



Ways of Perceiving

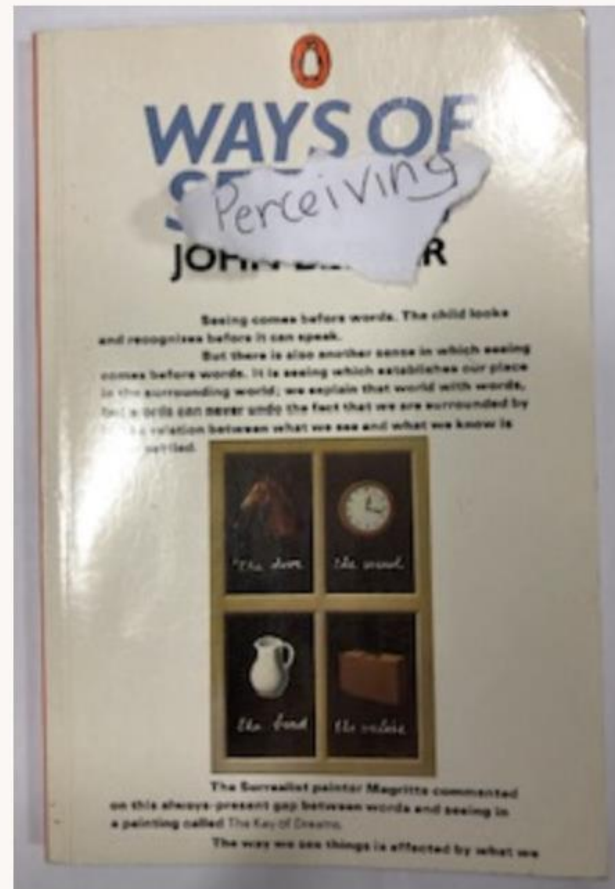
Curation, Commentaries and Compositions.

An Overview of Sem 2 Dates, 2025

An overview of Semester 2 dates and schedules 2025: -

Semester 2																
WEEK	1 27 th – 31 st Jan	2 3 rd – 7 th Feb	3 10 th -14 th Feb	4 17 th -21 st Feb	5 24 th -28 th Feb	6 3 rd - 7 th March	7 10 th -14 th March	8 17 th -21 st March	9 24 th -28 th March	10 31 st -4 th April		11 28 th -2 nd May	12 5 th –9 th May	13 12 th – 16 th May	14 19 th – 23 rd May	15 26 th – 30 th May
Day	Tues 28 th Jan	Tues 4 th Feb	Tues 11 th Feb	Tues 18 th Feb	Tues 25 th Feb	Tues 4 th Mar	Tues 11 th Mar	Tues 18 th Mar	Tues 25 th Mar	Tues 1 st Apr		Tues 29 th Apr	Tues 6 th May			
L4	No Taught session	Intro & Feedbac k session: (10.00- 12.00) taught session	L2 (10.00- 12.00) taught session	L3 (10.00- 12.00) taught session Gwen @ 10 + Emily @11	L4 (10.00- 12.00) taught session	L5 (10.00- 12.00) taught session	L6 (10.00- 12.00) taught session	L7 (10.00- 12.00) taught session	L8 (10.00- 12.00) review session	Feedback Seminar (10.00- 12.00)	Break	Feed-back Seminar (10.00- 12.00)	Hand-in 6 th MAY (10.00- 12.00) No Taught session	Assessment & Feedback		

Ways of Perceiving



**Finding your
Assignment
Brief on Moodle**

Module Overview:

Ways of Perceiving



FOLDER

Gallery Floorplans



FILE

Layout for 1500 word Exhibition

Draft overview to basic guide you through the structure of your 1500 word assignment. You can set into this guide if you are unsure how to compose your submission.



FILE

Tate Modern_Boiler Room_Sublime Exhibition



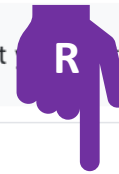
FILE

Tate Modern Floor Map_COMPLETE



FILE

Brief: Assignment Specification 2024



Please take a
few moments to
find your
*Assignment
Brief* on Moodle

Ways of Perceiving: Task



You will design and curate an **imagined space** and **place** for an exhibition

This could be an interior or fashion show, a product or furniture exhibition, a film festival, or a set of patterns curated from a combined group of patterns with a traceable history.

It is up to you to choose a **space/place** appropriate to your discipline, and to conceptualise within it a rationale for what you want to curate.

Ways of *Text, composition, catalogue or commentary* ment

Text, composition, catalogue or commentary = not a 'standard essay' – think about & design the shape and structure!



Your assessed outcome will be to write a *text, composition, catalogue or commentary* of 1500 words. This will involve research practices and approaches applied to art, design and sound theories and approaches to spatial practices and places.

Don't forget to tell the reader what you are doing i.e. set your context.

Ways of Perceiving: Feedback



Before handing this in, you will be given the chance to explore your ideas in a '*Show and Tell*' in a seminar setting with 5 members. You will receive formative feedback which you can use to develop your ideas before your final hand in.

This is the same as we did last semester, so nothing to worry about!

Module outline



During the semester you will develop an idea for an imagined space. At the end of the sessions, from week 11 (after Easter break), you will show your idea and research to small groups to get feedback before completing your written composition or commentary.

This process will involve research practices and approaches applied to deconstruct art, design and sound histories. This is a playful way to get you to think about the re-imagining of the history of ideas, by putting on an imagined exhibition, etc.

Module outline



The research practices and approaches are those that you learned over last semester. You need to **reapply** them for this project. This is why understanding and acting upon your feedback is so important.

At

written composition or commentary.

This process will involve **research practices and approaches** applied to deconstruct art, design and sound history.

You can draw on your research from last semester, and use your ideas and learning from your discipline area.

Module outline



Revisit your maps, manifestos, bibliographies, images, research ...

You are **building an archive** of research that you will draw on for your dissertation at level 6, so the more you do now, the easier it will be for you in the future!!!

Module Brief:

Instructions - Choose a combination of the following:



- up to 5 artists, designers, practitioners, influencers, animation characters or a scene/theme/area of research.
- a physical (existing) or metaphorical (imagined or idealised) space.
- theoretical and/or historical perspective.
- Map an exhibition format and structure.
- Design a clear writing structure* - narrative, report, composition, commentary, could even be a comic,

***Note:** all structures require **academic writing conventions** such as **referencing and bibliography**, and **must engage with relevant images**.

Module Brief:

In your writing you should apply:



1. a theoretical perspective (drawing on theories of **curation, spaces and places**),
2. critique, explore or deconstruct this perspective,
3. a rationale for your imagined exhibition
i.e. why you have chosen to do what you have chosen to do.

Module Brief:

Submission: 6th May (12 noon) via Turnitin



1. You will be assessed for your submission of a text, composition, catalogue or commentary of 1500 words in which you engage with the elements listed above.

Module Brief:

‘Show and tell’ & Feedback session: 29th April



2. Before uploading to moodle, you will be given the chance to gain formative feedback by sharing your ideas in a 3 minute ‘show and tell’ seminar discussion your lecturer in small groups of 5.
3. Some of the session may be used to give last minute advice.

Deadline



Hand-in Deadline: Tuesday 6th May 2025 (by 12pm)

Please note: in case of issues with moodle, you will not be penalised. If you have issues with moodle, **do not panic** – send the final draft to me and upload the same PDF as soon as moodle is available. In such cases the deadline will extend to 5pm.

- **Feedback available from 4th June, 2025 by 5pm (20 working days).**



How am I assessed?

What you give us for assessment...

- **A set of solutions to the brief as you have redefined it to suit your disciplinary interests.**
- **An exciting attempt to communicate your ideas within the constraints of 1500 written words, including maps, diagrams, images, etc**
- **A self constructed theoretical framework in which you explore and engage with your discipline, visual ideas and histories.**

What we give you...

Learning Outcomes

- Identify and discuss the diversity of approaches to understanding elements of cultural endeavour.
- apply a range of critical theories to the analysis of any given cultural product.
- make reference to academic sources by employing appropriate citation and referencing conventions.

How do we mark your outcome...

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria overleaf.

1. Engagement with Literature Skills

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment:

- *Show you can independently choose and engage with a range of relevant literature.*
- *Use discussion, critique and referencing to demonstrate your awareness of key theories and concepts.*
- *Apply your referencing skills clearly and consistently.*

Marking Criteria (Explained)

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

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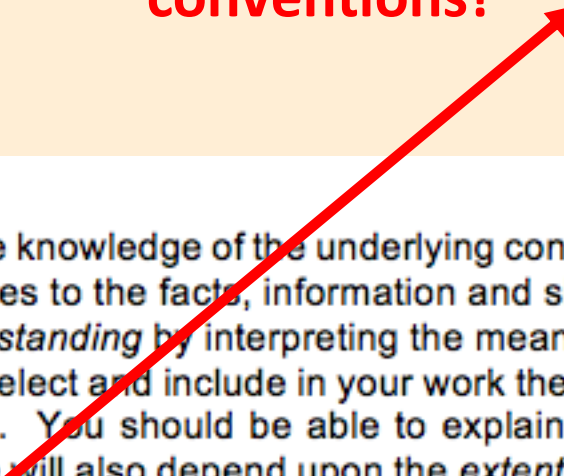
Guidance specific to this assessment:

- Show you can independently choose and engage with a range of relevant literature.
- Use discussion, critique and referencing to demonstrate your awareness of key theories and concepts.
- Apply your referencing skills clearly and consistently.

Use academic sources, comment on them and critique/analyse them (don't just put them in and move on!) and reference correctly!

Marking Criteria

Create a logical structure, comment on and analyse key theories discussed in your lectures or your own research, and apply referencing conventions!



2. Knowledge and Understanding Skills

At level 4, you should be able to demonstrate knowledge of the underlying concepts and principles associated with your area(s) of study. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment:

- *Manage and organise your research information into a clear structure.*
- *Show your knowledge and understanding of the basic principles and theories of your topic.*
- *Use analysis, discussion, and bibliographic referencing to show your knowledge of relevant research and scholarship.*

Marking Criteria

Create links between key theories discussed in your lectures or your own research, unpick, analyse and discuss them. Can you suggest solutions/insights/clarify your understanding in your conclusions?

3. Cognitive and Intellectual Skills

You should be able to present, evaluate and interpret qualitative and quantitative data, in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of your subject(s) of study. You should be able to evaluate the appropriateness of different approaches to solving problems related to your area(s) of study and/or work. Your work must contain evidence of logical, analytical thinking. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? You should provide justification for your arguments and judgements using evidence that you have reflected upon the ideas of others within the subject area and that you are able to make sound judgements and arguments using data and concepts. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment:

- *create links and relationships to theories and practices that apply to each task;*
- *critically evaluate and analyse the relevant theoretical and practice-based discourses;*
- *outline and justify the solutions, insights and understanding that have come from your research.*

Marking Criteria

Read the criteria and apply it consistently, construct and lead your reader through a framework of thought, reference correctly within this format.

4. Practical Skills

At level 4, you should be able to apply the basic underlying concepts and principles to evaluate and interpret these within the context of your area of study. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria.

Guidance specific to this assessment:

- *Assimilate and apply the rules and criteria of the required format to your text;*
- *Organise information into a coherent framework which identifies a range of concepts and theories;*
- *Consistently apply referencing conventions to suit the required format.*

Marking Criteria

Write sentences that are grammatically correct, make the sentences link and flow in paragraphs which link to the overall framework of thought, and use/write about visuals.

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility. This includes demonstrating: that you can communicate the results of your study/work accurately and reliably, and with structured and coherent arguments; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment:

- *Present your text with attention to the conventions of English language and grammar.*
- *Communicate your ideas in a coherent and consistent style with due consideration to the reader/audience.*
- *Apply your writing knowledge showing a command of writing structures, such as sentence structure, paragraphing, and appropriate and explicit use of visuals to enhance communication.*



Thinking about WHAT...

Curation, Commentaries and Compositions.

Curation, Commentaries and Compositions.

What is Curation?

Curation is the process of gathering information relevant to a particular topic or area of interest. Services or people that implement content **curation** are called curators.

Curation, Commentaries and Compositions.

What is Curation?

Curation is the process of gathering information relevant to a particular **topic or area of interest**. Services or people that implement content **curation** are called curators.

- Your task is to gather information relevant to a particular **topic or area of interest**.

Curation, Commentaries and Compositions.

Your task is to gather information relevant to a particular **topic or area of interest**

What might a topic or area of interest be?

- Discuss in small groups (5 -7 minutes). One person to gather main points discussed.
- Share the types of topics and discuss in main group (10 minutes).
- **Individually** - spend 3 minutes writing some example topics or areas of interest. This is called a '**context**'.

Curation, Commentaries and Compositions.

Applying this '**context**'...

Now find works of art (in the broadest sense), that relate to this topic (context).

Curation, Commentaries and Compositions.

Think broadly about the artists you have researched over the past semester.

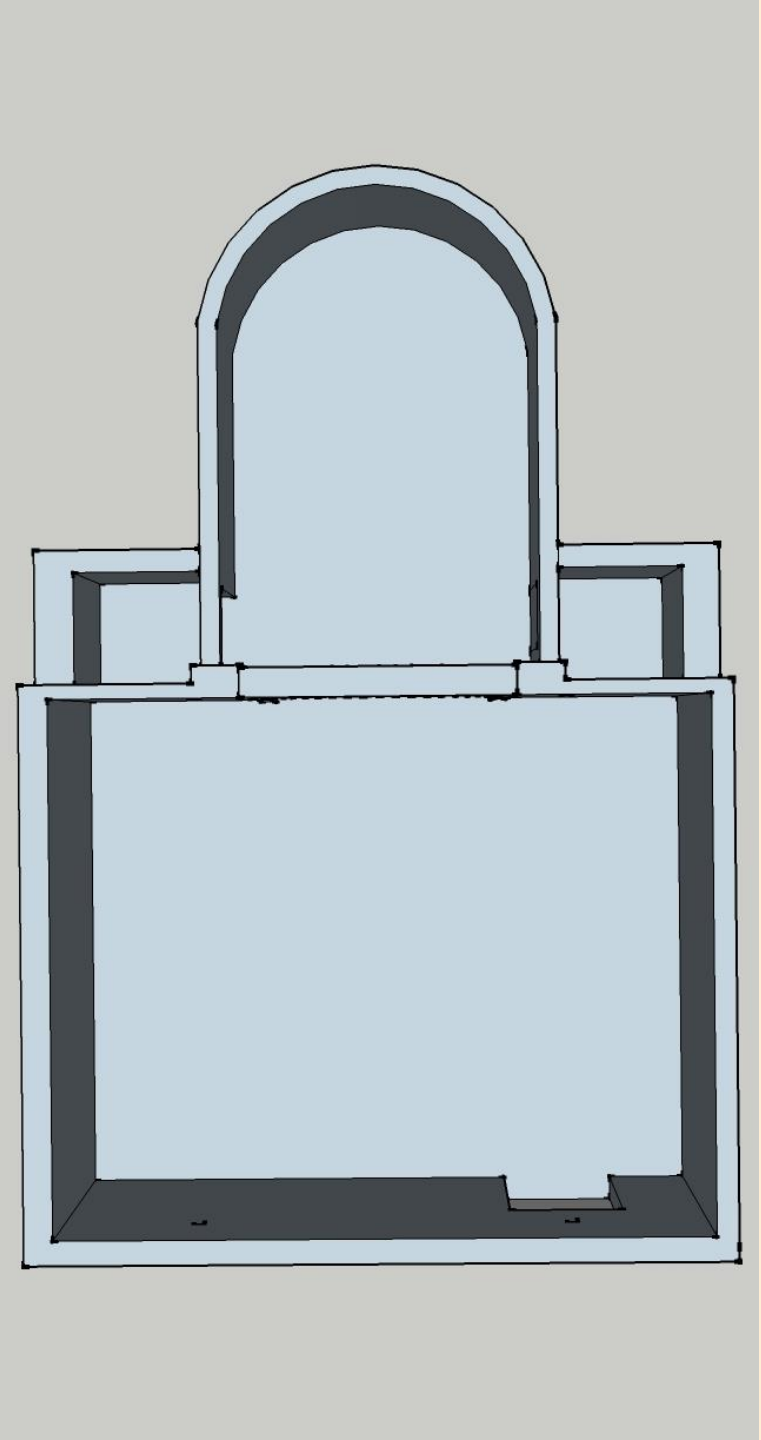
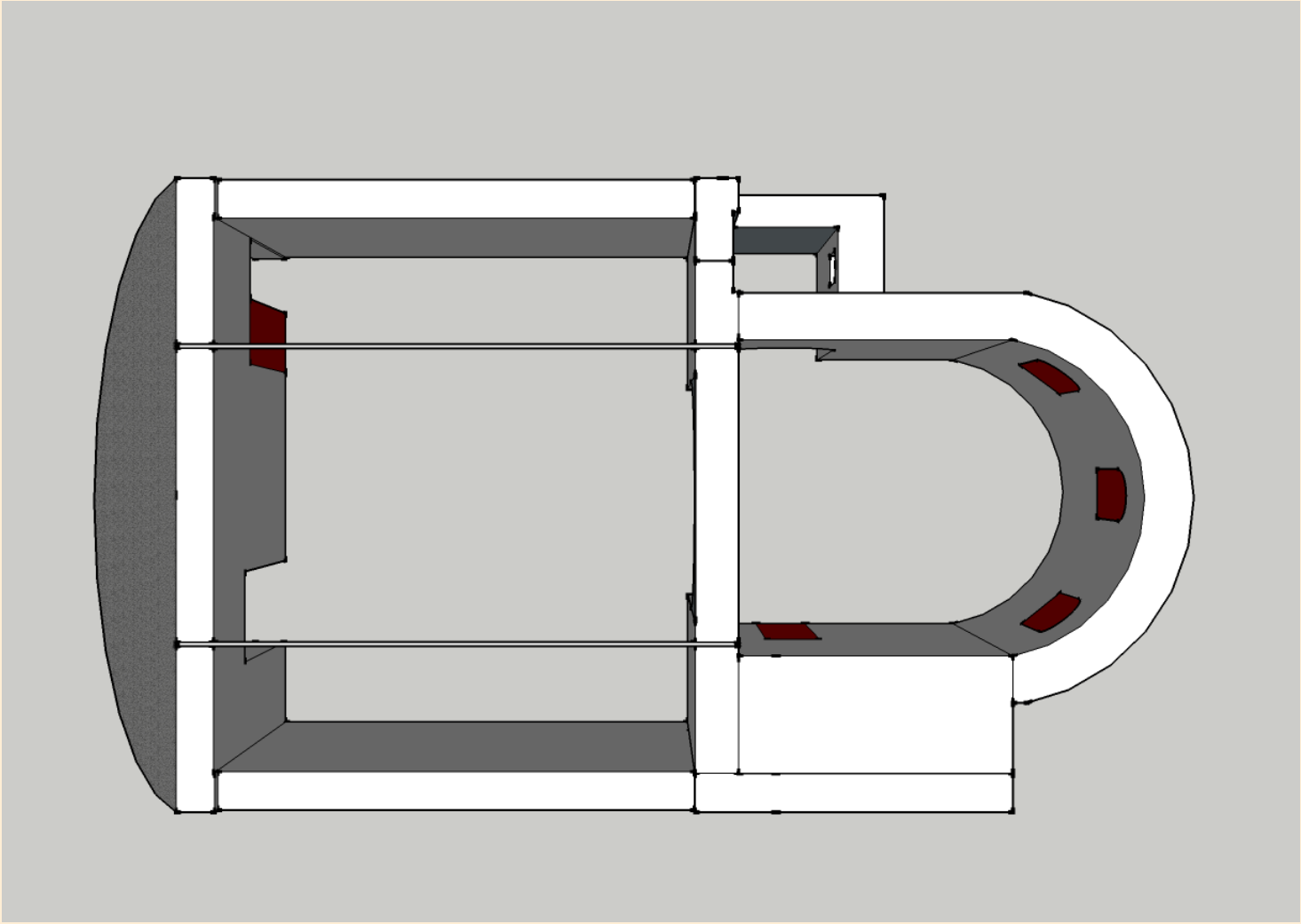
The artists/ works you choose to exhibit do not have to be within your subject area.

One of the most important aspects of curating an exhibition is how the selected works *speak to each other in a **space***.

Consider the importance of **positioning**.









Curation, Commentaries and Compositions.

How might your **writing** be designed to reflect your subject area and your outcome/curated project?

Curation, Commentaries and Compositions.

Composition:

1. The act or art of composing.
2. The arrangement of parts
3. Combination

Curation, Commentaries and Compositions.

Composition:

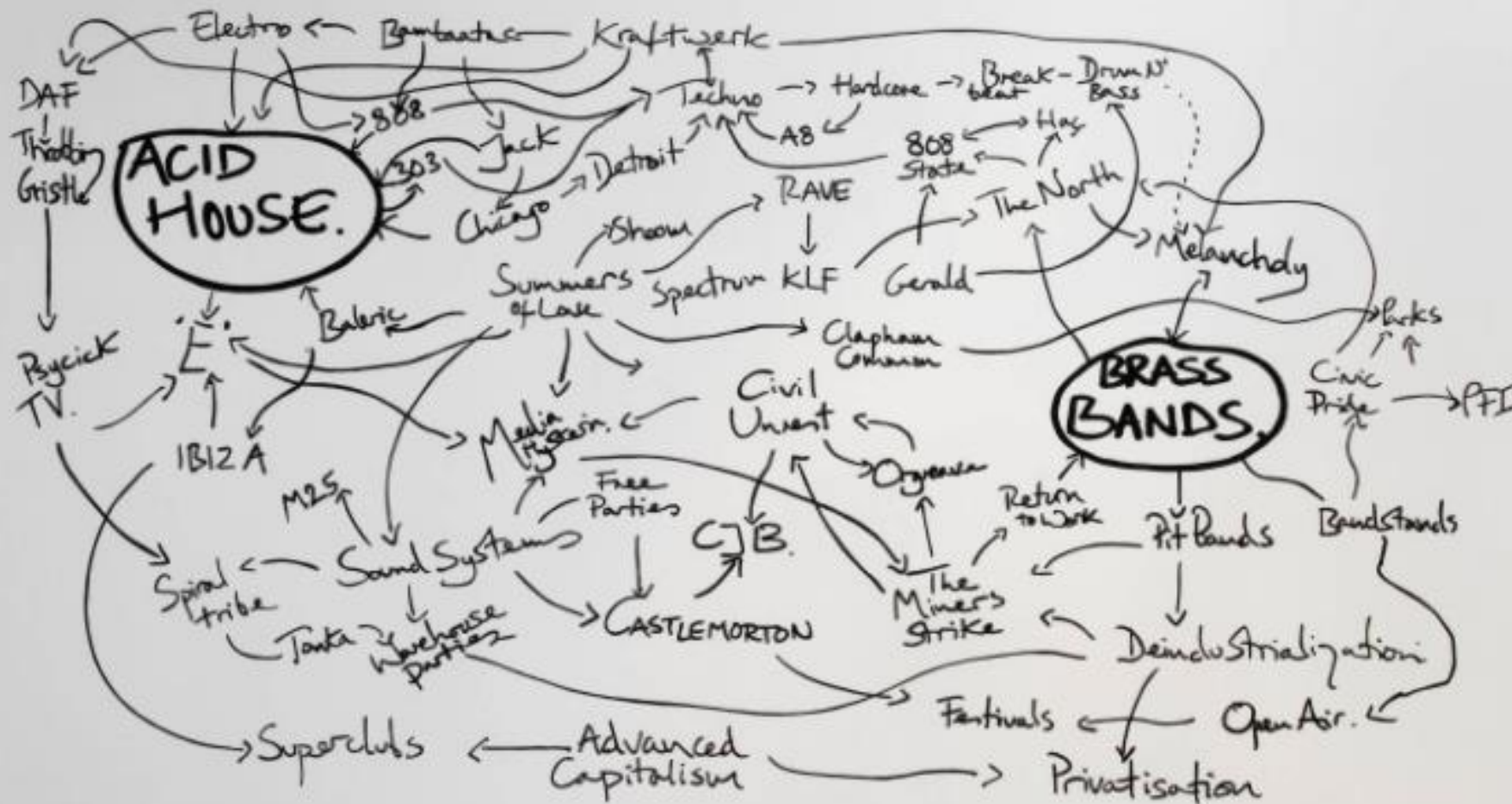
In terms of *writing* this means to pay attention to **form** and **structure**.

How might your writing be designed to reflect your subject area and your outcome/curated project?

Curation, Commentaries and Compositions.

Commentary:

1. A series of comments on a subject
2. A series of critical notes on a subject
3. A critical review of a subject



Commentary

<https://www.youtube.com/watch?v=gBJxMQGYXM4>

BBC TWO





Curation, Commentaries and Compositions.

Deconstruct:

To break an idea, history or situation down into its component parts

Curation, Commentaries and Compositions.

Deconstruction:

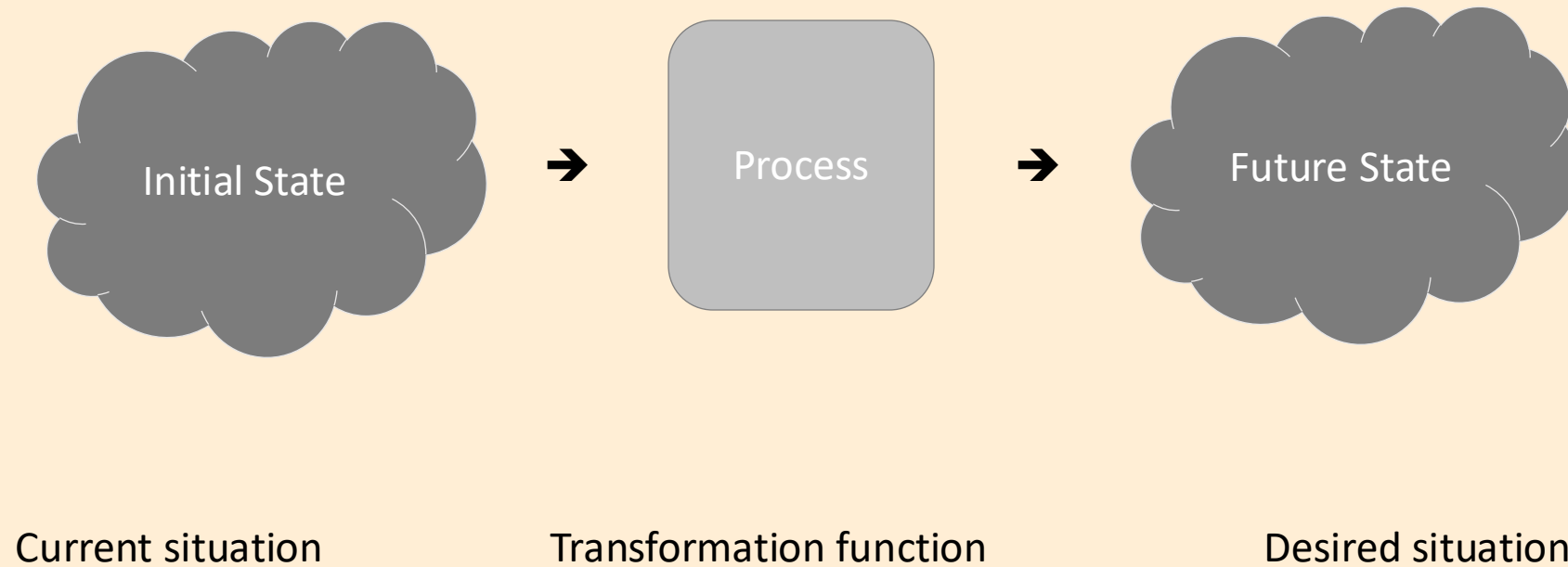
- a method of critical analysis of philosophical and literary language which emphasizes the internal workings of language and conceptual systems, the relational quality of meaning, and the assumptions implicit in forms of expression.

Curation, Commentaries and Compositions.

Deconstruction:

Requires **critical analysis** of assumptions implicit in forms of expression in this instance this is an **imagined** exhibition / music concert, fashion show / film festival or anything else you would like to play with.

Basal model of design (Doblin, 198)





Tasks to prepare for next week

1. RESEARCH A WORD.
2. Create a bibliography



Task to prepare for next week

RESEARCH A WORD.

Bring in a sentence or two that defines your word

- include a reference
- and images

Search, in the most academic sources you can find, for a sentence to define this word that shocks or surprises you.

***Try to start with academic definitions before you consult a dictionary.**



Task to prepare for next week

Curation

Composition

Commentary

Deconstruct

History

Positioning

Context

Space



Instructions

Once you have found a definition, **comment and unpick** the definition in a few sentences which show your own understanding. Then consider the word **in relation to your own discipline**.

* Finally, at the end of this process (above), seek out a dictionary definition and compare it to the definition you have created.

BRING ALL NEXT WEEK.



3 Key books for this semester:

Hans Ulrich Obrist (2014) *Ways of Curating*. London, Faber & Faber. Library has online access

Permalink: https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/upgrip/alma99100427502602421

Maura Reilly (2019) *Curatorial Activism: Towards an ethics of curating*. London: Thames & Hudson. Library has online access

Permalink: https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/upgrip/alma99100316760102421

Philipp Schorch & Conal McCarthy [eds.] (2019) *Curatopia: museums and the future of curatorship*. Manchester, Manchester University Press. Library has online access

Permalink: https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/upgrip/alma99100462127702421

Task to bring next week

**Put these 3 books
into the order, style
and format of a
bibliography.**