

**Proposal for a New/Revised  
Major, Minor, Emphasis, Certificate**

**INSTRUCTIONS:**

- Prepare your proposal according to the following outline. (Hand written forms will not be accepted.)
- Attach the new/current catalog copy with all affected changes clearly noted. List all courses and requirements, indicate new courses, deleted courses and/or course changes.  
*Note: A form must be submitted for each change.*
- Submit the signed proposal to the Office of Academic Affairs. All forms must be completed in full with appropriate signatures to be added to the agenda. You will be contacted by the Curriculum Committee Coordinator with a date and time to present the proposal.

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**I. Identification of Department(s)/Program(s):** Department of Art

**II. Is this a New or Revised Proposal?**  New    Revised

Type of proposal:    Major    Minor    Emphasis    Certificate

Title of Proposal: Curatorial Studies Certificate

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**III. Rationale for the proposal:**

a. What research/evidence supports the need for the proposal?

Growth in importance in the field of art / faculty consensus / student interest

b. How will it support departmental philosophy/mission and existing curriculum? How will it support the philosophy/mission and existing curriculum of your School/College and the University?

Curatorial studies is an important new area with increasing significance in contemporary art. It meshes well with the mission of the LGCFA and with the offerings of the Department of Art.

c. List the learning objectives/outcomes:

Students will learn systematic organizational strategies

Students will learn the theoretical basis for organizing visual material

Students will learn the practical and theoretical considerations related to curatorial practice

- d. How will these outcomes be assessed?  
A capstone course with a curatorial project
- e. Why is this being proposed?  
To offer students specialized study in an important area.
- f. Will this proposal have an impact on other Webster departments, schools/colleges or campuses (including overseas)?  Yes  No. If yes, please provide a brief explanation.  
some enrollments in other areas
- g. What Campus(es) will offer this?  
Home Campus and Vienna Campus
- h. Does this proposal require a new course?  Yes  No. If yes, what course(s)?  
ART 2340 Introduction to Curatorial Studies
- i. Does this proposal require a new prefix?  Yes  No. If yes, what prefix? \_\_\_\_\_
- Note: A New Course Proposal Form and/or Course Change Form must be submitted with this proposal for any course(s) affected by this change (including those that are converting to the new prefix.)*

**IV. Staffing Information:**

- a. What additions or changes in staffing are necessary for this proposal?  
currently none
- b. How will this be coordinated?  
Department Chair
- c. Who will coordinate this program? (name, title and department)  
Tom Lang Chair, Department of Art

**V. Feasibility information:**

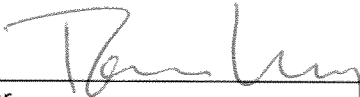



- a. What are the resources necessary for this proposal? (space, equipment, etc)  
No new space or equipment

b. What are the projections for enrollment and growth for this upon implementation?

could attract new students

**VI. Endorsements & Approvals:**

Please have the Chair of the Department/Committee, Dean of each School/College and other programs that may be affected by this proposal, review prior to submission to the Office of Academic Affairs.

_____		_____	4/27/2009
Petitioner		Date	
_____		_____	4/27/2009
Chair of the Department/Committee		Date	
_____		_____	4/27/2009
Dean of the School/College		Date	
_____		_____	29 Apr 2009
Chair of the Curriculum Committee		Date	

**Distribution:**

Academic Affairs  
Registrar

Dean, School/College  
Chair, Department

Chair, Committee  
Academic Advising (UG)

# ART 2340

## SYLLABUS: CURATORIAL STUDIES

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*Curator comes from the Latin word curatus which means “guardian” or “overseer”.*

### COURSE DESCRIPTION:

As contemporary art practice evolves, the role and definition of a curator has changed significantly. Ideas on the relationship between art, exhibition space, and audience are changing, and even the way that art institutions are structured is becoming more complex. This course examines what it means to be a “curator” and the topics that are influencing current curatorial strategies. Emphasis will be placed on the study of active professionals referencing local, national and international exhibitions. Field trips to arts institutions will encourage developing links with gallery and museums curators ;managers and directors; writers and critics.

### LEARNING OUTCOMES:

- Students learn theoretical and practical considerations current in the display and reception of emerging contemporary art.
  
- Students learn to evaluate alternative processes and approaches to curating as an artistic, social and critical activity.
  
- Students learn curatorial concepts and practices and become aware of the literature
  
- Students develop skills in research, exhibition organization
  
- Students learn the challenges of specific exhibition locations and situations through direct professional experience of by developing and presenting an exhibition in a local gallery.
  
- Students learn the impact of artist-led initiatives and explore the developments of curating beyond the gallery.
  
- Students learn strategies for independent thinking and group collaboration and project management.

**Course Requirements:**

30%	Active participation in all class discussions and field trips
30%	Successful completion of projects
20%	Writing assignments
20%	Final Project

**Grading Scale:**

A 93-100, A- 90-92, B+ 88-89, B 83-87, B- 80-82, C+ 78-79, C 73-77, C- 70-72, D+ 68-69, D 63-67, D- 60-62, F 59 and below. Nothing turned in = 0.

**A** Superior work all around. Exceeds requirements for assignments, shows independent resourcefulness, demonstrates high levels of critical thinking and creative ability, assumes leadership role and is positive benefit to class in general, fully engaged and open to critique, marked individual development.

**B** Good, solid, above-average work. Meets all requirements for assignments, shows reasonable initiative and engagement, shows some independent thinking with regard to critical and creative skills, positive contribution to class, discernable individual development with good response to critique.

**C** Average performance overall. Barely meets requirements and needs constant instruction to do so, marginal initiative and engagement with materials, some evidence of individual development but at a very ordinary level.

**D** Below average. Not meeting requirements for class in general at most levels, definite lack of initiative without any noticeable personal development or desire to do so, detriment to class activities and collaborative environment.

**F** Failing. Work, attitude, and development are unacceptable at every level.

**Attendance:**

Attendance will be taken at the beginning of each class period. If you are absent more than two times, your final letter grade will fall 1/2 letter grade for each unexcused absence. For instance, even with a cumulative grade of A, a student with four unexcused absences will receive a C grade.

Punctuality is also extremely important, as we will cover a lot of material at the beginning of the class meeting. Three lates will equal one absence. If you come in late, it is your responsibility to make sure that your attendance is noted or you may be counted as absent. You are responsible for making up work missed due to absences or tardiness. Explanations are not necessarily excuses.

List two names, phone numbers, and emails of people in this class that you can get the information from, if you miss class.

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# COURSE TIMELINE

## WEEK 1

### READING/DISCUSSION:

“Institutional Critique: The Curatorialization of Institutional Critique” by Jens Hoffman

“At Such a Late Date...” Lauri Firstenberg

## WEEK 2

READING/DISCUSSION: “The Producers: Frances Morris and Charles Esche”

READING ASSIGNMENT: “The Producers: Clive Phillipot and Matthew Higgs”

FIELD TRIP: tba

PROJECT: continue concept/research for a proposed exhibition

ASSIGNMENT: Write a review of a current exhibition – 500 words

## WEEK 3

READING/DISCUSSION: “The Producers: Clive Phillipot and Matthew Higgs”

READING ASSIGNMENT: Collecting Contemporary: Curators – Adam Lindeman

PROJECT: Concept/research for a proposed exhibition

**Writing assignment due**

## WEEK 4

READING/DISCUSSION: Collecting Contemporary: Curators – Adam Lindeman

FIELD TRIP: tba

PROJECT: continue concept/research

ASSIGNMENT: Write a review of a current exhibition – 500 words

## WEEK 5

READING/DISCUSSION: TBA

GUEST SPEAKER: tba

PROJECT: continue concept/research

**Writing assignment due**

## WEEK 6

READING/DISCUSSION: TBA

FIELD TRIP: tba

PROJECT: continue concept/research

## WEEK 7

PROJECT PRESENTATIONS

PROJECT: continue concept/research

## WEEK 8

**FINAL: Paper on chosen curator due**

**The Curatorial Studies Certificate** introduces students to the theory and practice to curate art. The certificate in curatorial studies will provide the initial stage of preparation for further study at the graduate level. In addition to all the requirements for a B.A. in Art or those of a B.F.A . with studio emphasis, art majors can attain the Curatorial Studies Certificate by successfully completing the following courses:

ART 2340	Introduction to Curatorial Studies	<b>3cr</b>
ARHS 2350	Topics in Art History ( related topic )	<b>3cr</b>
	<b>Choose two from the following:</b>	<b>3cr</b>
ART 2212	Art Business and Visual Culture	(3cr)
MNGT 2100	Management Theory and Practice	(3cr)
PHIL 2120	Philosophy of Art	(3cr)
WRIT 2090	Writing in the Workplace	(3cr)
HIST 2000	Social History	(3cr)
	<b>Choose 3 hours study in Foreign Language</b>	<b>6cr</b>
ART 4020	Visual Arts Seminar	<b>3cr</b>
ARHS 4730	Art Theory and Criticism	<b>3cr</b>
ART 4800	Apprenticeships in Art	<b>3cr</b>
	<b>Curatorial studies journal</b>	<b>00</b>
	<b><u>Total</u></b>	<b><u>24cr</u></b>