explain your rationale for choosing these PLOs in a statement that can be used for students (such as in a student handbook). Please include brief reference to:	
i) Why the PLOs are considered ambitious or stretching?	
The PLOs define the key attributes that will benefit our graduates in employment or further study, with a specific focus on those qualities most valued by the museum and gallery and heritage sectors. The PLOs signal an ambition that our graduates will distinguish themselves in a highly competitive field by their ability to interpret and express complex ideas, and initiate and complete timely, well-researched projects independently and collaboratively.	
ii) The ways in which these outcomes are distinctive or particularly advantageous to the student:	
In recent years, curating and curatorship have become established within several postgraduate programmes at other institutions, but there are few comparable opportunities for undergraduate students to combine the study of art history with a thorough grounding in curatorial theory and practice, and none that offer the same level of practical experience as the combination of our Curatorial Internship and Group Exhibition Project at Stage 2. In addition, the range of material and approaches students can learn, the high concentration on small-group learning across all three years, and the substantial curatorial experience of a majority staff members, all contribute to making the BA in Curating & Art History a highly distinctive degree.	

iii) How the programme learning outcomes develop students' digital literacy and will make appropriate use of technology-enhanced learning (such as lecture recordings, online resources, simulations, online assessment, 'flipped classrooms' etc)?							
Students in Curating & Art History work extensively with digital material for class presentations/discussion, for their research, and for illustrating written work. All modules use the VLE at a minimum as a means of facilitating information transfer and communications, and some modules may use it for more experimental forms of teaching and learning. As part of the Curatorial Internship and Group Exhibition Project at Stage 2, students will encounter and engage with a range of digital media in situ in museums and galleries.							
iv) How the PLOs support and enhance the students' employability (for example, opportunities for students to apply their learning in a real world setting)?							
The programme's employability objectives should be informed by the University's Employability Strategy:							
http://www.york.ac.uk/about/departments/support-and-admin/careers/staff/							
Advanced analytical and communications skills and a capacity for self-directed learning are essential for any graduate-level job for students with humanities degrees. While equipping students for a range of different career paths, Stage 2 of the BA in Curating & Art History has been designed around a commitment to providing first-hand experience of the diverse work of museums, galleries and other related places.							
vi) How will students who need additional support for academic and transferable skills be identified and supported by the Department?							
Because of the preponderance of small-group learning in our department, students with difficulties are usually identified by their module tutors and referred to their supervisor and the Chair of the Board of Studies for support. Personal supervisors may also detect recurring patterns of difficulty across modules and refer their supervisees for further support.							
vii) How is teaching informed and led by research in the department/ centre/ University?							
Art museums, galleries and historic buildings are where much art-historical research begins and ends, and are essential in disseminating the latest research to a wider public. Thus the degree is by its nature closely interconnected with research in the discipline. Research-led teaching occurs throughout the degree, and it is continually updated through adjustments made year-to-year in module content to reflect new scholarship in the relevant fields. Students' independent research skills are also essential to the programme, as every module requires students to take significant initiative in developing independent knowledge and understanding in carrying out essays, presentations and other assignments and assessments, culminating in the Group Exhibition Project at Stage 2 and the independent Dissertation at Stage 3.							
Stage-level progression							
Please complete the table below, to summarise students' progressive development towards the achievement of PLOs, in terms of the characteristics that you expect students to demonstrate at							
Note: it is not expected that a position statement is written for each PLO, but this can be done if preferred (please add information in the 'individual statement' boxes). For a statement that app							
Stage 1							
On progression from the first year (Stage 1), students will be able to:				On progression from the first year (Stage 1), students will be able to recognise and engage with the salient trends and challenges of art history and curatorial practice, and will have a developing familiarity with the conventions of scholarly writing and debate.			
PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	
Recognise a range of art and architecture from different periods and places, with an understanding of the importance of historical, cultural and institutional context.	Analyse artworks visually from a variety of perspectives, with an awareness of the context in which the work is encountered.	Recognise how circumstances of collection, preservation and display impact upon the encounter with, and interpretation of, art and architecture.	Recognise key concepts, values and debates that inform contemporary curatorial practice, past and present.	Demonstrate a general facility in communicating arguments on different topics, in person and in writing.	Begin to identify how the approaches of art historians and other writers are inflected by views characteristic of their time, place and social context.	Produce written work to a specific brief, working effectively to a deadline.	Communicate ideas about art and architecture effectively, and with growing confidence, individually and in small groups.

Stage 2							
On progression from the second year (Stage 2), students will be able to:				On progression from the second year (Stage 2), or third year (Stage 3) for the Year Abroad programme, students will be able to engage with more complex ideas, working more independently and critically, and developing a range of knowledge and skills that can be employed in a professional context. They will have experienced at first hand the diverse work of art museums and galleries, and will be able recognise current trends in curatorial practice.			
PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	
Engage with works of art and architecture in greater depth, around specific periods, places or themes, and with a growing capacity to relate disparate materials and intellectually demanding ideas.	Analyse artworks from a range of defined geographical, chronological or thematic parameters, and identify the kinds of visual analysis most appropriate to them.	Evaluate, analyse and respond to the collecting and display priorities of various museums and galleries, drawing on first-hand experience.	Identify and engage critically with a range of issues that inform contemporary curatorial practice, and respond creatively to specific live scenarios.	Produce more complex written work to a specific brief, and contribute to seminar discussions, informally and formally, in a variety of contexts.	Demonstrate a critical awareness of the contingent, contested nature of art history, and articulate how their ideas relate to existing scholarship.	Develop a viable project proposal or group activity, drawing on relevant methodologies and independent reading and research, working within an appropriate time frame.	Work with greater confidence and skill in a variety of group dynamics and situations, and provide constructive feedback to others.

Programme Structure

Module Structure and Summative Assessment Map

Please complete the summary table below which shows the module structure and the pattern of summative assessment through the programme.

'Option module' can be used in place of a specific named option. If the programme requires students to select option modules from specific lists these lists should be provided in the next section.

From the drop-down select 'S' to indicate the start of the module, 'A' to indicate the timing of each distinct summative assessment point (eg. essay submission/ exam), and 'E' to indicate the end of the module.

If summative assessment by exams will be scheduled in the summer Common Assessment period (weeks 5-7) a single 'A' can be used within the shaded cells as it is understood that you will not be sitting any other exams in that period.

Stage 1																																
Credits	Module		Autumn Term										Spring Term										Summer Term									
			1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
	HOA00005C	The Materials of Art	S																													
	HOA00003C	Approaches to Curatorial Practice	S																													
	HOA00004C	Reinventing Antiquity																														
	HOA00002C	Theory for Art History																														
	HOA00007C	Objects in Focus (Critical Studies)																														
	HOA00008C	The Art of Description	S																													

Stage 2																																
Credits	Module		Autumn Term										Spring Term										Summer Term									
			1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10

	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
	Various	Intermediate Semi	S								E		A																			
	Various	Intermediate Semi											S									E	A									
	TBC	Curatorial Internsh	S																							E			A			
	TBC	Group Exhibition P	S																							E		A				

Stage 3

Credits	Module	Autumn Term										Spring Term										Summer Term										
		Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9
	Various	Special Subject (Op	S									E	A																			
	Various	Special Subject (Op											S									E							A			
	TBC	Dissertation (Curat	S																							E	A					

Optional module lists If the programme requires students to select option modules from specific lists these lists should be provided below. If you need more space, use the toggles on the left to

Option List A	Option List B	Option List C	Option List D	Option List E	Option List F	Option List G	Option List H
Intermediate Seminar (Intermediate Seminar (Special Subject (Autumn	Special Subject (Autumn				
(A) Jerusalem in Western	(A) Image and Icon: representation	(B) Materiality, Holiness	(A) Illuminating the Bible				
(A) Seeing and Being Seen	(B) Critical Approaches	(B/C) Interwoven: Fashion	(A) Stained Glass in the				
(B) Cut, Bite, Stamp: The	(B) The Power of the Religious	(C) The Modernist Object	(B) Art and Patronage in				
(C) Casts and Cultures: The	(B) The English Country	(C) Art Law	(C) Victorian Sculpture				
(C) Issues in Contemporary	(C) Art in the USA 1945-		(C) Contemporary Art and				
(A) = medieval; (B) = Renaissance/early modern; (C) = modern/contemporary. BA Curating & Art History students must cover at least two of the three periods between Stage 2 and Stage 3 options (typically at Stage 2)							
NB: module choices vary from one year to another							

Management and Admissions Information

This document applies to students who commenced the programme(s) in:

2017/18

Interim awards available Interim awards available on undergraduate programmes (subject to programme regulations) will normally be: Certificate of Higher Education (Level 4/Certificate), Diploma of Higher Education (Level 5/Intermediate), Ordinary Degree and in the case of Integrated Masters the Bachelors with honours. Please specify any proposed exceptions to this norm.

Certificate of Higher Education (Level 4/Certificate)
Diploma of Higher Education (Level 5/Intermediate)

Admissions Criteria

TYPICAL OFFERS
A levels AAB/ABB
IB Diploma Programme
35/34 points
BTEC Extended Diploma
DDD/DDM

Length and status of the programme(s) and mode(s) of study

Programme	Length (years)	Status (full-time/part-time) Please select	Start dates/months (if applicable – for programmes that have multiple intakes or start dates that differ from the usual academic year)	Mode				
				Face-to-face, campus-based		Distance learning		Other
BA Curating & Art History	3	Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a

Language(s) of study

English.

Language(s) of assessment

English.

Programme accreditation by Professional, Statutory or Regulatory Bodies (PSRB)

Is the programme recognised or accredited by a PSRB

Please Select Y/N:

No

if No move to next Section
if Yes complete the following questions

Name of PSRB

Are there any conditions on the approval/ accreditation of the programme(s)/ graduates (for example accreditation only for the full award and not any interim award)

Additional Professional or Vocational Standards

Are there any additional requirements of accrediting bodies or PSRB or pre-requisite professional experience needed to study this programme?

Please Select Y/N:

if Yes, provide details

(max 200 words)

University award regulations

The University's award and assessment regulations apply to all programmes: any exceptions that relate to this programme are approved by University Teaching Committee and are recorded at the end of this document.

Are students on the programme permitted to take elective modules?

(See: <https://www.york.ac.uk/media/staffhome/learningandteaching/documents/policies/Framework%20for%20Programme%20Design%20-%20UG.pdf>)

Please Select Y/N:

Careers & Placements - 'With Placement Year' programmes

Students on all undergraduate and integrated masters programmes may apply to spend their third year on a work-based placement facilitated by Careers & Placements. Such students would return to their studies at Stage 3 in the following year, thus lengthening their programme by a year. Successful completion of the placement year and associated assessment allows this to be recognised in programme title, which is amended to include 'with Placement Year' (e.g. BA in XYZ with Placement Year'). The Placement Year also adds a Programme Learning Outcome, concerning employability. (See Careers & Placements for details).

In exceptional circumstances, UTC may approve an exemption from the 'Placement Year' initiative. This is usually granted only for compelling reasons concerning accreditation; if the Department already has a Year in Industry with criteria sufficiently generic so as to allow the same range of placements; or if the programme is less than three years in length.

Programme excluded from Placement Year?

If yes, what are the reasons for this exemption:

Study Abroad (including Year Abroad as an additional year and replacement year)

Students on all programmes may apply to spend Stage 2 on the University-wide North America/ Asia/ Australia student exchange programme. Acceptance onto the programme is on a competitive basis. Marks from modules taken on replacement years count toward progression and classification.

Does the programme include the opportunity to undertake other formally agreed study abroad activities? All such programmes must comply with the Policy on Study Abroad

<https://www.york.ac.uk/staff/teaching/procedure/programmes/design/>

Please Select Y/N: No

Additional information

Transfers out of or into the programme

ii) Transfers into the programme will be possible? (please select Y/N)

Yes

Additional details:

Students may transfer in to or out of the programme in accordance with University regulations. Transfers will be dependent upon student numbers and available places.

ii) Transfers out of the programme will be possible? (please select Y/N)

Yes

Additional details:

Students may transfer in to or out of the programme in accordance with University regulations. Transfers will be dependent upon student numbers and available places.

Exceptions to University Award Regulations approved by University Teaching Committee

Exception

Please detail any exceptions to University Award Regulations approved by UTC

Date approved

Date on which this programme information was updated:

21/12/2016

Please note:

The information above provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided.

Detailed information on the learning outcomes, content, delivery and assessment of modules can be found in the module descriptions.

The University reserves the right to modify this overview in unforeseen circumstances, or where the process of academic development, based on feedback from staff, students, external examiners or professional bodies, requires a change to be made. Students will be notified of any substantive changes at the first available opportunity.

Programme Map

Please note: the programme map below is in interim format pending the development of a University Programme Catalogue.

Programme Map: Module Contribution to Programme Learning Outcomes

This table maps the contribution to programme learning outcomes made by each module, in terms of the advance in understanding/ expertise acquired or reinforced in the module, the work by which students achieve this advance and the assessments that test it. This enables the programme rationale to be understood:

- Reading the table vertically illustrates how the programme has been designed to deepen knowledge, concepts and skills progressively. It shows how the progressive achievement of PLOs is supported by formative work and evaluated by summative assessment. In turn this should help students to understand and articulate their development of transferable skills and to relate this to other resources, such as the Employability Tutorial and York Award;
- Reading the table horizontally explains how the experience of a student at a particular time includes a balance of activities appropriate to that stage, through the design of modules.

Stage	Module	Programme Learning Outcomes							
		PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
		Deploy a broad knowledge of varied types of art and architecture from diverse periods and places, together with understanding of their historical, cultural and institutional contexts.	When encountering new visual material either first-hand or in reproduction, apply high-level descriptive and observational skills, develop critical visual analysis drawing upon an appropriate range of methodological approaches, and identify relevant sources for further research.	Analyse and evaluate how works of art are presented in museums, galleries and other settings, and demonstrate an understanding of how the contexts of collection, preservation and display have helped to shape the history of art.	Identify and engage with concepts, values and debates that inform contemporary curatorial practice, drawing on first-hand practical experience.	Communicate complex ideas effectively, both orally and in writing, well supported by visual material where required, at varied lengths and registers appropriate to the context and intended audience.	Confront and interrogate widely-held assumptions, understand how interpretations of culture and its contexts have changed over time both incrementally and in more radical paradigm shifts, and continue to engage critically with future changes in ways of thinking.	Carry out an original and independent investigative project from beginning to end: identify and assemble relevant primary material, develop relevant methodologies for interpretation, consult significant source materials and experts, manage time in an appropriate framework, and complete the project to a deadline in the required format.	Work both independently and as an effective team member in pursuit of an objective, exercising initiative and leadership when appropriate.

Stage 1	The Materials of Art & Architecture		Students will explore the history of art and architecture as a history of crafted objects, as well as a ideas, encountering a range of artworks/architecture approached through questions of material and technique.	Students will begin to develop the skills and confidence to describe and analyse unfamiliar works of art in a scholarly way, with particular attention to the use of different materials and techniques.	Aspects of the module may consider the transformative potential of institutional and private spaces in the making of art, and the ways in which works of art have been designed with specific audiences and environments in mind.	Students will begin to appreciate how the materials of art have a bearing on curatorial decisions, including the organisation, preservation and display of collections.	Students will begin to develop the skills and confidence to describe and convey the complexities of different materials and techniques.	Students will begin to develop a critical understanding of how the history of art and architecture has been shaped by changing attitudes towards different materials.	Students will exercise judgment and planning by choosing a specific procedural essay topic, which they will research and write in the context of the broader themes and questions raised by the module.	Students will help to shape a workshop either by preparing and delivering an individual, informal presentation to the rest of the group, or by working collaboratively, with one or more fellow student, in designing and delivering a presentation.
		By working on (and if applicable, assessed through)	Paired weekly lectures with preparatory reading and associated workshop activities including discussion, presentations and one formative essay. Assessed by a two-hour closed image-based exam.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings. One formative essay. Assessed by a two-hour closed image-based exam.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings. One formative essay. Assessed by a two-hour closed image-based exam.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings. One formative essay. Assessed by a two-hour closed image-based exam.	A formative essay conceived in the context of the module.	Leading or participating in a workshop presentation, building on themes and ideas introduced through lectures and related readings.

Stage 1	Approaches to Curatorial Practice	Progress towards PLO	Students will gain an appreciation of the history and potential of the history of art through a range of influential case studies that have helped to shape the discipline.	Students will encounter and learn to distinguish between a diversity of methodological approaches that have helped to shape the discipline.	Students will begin to explore the institutional contexts within which some of the formative approaches to the discipline have been forged, with a particular focus on curatorial issues of collecting, preservation and display.	Drawing on recent and historical case studies, students will encounter and debate salient issues in contemporary curatorial practice.	Students will assess and respond to a range of methodological approaches to the history of art, with a view to developing their own critically informed voice.	Students will gain a fuller understanding of some of the major historiographical changes of direction, and begin to recognise the importance of critical distance when reading the work of other art historians.	Students will exercise judgment and planning by choosing one procedural essay topic and one summative essay topic, which they will research and write in the context of the broader themes and questions raised by the module.	Students will help to shape a seminar either by preparing and delivering an individual presentation, or by working collaboratively, with one or more fellow student, in designing and delivering a presentation.
		By working on (and if applicable, assessed through)	Weekly seminars with preparatory reading and related group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	One formative essay and one summative essay.

Stage 1	Reinventing Antiquity (optional)	Progress towards PLO	Students will gain an appreciation of the importance and limits of chronology by studying a range of art and architecture across different time periods, approached by theme.	Students will begin to develop the skills and confidence to describe and analyse unfamiliar works of art in a scholarly way, with particular attention to the transmission of ideas over time.	Students may consider how the changing display of works of art from the past can contribute to its reinvention and appropriation.	Students may consider the opportunities and challenges faced by museums and galleries when presenting works of art from other periods and places within a modern institutional context.	Students will begin to develop the skills and confidence to employ appropriate terminology in effective ways when discussing the reinvention and appropriation of artistic forms and ideas.	Students will begin to develop a critical understanding of, and response to, the classical tradition as a dominant western narrative of art history.	Students will exercise judgment and planning by choosing a specific procedural essay topic, which they will research and write in the context of the broader themes and questions raised by the module.	Students will help to shape a workshop either by preparing and delivering an individual, informal presentation to the rest of the group, or by working collaboratively, with one or more fellow student, in designing and delivering a presentation.
		By working on (and if applicable, assessed through)	Paired weekly lectures with preparatory reading and associated workshop activities including discussion, presentations and one formative essay. Assessed by a two-hour closed exam.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings. One formative essay. Assessed by a two-hour closed image-based exam.	Contributing to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings.	Contributing to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings. One formative essay. Assessed by a two-hour closed image-based exam.	Contributions to workshop discussions and presentations, building on themes and ideas introduced in lectures and related readings. One formative essay. Assessed by a two-hour closed image-based exam.	A formative essay conceived in the context of the module.	Leading or participating in a workshop presentation, building on themes and ideas introduced through lectures and related readings.

Stage 1	Theory for Art Historians	Progress towards PLO	Students will gain an appreciation of the wider intellectual context of the history of art by studying a range of theoretical approaches that have helped to shape the discipline.	Students will encounter and learn to distinguish between a range of theoretical ideas that in different ways have helped to shape the discipline.	Students may consider ways in which the spaces and contexts of collecting and display contribute to the changing status and significance of works of art.	Students may consider ways in which contemporary curatorial practice is informed by, and informs, theoretical approaches to art and architecture.	Students will begin to develop a theoretically informed way of writing and talking about art and architecture.	Students will gain a fuller understanding of some of the major theoretical challenges to the modern discipline, and an appreciation of how ideas continue to provoke new ways of thinking about art and its histories.	Students will exercise judgment and planning by choosing one procedural essay topic and one summative essay topic, which they will research and write in the context of the broader themes and questions raised by the module.	Students will help to shape a seminar either by preparing and delivering an individual presentation, or by working collaboratively, with one or more fellow student, in designing and delivering a presentation.
		By working on (and if applicable, assessed through)	Weekly seminars with preparatory reading and related group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations.	Weekly seminars with preparatory reading and group activities including discussion and presentations.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	Weekly seminars with preparatory reading and group activities including discussion and presentations, with one formative essay. Assessed by a 1,500-word essay and seminar performance throughout the term.	One formative essay and one summative essay.	Leading a workshop presentation, building on themes and ideas introduced through related readings. Assessed by the mark awarded for seminar participation.

Stage 1	Objects in Focus (Curatorial)	Progress towards PLO	Students will develop a range of critical skills by examining a single topic in greater depth, and studying artworks at first hand, as a transition to Stage 2 work.	Students will study a discrete art historical topic in a sustained and cumulative way over an intensive four-week period.	Through sustained engagement with a single case study, students will gain an insight into the curatorial and other institutional factors that frame the experience of art.	Students will identify and begin to engage with salient issues in contemporary curatorial practice by studying a discrete display or exhibition from multiple perspectives.	Students will experience the diverse and multifaceted nature of art historical enquiry, exploring multiple approaches to a discrete art-historical topic.	Students will experience the diverse and multifaceted nature of art historical enquiry by studying a discrete display or exhibition from multiple perspectives.		Students will help to shape a seminar either by preparing and delivering an individual presentation, or by working collaboratively, with one or more fellow student, in designing and delivering a presentation.
		By working on (and if applicable, assessed through)	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	Field trip and seminars with presentations and group discussion. Assessed by a two-day open exam comprising one 1,500-word essay.	
Stage 1	The Art of Describing	Progress towards PLO	Students will experience a range of different works of art and architecture in local museums, galleries and public spaces.	Students will begin to consider the value and complexity of experiencing artworks at first hand versus in reproduction.	Students will experience and begin to evaluate a range of different works of art and architecture <i>in situ</i> in local museums, galleries and public spaces.	Students will develop a fuller understanding of different strategies of display and interpretation.	Students will develop a fuller understanding of the particular challenges of turning direct experiences and interpretations of works of art into persuasive verbal and textual communication.	Students will begin to develop a critical awareness of the different contexts and spaces in which art and architecture is experienced.	Students will exercise judgment and planning by choosing a specific summative essay topic, which they will research and write in the context of the broader themes and questions raised by the module.	Students will help to shape a seminar either by preparing and delivering an individual presentation, or by working collaboratively, with one or more fellow student, in designing and delivering a presentation.

		By working on (and if applicable, assessed through)	Site visits with presentations and group discussion, lectures and seminars. Assessed by an essay and seminar performance throughout the term.	Site visits with presentations and group discussion, lectures and seminars. Assessed by an essay and seminar performance throughout the term.	Site visits with presentations and group discussion, lectures and seminars. Assessed by an essay and seminar performance throughout the term.	Site visits with presentations and group discussion, lectures and seminars. Assessed by an essay and seminar performance throughout the term.	Site visits with presentations and group discussion, lectures and seminars. Assessed by an essay and seminar performance throughout the term.	Site visits with presentations and group discussion, lectures and seminars. Assessed by an essay and seminar performance throughout the term.	A summative essay conceived in the context of the module.	Leading or participating in a workshop presentation in the field <i>and</i> in the classroom. building on themes and ideas introduced by the module. Assessed by the mark awarded for seminar participation.
Stage 1	Language Module (optional)	Progress towards PLO	Students will become better equipped to access and respond to ideas and information in another language.	Students will become better equipped to access and respond to ideas and information in another language.		Students will become better equipped to navigate the spaces, and recognise the display strategies, of museums and galleries in another language.	Students will become better equipped to navigate the vocabulary and conventions of art history in another language.	Students will become better equipped to recognise and interrogate ideas that originate in another language.		Students will prepare and deliver an individual presentation, or work collaboratively, with one or more fellow student, in designing and delivering a presentation.
		By working on (and if applicable, assessed through)	Group work and presentations. Assessed by a two-hour closed exam, a 30-minute listening exam and a 30-minute oral exam.	Group work and presentations. Assessed by a two-hour closed exam, a 30-minute listening exam and a 30-minute oral exam.			Group work and presentations. Assessed by a two-hour closed exam, a 30-minute listening exam and a 30-minute oral exam.	Group work and presentations. Assessed by a two-hour closed exam, a 30-minute listening exam and a 30-minute oral exam.		Contributing to presentations in another language. Assessed by a 30-minute oral exam.

<p>Stage 2</p>	<p>Intermediate Seminar 1 (Autumn Term - with exam)</p>	<p>Progress towards PLO</p>	<p>Building on the broad knowledge developed at Stage 1, students focus their attention on a period, place or theme at intermediate level, informed by the tutor's research interests and expertise.</p>	<p>The greater focus of intermediate seminar modules allows students to delve deeper into periods, places or themes of interest, to hone the observational and analytical skills developed at Stage 1.</p>	<p>In some intermediate seminar modules students consider how the collection, preservation and display of artworks of a particular period, place or theme have contributed to art-historical understanding. For certain modules, this is a central theme (from 2018/19, all Stage 2 modules will indicate a level of curatorial content.</p>	<p>In some intermediate seminar modules students will consider the curatorial opportunities and challenges raised by artworks of a particular period, place or theme.</p>	<p>Intermediate seminar modules are designed to enable students to contribute to group discussions more often and more extensively, and to develop presentation skills, both individually and in small groups.</p>	<p>Students continue to explore through reading, lectures, seminars and tutorials, how interpretations of the same artworks can change across time. The salient methodological shifts pertaining to the module theme are likely to come to the fore.</p>	<p>In some intermediate seminar modules students identify their own formative essay topic and approach, in the context of the broader themes and questions raised by the module. In all modules at the stage, formative and assessed essays are expected to demonstrate reading beyond the set texts for the module.</p>	<p>Students will prepare and deliver an individual presentation, or work collaboratively, with one or more fellow student, in designing and delivering a presentation. Building on the experience gained at Stage 1, presentations at Stage 2 generally go further in shaping the focus and direction of seminar discussions.</p>
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	By working on (and if applicable, assessed through)	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a two-hour closed exam and seminar performance throughout the term.	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a two-hour closed exam and seminar performance throughout the term.	For modules with a higher curatorial rating: a combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a two-hour closed exam and seminar performance throughout the term.	For modules with a higher curatorial rating: a combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a two-hour closed exam and seminar performance throughout the term.	Assessed seminar contributions should demonstrate a higher level of knowledge and a greater capacity to relate disparate materials and ideas than at Stage 1, and formative essays, assessed essays and closed exam essays are longer, encouraging greater depth.	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a two-hour closed exam and seminar performance throughout the term.	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a two-hour closed exam and seminar performance throughout the term.	Assessed seminar contributions should demonstrate a higher level of knowledge and a greater capacity to relate disparate materials and ideas than at Stage 1.
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<p>Stage 2</p>	<p>Intermediate Seminar 2 (Spring Term - with assessed essay)</p>	<p>Progress towards PLO</p>	<p>Continuing to build on the broad knowledge developed at Stage 1, students focus their attention on a period, place or theme at intermediate level, informed by the tutor's research interests and expertise.</p>	<p>The greater focus of intermediate seminar modules allows students to delve deeper into periods, places or themes of interest, to hone the observational and analytical skills developed at Stage 1.</p>	<p>In some intermediate seminar modules students consider how the collection, preservation and display of artworks of a particular period, place or theme have contributed to art-historical understanding. For certain modules, this is a central theme (from 2018/19, all Stage 2 modules will indicate a level of curatorial content.</p>	<p>In some intermediate seminar modules students will consider the curatorial opportunities and challenges raised by artworks of a particular period, place or theme.</p>	<p>Intermediate seminar modules are designed to enable students to contribute to group discussions more often and more extensively, and to develop presentation skills, both individually and in small groups.</p>	<p>Students continue to explore through reading, lectures, seminars and tutorials, how interpretations of the same artworks can change across time. The salient methodological shifts pertaining to the module theme are likely to come to the fore.</p>	<p>In some intermediate seminar modules students identify their own formative essay topic and approach, in the context of the broader themes and questions raised by the module. In all modules at this stage, formative and assessed essays are expected to demonstrate reading beyond the set texts for the module.</p>	<p>Students will prepare and deliver an individual presentation, or work collaboratively, with one or more fellow student, in designing and delivering a presentation. Building on the experience gained at Stage 1, presentations at Stage 2 generally go further in shaping the focus and direction of seminar discussions.</p>
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		By working on (and if applicable, assessed through)	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a 3,000-word essay and seminar performance throughout the term.	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a 3,000-word essay and seminar performance throughout the term.	For modules with a higher curatorial rating: a combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a 3,000-word essay and seminar performance throughout the term.	For modules with a higher curatorial rating: a combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a 3,000-word essay and seminar performance throughout the term.	Assessed seminar contributions should demonstrate a higher level of knowledge and a greater capacity to relate disparate materials and ideas than at Stage 1, and formative essays, assessed essays and closed exam essays are longer, encouraging greater depth.	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a 3,000-word essay and seminar performance throughout the term.	A combination of weekly lecture and seminar centred on salient images and related reading. Presentations and group discussion. One formative essay. Assessed by a 3,000-word essay and seminar performance throughout the term.	Assessed seminar contributions should demonstrate a higher level of knowledge and a greater capacity to relate disparate materials and ideas than at Stage 1.
Stage 2	Curatorial Internship	Progress towards PLO	Drawing on the growing breadth of their art-historical interests and experience, students engage with the intellectual and practical activities of their host museum or gallery.	Building on observational and analytical skills developed at Stage 1, students research and produce curatorially relevant content for a target audience, adaptable to a range of media.	Students will engage critically with the presentation of works of art and related objects in a museum or gallery context, and begin to relate their first-hand experience to broader art-historical themes and issues.	Drawing on the growing breadth of their art-historical interests and experience, students gain direct experience of working with art objects and develop their understanding of how the skills and theories developed in academic study relate to the work carried out in galleries and related institutions.	Students compile a detailed portfolio relating to their internship, the various components of which should engage constructively with the activities and ethos of their host institution.	Students evaluate how their own ideas and preconceptions relate to, and are challenged by, the demands and priorities of a working museum or gallery. They are encouraged to consider how their own work and ideas might contribute to the activities of their host institution.	Working independently, students research and deliver curatorial content for a target audience, adaptable to a range of media.	While developing their own interests and approaches, students also give feedback on other students' work.

		By working on (and if applicable, assessed through)	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).	Briefings and small-group workshops relating to an internship at one partner museum or gallery. Assessed by portfolio of 4-5,000 words, including catalogue entries, object labels, an exhibition review, etc. (the precise content of the portfolio may be tailored in collaboration with the host institution and module convener).
Stage 2	Group Exhibition Project	Progress towards PLO	Building on the concepts introduced at Stage 1, and on the first-hand experience of the Curatorial Internship, students team together to devise and deliver an original display concept.	Students put their growing observational and analytical skills to use in the context of an original museum or gallery display, tailoring their approach for a target audience.	Building on the skills developed at Stage 1 (especially in Approaches to Curatorial Practice), students reflect on the historical and current curatorial priorities of museums and galleries in order to make informed choices about their own display project.	Students identify and navigate the challenges and opportunities of contemporary curatorial practice when working as a group to devise and deliver an original display concept.	Building on the communication skills developed at Stage 1, and on the first-hand experience of the Curatorial Internship, students learn to devise and present a convincing display concept, before creating a range of audience-facing materials across a range of media.	Students will assess how collections and displays have changed over time, and, working as a group, consider how curators today explore diverse exhibition approaches. These ideas will then inform the group's own exhibition project.	Students will conceive, develop and pitch an original exhibition concept, working in a small group and sharing responsibility for the success of the project.	Teamwork comes to the fore in the Group Exhibition Project as students focus their attention on a real-life display project, working in a small group to deliver a successful outcome.

	By working on (and if applicable, assessed through)	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.	A year-long exhibition or display project, conceived and managed as a group, with guidance and supervision from the module convener and museum professionals. Assessed in equal measure by individual written work (1,500 words) and a collaborative group project.
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Stage 3	Special Subject	Progress towards PLO	Special subject modules at Stage 3 draw on the tutor's research interests and expertise. Teaching is seminar based, allowing students to investigate a chosen period, place or theme in considerably greater depth.	Building on the skills developed at Stages 1 and 2, all modules at Stage 3 demand a higher level of visual analysis and criticality.	Some special subject modules consider how the display or physical context of artworks can affect their interpretation. From 2019/20, all Stage 3 modules will indicate a level of curatorial content. For some students, curatorial considerations may have become a determining factor in their module choices and approach.	Some special subject modules may engage with live issues of curatorial practice. From 2019/20, all Stage 3 modules will indicate a level of curatorial content. For some students, curatorial considerations may have become a determining factor in their module choices and approach.	Each module is conducted around two three-hour seminars per week. Assessed seminar contributions are expected to be more extensive and in-depth than at earlier stages, in keeping with the greater degree of specialization.	Reading lists are more wide-ranging, often more demanding, and not always directly concerned with the period, place or theme under view. Students take on significantly more responsibility for identifying and pursuing the most relevant readings and other sources, making connections as they go.	In some special subject modules students identify their own formative essay topics and approaches, in the context of the broader themes and questions raised by the module. Procedural essays are also longer and more frequent: there are two per term, supported by individual tutorials, and these should demonstrate the student's growing independent knowledge and understanding of the field.	Most special subject modules balance individual seminar presentations with those in small groups of two or three. The different dynamic fostered by longer, more frequent seminars encourages a higher level of presentation and discussion among the group.
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		By working on (and if applicable, assessed through)	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.	Two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays.	Two three-hour seminars per week, requiring extensive preparation, individual and small-group presentations, and two formative essays. Assessed by a 72-hour open exam, comprising two 2,000-word essays, and a mark for seminar performance.
Stage 3	Dissertation (Curatorial)	Progress towards PLO	Drawing on their experience and growing expertise, and developing directly from the Curatorial Internship and Group Exhibition Project at Stage 2, students research and write a dissertation on their chosen topic.	Students independently identify, develop and apply the most salient modes of critical visual analysis for their topic.	Drawing on first-hand experience, and a deepening knowledge of museums and galleries, students explore how curatorial practice can shape, reinforce and challenge dominant art-historical narratives.	Students devise an ambitious research project on a topic of their choice with a significant curatorial aspect. For example, this may centre on an object- or institution-based study, or a more theoretical analysis of contemporary curatorial practice.	Students bring their written communication skills and complexity of thought to fruition.	Students formulate and present an original contribution to their topic area, engaging with the latest scholarship and demonstrating how their ideas have developed over the course of independent research.	With the regular advice of a supervisor, students carry out an independent programme of research and writing, working to a self-directed time-frame.	With the regular advice of a supervisor, students carry out an independent programme of research and writing, working to a self-directed time-frame.
		By working on (and if applicable, assessed through)	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.	A 7-8,000-word dissertation written across two and a half terms.