

# Programme Specification

## Undergraduate Programmes

<b>Awarding Body/Institution</b>	University of London
<b>Teaching Institution</b>	Goldsmiths, University of London
<b>Name of Final Award and Programme Title</b>	BA (Hons) Curating
<b>Name of Interim Award(s)</b>	NA
<b>Duration of Study / Period of Registration</b>	3 years full time
<b>UCAS Code(s)</b>	P130
<b>QAA Benchmark Group</b>	Art and Design, Art History
<b>FHEQ Level of Award</b>	Level 6
<b>Programme Accredited by</b>	N/A
<b>Date Programme Specification Last Updated/Approved</b>	September 2017
<b>Primary Department / Institute</b>	Visual Cultures

<b>Departments which will also be involved in teaching part of the programme:</b>
Visual Cultures

### Programme overview

The term 'curating' has been used widely in recent everyday parlance and in the culture industries to refer to a wide range of activities including: the organizing of art exhibitions, festivals and professional events, the staging of lecture series, public conversations, and reading groups, and even the management of the details of one's life on social media. The proposed new BA in Curating explores how curating allows us to stage culture and put knowledge into circulation in the world in multiple ways, and to place its practices in a historical and critical context. The degree will offer

- core modules in the history and theory of curating, alongside electives in art history and visual culture
- practical experience of working on a group project with one of several public-sector partners organisations
- the opportunity to join historical and theoretical study with curatorial practice in the contemporary public realm

At the end of the course there will be an exhibition of the group projects with the partner institutions. Students will graduate with a working understanding of traditional museological and contemporary curatorial forms, and with critical and creative perspectives upon contemporary public formats for the presentation of knowledge.

Students in the BA Curating gain experience with the practices of public engagement while gaining a foundation in art history and visual cultures. The course is unique within the University of London as it focuses on the arts of the modern and contemporary periods internationally (primarily since 1945), on issues both affecting and reflected upon by contemporary art and curating practices, and on the framing of the idea of contemporaneity itself as an important contingent and contested means of evaluating artworks. The programme explores a diverse range of theoretical, methodological and archival perspectives that have influenced the formation of the discipline of Art History and the curatorial and places considerable emphasis both on the ways that such increased sophistication and diversity has led to the emergence of Visual Culture as a field of study and the most recent developments in this discipline.

Within this framework, students are expected and encouraged to develop a critically independent approach to the interpretation and presentation of works of art, to examine shifting conceptions of the artist, curator and the public and to explore Visual Culture in its widest political, historical, aesthetic, pedagogical and technological contexts. The programme pays attention to an inclusive variety of art practices and media, including performance and installation art, the moving image and the built environment and the increasing importance of practices of education and collectivity.

The programme also introduces students to an array of philosophical and theoretical debates, which bear on the understanding on the status of the art object, curatorial and education practice in broader social ways. These include approaches to post-colonial culture, space, exhibition and display, sexuality and gender, finance and capitalism.

In addition, Goldsmiths is well placed for the first hand study of contemporary art and culture in London. Structurally, the programme makes considerable use of these resources. Students are expected (with guidance and discussion) to take an active role in making themselves familiar with the city's various cultural institutions and to make use of these as primary resources in set coursework and in their own pieces of carefully supervised original research.

### **Programme entry requirements**

A-level: BBB

BTEC: DMM or above

International Baccalaureate: 33 Points, HL655

Equivalent qualifications

We accept a wide range of qualifications equivalent to the ones listed above. This includes:

Access: 60 credits overall with 30 distinctions and distinctions/merits in related subject.

Scottish qualifications: BBBBC (Higher), BBC (Advanced Higher)

European Baccalaureate: 75%

Irish Leaving Certificate: H2, H2, H2 H2

#### **English language requirements**

If English isn't your first language, you'll need to meet our English language requirements to study with us.

For this programme we require:

IELTS 6.0 (with a minimum of 6.0 in the written test)

If you need assistance with your English language, we offer a range of courses that can help prepare you for degree-level study. As students will take courses in the BA Art History, they will require the same entry requirement of A-level: BBB

Mature students without formal qualifications who have relevant experience are welcome to apply.

International students apply in the same way as UK and EU students.

Application is online through UCAS. Suitably qualified applicants are selected according to aptitude and suitability, based on personal statements, references and, where necessary, interview.

## Aims of the programme

### This programme aims to:

- 1) to support students to develop a pronounced awareness and critical grasp of developments in modern and contemporary art practices, aesthetics, history, curatorial work and criticism, and the socio-political and cultural forces that have informed and are informed by them
- 2) to support students to develop a broad range of independent critical tools with which to broach and assess such matters and the necessary skills to successfully articulate their findings and understandings of these matters
- 3) to introduce students to the histories and contemporary urgencies of curating as a public practice, the issues facing the curatorial field and how they might engage with them;
- 4) to introduce students to critical approaches to the development of curatorial and public engagement practices
- 5) to introduce students to a network of diverse public sector organisations in which they may learn the practices and possibilities for the curatorial in the public realm;

## What you will be expected to achieve

Students who successfully complete this course will be able to articulate the philosophical foundations of practices of collection, exhibition and education and their relationship to the public. They will be able to creatively and critically analyse the urgencies facing the contemporary curatorial field and society more broadly. They will competently articulate their position in relation to these questions and be able to generate practices of public engagement in response. They will develop important skills in independent research, analysis, and writing as well as collaborative group work. The following Learning Outcomes include those associated with courses exclusive to the BA in Curating as well as those shared with the BA in Art History.

## Students who successfully complete the BA Curating will be able to,

Knowledge and Understanding		Taught by the following modules
A1	Independently research and produce visual and critical analyses of museums, permanent collections, artworks and exhibition-making with regards to discourses of collecting, display, education and 'the public'	Curating and the Public Sphere, Art, Artifacts and Archives, Curating the Contemporary, Museums, Galleries and Exhibitions, Modernities
A2	Articulate contemporary questions and social urgencies facing the curatorial field, and how they manifest in practice	Curating and the Public Sphere, Curating the Contemporary, Curating and Education
A3	Propose and realise projects around their interest in a particular public or social urgency	Curating and the Public Sphere, Art, Artifacts and Archives, Curating the Contemporary, Modernities

A4	Demonstrate an understanding of the various prevailing theories and historical emergence of contemporary artistic cultural production	All BA Art History modules
A5	Demonstrate an understanding of local, national and international dimensions of cultural practices	All modules
A6	Demonstrate a theoretical understanding of the ways that art practices produce, and reflect upon the formation of cultural identities	All modules
A9	Demonstrate an understanding of the nature and the conditions of the emergence of the study of visual culture as a field in its own right	All BA Art History modules

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	Compare and contrast notions of 'the public' that have underpinned the curatorial and practice of collection and exhibition-making from different theoretical perspectives	Curating and the Public Sphere, Museums, Galleries, Exhibitions
<b>B2</b>	Critically compare and contrast different notions of education and research and their relevance to the curatorial	Curating, Education and Research
<b>B3</b>	Compare and contrast approaches to curating and the curatorial drawing from histories of art and other fields of knowledge	Curating and the Public Sphere, Museums, Galleries and Exhibitions, Modernities
<b>B4</b>	Compare and contrast notions of care, objecthood, ethics and organisation from across cultural, political and theoretical perspectives	Art, Artifacts, Archives, Museums, Galleries and Exhibitions
<b>B5</b>	Critically analyse the process of developing a public engagement project using theoretical concepts	Curating the Contemporary
<b>B6</b>	Demonstrate a theoretical apprehension of a range of pertinent conceptual approaches to the role of art and curatorial practices in shaping subjectivity, signification, cultural difference and participation	all modules
<b>B7</b>	Demonstrate highly developed skills in research, analysis and the ordering, evaluation and communication of ideas relating to the interpretation of artistic, curatorial and reception practices	All modules

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	Propose and realise a public engagement project in response to a social or cultural site	Curating the Contemporary, Curating and the Public Sphere

<b>C2</b>	Analyse the ethical questions and practices embedded in their public presentation	Curating the Contemporary, Curating, Education and Research, Curating and the Public Sphere
<b>C3</b>	Analyse and realise specific practices of archive and display, publicity and pedagogy at a cultural site	Art, Artifacts, Archives, Curating the Contemporary, Curating, Education and Research, Museums, Galleries, Exhibitions
<b>C4</b>	Creatively assemble ephemera and narrate organisational decisions	Art, Artifacts, Archives, Curating the Contemporary

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	Critically analyse and negotiate emergent issues in a group context	Curating the Contemporary, Curating, Education and Research
<b>D2</b>	Facilitate a group activity using one or more specific pedagogical practices	Curating, Education and Research, Curating the Contemporary
<b>D3</b>	Synthesise and present research to a public institution	Curating, Education and Research, Curating the Contemporary
<b>D4</b>	Demonstrate communication and discussion skills, in written and oral contexts	all modules
<b>D5</b>	Demonstrate presentation skills in written form in a well-informed and reasoned way	all modules
<b>D6</b>	Demonstrate group discussion skills: awareness of group dynamics including the ability to interact, work, debate and communicate with others in a productive and positive way	all modules
<b>D7</b>	Demonstrate time management and risk taking skills: students will know how to manage their time effectively, meet agreed deadlines but also will acquire the skill to accept change and risk taking as a positive dimension in the search for knowledge and personal development	all modules

### How you will learn

Students reach the above BA Curating learning outcomes through lectures, seminar discussion and presentations, tutorials and through the structure of required collaborative research projects, a work-based research project at a public sector partner organisation and the development of a public engagement project in year three.

The year by year progression in the structure of the programme, and the patterns of diverse modes of formative and summative assessment facilitate these outcomes in the following manner:

## Level 4

The level 4 programme consists of two Core Modules, one Compulsory module and one additional module that is taken as an option for the BA Curating. The Core Modules, Art, Artifacts and Archives and the Curating and the Public Sphere are taught by a combination of lectures, seminars and laboratory work, introducing students to key historical, social and philosophical underpinnings of curating as a practice, key issues faced by the contemporary field, and supporting students in experimenting with their own practices of public engagement in a safe setting. These programmes will also provide structured occasions for visits to a representative array of cultural institutions in London.

The Compulsory Module, Modernities, is a lecture and seminar series which introduces students to key ideas, arguments, events and works of art associated with the concepts of modernity and modernism.

The other three optional modules approach the study of art and visual culture through thematic frameworks: Seeing and Showing, Space and Time, and Beyond Boundaries. These modules, which also consist of lectures and seminars, introduce the central theoretical, methodological and archival disciplinary concerns for Art History and Visual Culture, including questions of display and collecting, technology, representations of the body, cultural, sexual and other forms of difference, as well as a number of concerns relating to generic modes and techniques of cultural production. This lecture/seminar provision also creates structured occasions a) for the exercise of theoretical resources, research methods and considerations of the constitution of archives of materials and b) introductions and visits to a representative array of cultural institutions in London.

## Level 5

The level 5 programme comprises a Core Module (60 CATS), Curating, Education and Research, and two Compulsory Modules, Galleries, Museums and Exhibitions I and II (30 CATS) and one optional module (30 CATS or two 15 CATS) from a list provided each year.

The Core Module involves lectures, seminars and laboratory sessions introducing students to the historical, theoretical and social underpinnings of concepts of learning that inform the curatorial field. Students will develop presentations to practice particular approaches to group work. In the second term students will learn research methods and undertake a field work at a public sector partner institution to analyse how curatorial concerns and possibilities operate in particular environments.

The Compulsory module is taught through lectures and seminars which introduce students to the historical foundation of museums and galleries.

Option Modules are constituted so as to introduce students, at this crucial stage of their degree, to advanced formulations of materials which they have already had preliminary encounters with during their level 4 studies. Students choose options that have an overall value of 30 CATS. The modules individually (and, at important points, in concert) address the pertinent questions of 1) the curatorial 2) art and ideas 3) space and place 4) sound and image and 5) embodiment and provide an overview of latter-day critical theories bearing on ideas of post-modern and contemporary global culture. Whilst focusing thematically on prevailing and marginal conditions in the current and post-1945 period, each of these modules also attends to the emergence of these conditions, and reflects in detail upon earlier important moments.

## Level 6

The level 6 programme consists of

A Core Module of 60 CATS, Curating the Contemporary, and optional Special Subject modules selected by the

student that have an overall value of 60 CATS, including the option of a dissertation (30 CATS).

The Core Module supports students as they develop their analyses of partner organisations developed at Level 5 into a curatorial project that engages the public. Taught through a combination of lectures, seminars and laboratories and through their own work-based independent learning, students will track a series of issues in their projects. These and other key questions facing the curatorial field will be addressed through intensive, issue-based workshops. Students will stage a combined or series of individual curatorial projects that engage with publics in various ways and asked to analyse the response to the experience of presenting work in public, including the development of research methods for analysing practices and responses, which will be submitted for assessment.

Special Subject optional modules will give students:

- 1) a fuller engagement with historical and other archival materials only indicatively encountered earlier in the programme,
- 2) a number of more advanced theoretical formulations of key disciplinary questions. As can be seen, these repeat areas of the level 5 array, but with greater intellectual nuance, as well as breadth and depth in archival materials. These matters are developed through the pursuit of a number of available pathways: Space and Place, the Curatorial, Sound and Image, Embodiment, Art and Ideas.

However, the level 6 Special Subjects are also structured to maintain ease of entry to those students who do not wish to follow particular pathways, and entry to level 6 Special Subjects is not conditional on attendance of specific level 5 Option Modules.

Whilst offering and maintaining this structural intellectual coherence, students are at all points encouraged to venture outside the frameworks offered by the programme. This is with the advice, support and guidance of tutors in each instance. Teaching on these programme is predominantly by lecture and seminar. Students are required to produce individual and group project work, and to lead seminars with their own research or by presentation of a given text. Here the term 'text' is conceived broadly, and may include particular artworks, documentaries, examples of cinema etc., as well as scholarly articles. However, a number of tutors also adopt innovatively interactive and discursive teaching methods. In addition, the use of the field trip and site visit serve as important pedagogical elements.

The dissertation is an Optional Module for BA Curating students and is something that students are encouraged to prepare for during and after (in the summer) their level 5 studies. The dissertation is so placed and structured as to allow students to fully and creatively exercise the interpretative and research methodologies encountered on the programme. Students are encouraged to consult closely with proposed supervisors before submitting dissertation titles, in order to explore the possibilities of the nature of their study during the year.

### Independent Learning

On this degree you'll attend lectures and seminars where you'll hear about ideas and concepts related to specific topics, and where you'll be encouraged to discuss and debate the issues raised. This will enhance your academic knowledge of the subject, and will improve your communication skills. You will also engage in practice-based activities, including visits to cultural sites, work-based research projects and public sector institutions, development of installations and public engagement fora. You will work in groups to develop skills in collaborative work.

But this is just a small proportion of what we expect you to do on the degree. For each hour of taught learning

in lectures and seminars, we expect you to complete another 5-6 hours of independent study. This typically involves carrying out required and additional reading, preparing topics for discussion, or producing essays or project work.

This emphasis on independent learning is very important at Goldsmiths. We don't just want you to accept what we tell you without question. We want you to be inspired to read more, to develop your own ideas and practices, and to find the evidence that will back them up. Independent study requires excellent motivation and time management skills. These skills will stay with you for life, and are the kind of that are highly sought after by employers.

Learning and teaching on this degree will take place through:

**Lectures:** The main way that we'll convey information, ideas and concepts. Lectures are delivered by experts in their field who'll introduce you to theories and arguments that will build your knowledge of a specific topic within your subject. Lectures are normally delivered to a large group of students that then split into smaller groups for follow-up seminars.

**Seminars:** Following a lecture you'll have the opportunity to discuss and debate the issues raised with a smaller group of students from your programme. Seminars are led by experienced staff members, but the emphasis is on generating a lively discussion of the topic. Seminars enhance your academic knowledge of a subject, and also help you develop vital communication skills.

**Tutorials:** This method of teaching involves small groups being led directly through a subject area, skill, process or activity. This ensures that you are provided with the core skills and knowledge to successfully complete the degree.

**Independent learning:** For each hour of taught learning (eg lectures, seminars, tutorials) you'll be expected to complete another 5-6 hours of independent study. This typically consists of completing required and additional reading, preparing topics for discussion, carrying out revision, or producing work (eg projects or essays). Independent study requires excellent motivation and will develop your time management skills.

**Workshops:** Planned workshop time is often used to enable individuals or groups of students to generate ideas or themes relating to a specific project or performance. The important difference is that workshops can often be student-driven, and therefore help develop your skills in project management, teamwork and leadership.

**Presentations:** You will be expected to present the findings of your research, project work or an experiment to your fellow students individually or in a group context. The ability to effectively articulate your ideas and to persuade your audience are important life skills.

**Practical Studio Work:** While there is not a dedicated studio for each student on the course, workshops staged in a number of spaces, both on campus and in public spaces and institutions will provide support for students through the creative process by professional practitioners. These will be safe spaces to develop your ideas and work using the facilities, resources and expertise available.

**Laboratory Sessions:** In these sessions you will be able to propose and practice curatorial strategies for public engagement. You will propose what you expect to happen, assess a practice, and report on and critically analyse your findings. A version of this process is used in many industries, and you'll find the technical and transferable skills you develop through lab sessions are sought after by employers.

**Fieldwork:** Working in the context of public sector organisations, you will develop practicable skills in moving from the concrete to the critical and analytic. In specific sites, you will learn to develop field notes or diaries,

and to generate questions and analyses of the experience.

**Work-Related Learning:** Based in concrete work situations, you will implement particular strategies through curatorial project work, and learn how to develop critical assessments of the experience of work, and to make, negotiate and advocate for change.

### **How you will be assessed**

Modes of assessment all maintain a balance between summative and formative aspects. This ensures that students have opportunities for preparation, with constructive feedback, before they are summatively assessed. It enables them to learn about research methods and explore first-hand the processes by which knowledge is produced. It stimulates questioning of received modes of thought and presentation, whilst also encouraging detailed research into the current shape of a given area of study. However, original research findings also form parts of both formative and summative work.

The aim is to provide a comprehensive range of assessment methods across the programme to ensure that the diverse abilities of students can be demonstrated. These methods include conventional essays and dissertations, as well as research files and archive projects, creative journals, creative projects and collaborative group work. Where appropriate, students are encouraged to explore the possibilities offered by different media, including audio, construction, digital-visual and other formats. Through these different types of assessment, students develop a wide range of skills – in relation to research, the identification and structuring of specific problems, editing, citation, presentation and collaboration – which are transferable and enhance their employability. Your subject knowledge, learning style and aptitude will be regularly assessed. This may take the form of a mixture of the following types of coursework:

#### Essays

Essays give the students the opportunity to explore a series of theoretical and historical aspects of a question within the framework of the discussion of the objects of Art History, Visual Culture and the Curatorial. They allow students to exercise an intellectual discipline, to mount an argument effectively, to demonstrate a broader knowledge of pertinent issues through referencing, footnoting etc., and to reflect upon the findings of their research.

#### Creative Journals

The journal consists of weekly entries of 200 words each (overall length 3000 words). It serves to link materials encountered outside the lecture room with those being studied on the module and will allow for the combination of visual and textual materials in one piece of work. The diary like structure aids students to conceptualise the process of learning and allows them to reflect upon their development through an entire module. The Creative Journal will be accompanied on submission by a two-page statement which will allow students to reread their work and reflect coherently on it.

#### Field Work Journals

The Field Work journal consists of regular entries of 200 words each. It serves to link materials encountered in the placement site being studied to those taught on the module and will allow for the combination of visual and textual materials in one piece of work. The diary like structure aids students to conceptualise the process of learning and allows them to reflect upon their development through an entire module.

## Research Files / Portfolios/Archive Projects

The Research File / Portfolio or Archive Project is aimed at demonstrating the breadth of research and grasp of a considerable range and diversity of materials. In modules that are interdisciplinary in nature, the Research File / Portfolio or Archive Project will help students locate the disciplinary source and context of arguments and methods. Each Research File / Portfolio/Archive Project will set up a problematic and plot its way towards a research plan. In its final stage, the Research File /Portfolio/Archive Project will have an overall length of 2000-3000 words consisting of a 1000 word report on the problem researched and a commentary that links the collated materials and argues and illustrates the set problematic.

## Creative Projects

This is a cumulative project, which involves an element of writing. Depending on the module, it may consist of a series of exhibition reviews and exhibition proposals, work placement reports or audio-visual materials, which will ultimately be presented as one project with an overall rationale. It enables students to conceptualise the process of research and learning and allows them to reflect upon their development through an entire module.

## Dissertations (Level 6 only)

The dissertation is an extended piece of writing (between 8,000 and 10,000 words) which is the outcome of individual research on a topic of the students' own choice. Work on the dissertation is largely independent, but is developed and monitored in consultation with a History of Art tutor through a series of individual tutorials in the summer before and during level 6 studies. It enhances students' ability to carry out independent research making use of a wide range of visual and written material. It demonstrates their understanding of the themes and theoretical frameworks informing the chosen topic as well as their ability to identify and formulate a convincing argument and sustain it throughout the dissertation. It also evinces the students' ability to present research material in a style and structure that is appropriate to the chosen subject.

## Seminar Presentations

Most modules use the seminar presentation. Students have to make presentations of work (for which they will be given feedback and an indicative mark if formative and be graded, if summative). If part of their formative assessment, students will have to have completed their seminar before they will be allowed to submit other work for formal assessment. So, whilst it is itself not constitutive of the overall mark for the module, it is necessary to do the presentation in order to be able to submit the work that will constitute the overall module mark. Individual and/or group presentations are used as a way of generating discussion of central and related themes, and the presenters often have a great deal of responsibility towards the class to ensure that the material offered is clear, properly organised, relevant and well considered. Presentations may be based on salient points of some module reading, or on longer or shorter-term research work, which may be submitted later in the year. Whether individual or collaborative, the seminars presentation provides an invaluable opportunity to discuss work with peers and tutors.

## Marking Criteria

Mark	Descriptor	Specific Marking Criteria
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80-100%	I: First (Exceptional)	Represents the overall achievement of the specified assessment criteria/course learning outcomes to an exceptionally accomplished level. Potentially publishable work, showing extensive research, originality and independence of thought. Such work will be highly articulate and demonstrate an equally highly sophisticated critical apprehension of subject matter, theoretical, archival and historiographical questions and issues regarding cultural processes. It will make potentially original gestures towards the advancement and integration of these areas. The work will also demonstrate an acute understanding of developments in the field of Art History, and an understanding of the significance of the emergence and direction of the discipline of Visual Culture.
70-79%	I: First (Excellent)	Represents the overall achievement of the specified assessment criteria/course learning outcomes to an excellent level. Excellent work, taking in all aspects of the question under consideration and showing independence in approach and ideas; shows a high level of critical and analytical skill; has a good grasp of the historiography of the subject; has a good understanding of the main issues and is able to relate them comparatively to other topics and/or periods; well written and presented. Awareness of shifts, conflicts and the development of concerns in the fields of Art History and Visual Culture will be in evidence, as will an advanced apprehension of questions surrounding the interpretation of cultural processes
60-69%	Iii: Upper Second (Very good)	Represents the overall achievement of the specified assessment criteria/course learning outcomes to a very good level. Good work, showing wide knowledge of appropriate art historical, art theoretical and visual cultures themes and an ability to use this in relevant analysis and argument; shows a grasp of the main issues and the historiography of the subject; on the whole has a good understanding of English grammar, spelling and punctuation. Such work will signal a well-developed awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture. There may be evidence of independence of research and thought.
50-59%	Iiii: Lower Second (Good)	50-59% Good (2.2) Represents the overall achievement of the specified assessment criteria/course learning outcomes to a good level. Has a satisfactory knowledge of appropriate

		art historical, art theoretical and visual cultures themes, but tends to produce narrative and has not got a highly developed powers of analysis and argument; limited grasp of the main issues; lack of understanding of the historiography of the subject. Such work will signal still somewhat limited awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture.
40-49%	III: Third (Pass)	Threshold (3rd)*Represents the overall achievement of the majority of the specified assessment criteria/course learning outcomes to a pass level. Shows a limited knowledge of appropriate art historical, art theoretical and visual cultures themes, and weakness in approach; fails to see more than one side of a question; faults in style, spelling and punctuation; unable to write to the point. Grasp or awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture will be weak.
25-39%	Fail	Represents a significant overall failure to achieve the specified assessment criteria/course learning outcomes. Has inadequate knowledge to tackle the question; serious weaknesses in approach; tendency to jot down a few unanalysed facts. Very poor knowledge of the object of study and no apprehension of further critical and theoretical issues.
10-24%	Bad fail	Represents a significant overall failure to achieve the specified assessment criteria/module learning outcomes. Has inadequate knowledge to tackle the question; serious weaknesses in approach; tendency to jot down a few unanalysed facts. Very poor knowledge of the object of study and no apprehension of further critical and theoretical issues
1-9%	Very bad fail	A submission that does not even attempt to address the specified assessment criteria/course learning outcomes (shall be deemed a non-valid attempt and unit must be re-taken). Scribbled notes indicating little or no research, understanding of the question or attempt to consider theoretical issues.
0%	Non submission or plagiarised	Non submission or plagiarized assessment

## How the programme is structured

All students take the equivalent of 360 CATS. The level 4 programme consists of two Core modules, Curating and the Public Sphere (30 CATS) and Art, Artifacts and Archives, (30 CATs), a Compulsory Module, Modernities (30 CATS), and one of the following optional modules - Seeing and Showing, Space and Time, Beyond Boundaries - (30 CATS each).

At level 5, students take one Core Module, Curating, Education and Research (60 CATS), which includes a work-based research enquiry at a public sector partner organisation, one Compulsory Module (30 CATS) Galleries, Museums and Exhibitions and choose Option Modules from an approved list available annually from the Department of Visual Cultures (30 CATS) overall.

At level 6, students take one Core Module, Curating the Contemporary and choose from an approved list of Special Subject and optional modules, including the option of a Dissertation module, to the value of 60 CATS overall.

On the BA Curating you will develop an independent critical involvement with works of art, visual culture and public engagement practices employed in the curatorial field. Our first year modules enable you to examine changing conceptions of art and the artist, changing conceptions of the public and key contemporary issues facing the curatorial field. You will situate contemporary urgencies historically in terms of context, ideas, and kinds of practice and experiment with modes of display and public engagement.

In summary, your first year will introduce you to visual culture as a discipline and curating as a public practice. It will engage you in discussion of key aspects of contemporary visual culture – including not just Artifacts in museums and art galleries, but also architecture, cityscape and landscape, adverts, TV and film, websites, the body, and street style.

In half of your modules in the first year you will be taught alongside students in the BA in Art History. These first year modules are taught by a team of four or five different teachers from the permanent faculty. The other half of your modules will be taught only for students in the BA in Curating. These modules will be taught by core staff with experience in curatorial fields and visiting professionals. In this way, first year students soon get to know many of the Department's core academic staff as well as important practitioners. Across all of the first year modules, the approach to learning, teaching and research is exploratory, innovative and rigorous.

You will therefore begin your second year with both rich insights from and a comprehensive overview of Department life as a whole and through a glimpse at the key issues facing curatorial work and society more broadly.

The programme is structured through a combination of core and optional modules, to ensure that you gain a) a firm foundation in the social and theoretical underpinnings of modern and contemporary art history, collection-building, exhibition-making and public engagement in the curatorial field b) knowledge with which to engage with contemporary issues that intersect with curatorial and choice around what these issues might be c) practicable processes for developing curatorial/public engagement projects in relation to these issues and social urgencies more broadly. Each year, you increase the number of options enabling you to choose your own thematic emphases based on an aspect of visual culture of particular interest to you.

There are five pathways that one can follow through these optional modules:

- Art and Philosophy
- Space and place
- The Curatorial
- Sound and image
- Embodiment

An undergraduate honours degree is made up of 360 credits – 120 at Level 4, 120 at Level 5 and 120 at Level 6. You will usually take Level 4 modules in the first year, Level 5 in the second, and Level 6 modules in your final year. A standard module is worth 30 credits. Some programmes also contain 15-credit half modules or can be made up of higher-value parts, such as a dissertation or a Major Project.

#### Academic Year of Study 1

In the first year of study on BA Curating students must take Modernities, Curating and the Public Sphere and Art, Artifacts and Archives. They may choose one option from the following: Seeing and Showing, Beyond Boundaries, and Space and Time.

Module Title	Module Code	Credits	Level	Module Status	Term
Modernities	VC51001A	30	4	Compulsory	1,2
Curating and the Public Sphere	VC51005A	30	4	Core	1,2
Art, Artifacts, Archives	VC51006A	30	4	Core	1,2
Beyond Boundaries	VC51004A	30	4	Optional	1,2
Seeing and Showing	VC51002A	30	4	Optional	1,2
Space and Time	VC51003A	30	4	Optional	1,2

#### Academic Year of Study 2

In the second year of study, you will take Curating, Education and Research (45CATS) and Galleries, Museums and Exhibitions Parts I and II (30 CATS) as mandatory courses plus optional modules totalling 45 CATS. The list of options is available each year but an indicative list is provided below.

Module Title	Module Code	Credits	Level	Module Status	Term
Curating, Education and Research	VC52006A	60	5	Core	1,2
Museums, Galleries Exhibitions: Unpacking the Field I	VC52084B	15	5	Compulsory	1
Museums, Galleries and Exhibitions: Unpacking the Field II	VC52085B	15	5	Compulsory	2
Beckett and Aesthetics	VC52100A	15	5	Optional	1
Beckett and Aesthetics 2	VC52101A	15	5	Optional	2
Contemporaneities	VC52112A	30	5	Optional	1,2

Emacipating Images and Sounds	VC 52091B	15	5	Optional	1
Electronic Resistance	VC52090B	15	5	Optional	2
Feminist and Queer Technoscience	VC52111A	15	5	Optional	1
The Arts of Surveillance	VC52110A	15	5	Optional	2
Inhabitations	VC52061A	15	5	Optional	1
Cohabitations	VC52062A	15	5	Optional	2
Ornamentation	VC52097A	15	5	Optional	1
Materiality	VC52096A	15	5	Optional	2
Patterns of Perception I	VC52106A	15	5	Optional	1
Patterns of Perception II	VC52107A	15	5	Optional	2
Popular Modernism I	VC52074A	15	5	Optional	1
Popular Modernism II	VC52075A	15	5	Optional	2
Radical Imagination & Speculative Voyages I	VC52098A	15	5	Optional	1
Radical Imagination & Speculative Voyages II	VC52099A	15	5	Optional	2
The Fact of Blackness	VC5092B	15	5	Optional	1,2
Objects of Different: Race and Capital	VC 52093B	15	5	Optional	2

### Academic Study Year 3

You take Curating the Contemporary as a Core Module (60 CATS) and may select from optional modules, including an optional 8,000-10,000 dissertation module. The list of options is available each year but an indicative list is provided below.

Module Title	Module Code	Credits	Level	Module Status	Term
Curating the Contemporary	VC53008A	60	6	Core	1,2
The Aesthetic and Politics of the Face	VC53120A	15	6	Optional	1
After the Internet	VC53119A	15	6	Optional	2
Fashion As A Dialectical Image	VC53071A	30	6	Optional	1
Philosophies of Nature	VC53121A	15	6	Optional	1

Utopias	VC53118A	15	6	Optional	2
Documentary Lives	VC53105A	15	6	Optional	2
Film Fables	VC53111A	15	6	Optional	1
Animating Architecture	VC53102A	15	6	Optional	1
Urban Revolutions and Spatial Biopolitics	VC53110A	15	6	Optional	2
Sexual Poetics	VC53003B	15	6	Optional	1
Animalities	VC53122A	15	6	Optional	2
Visual Culture as Public Practice	VC53073B	15	6	Optional	1
Archive and Spectacle	VC53076A	15	6	Optional	1
Autobiographies I	VC53086A	15	6	Optional	1
Autobiographies II	VC53087A	15	6	Optional	2
Curating and the Curatorial	VC53103A	15	6	Optional	1
Curatorial Events and Affects	VC53104A	15	6	Optional	2
Fictioning: From Control to Myth-science Part I: Control	VC53077A	15	6	Optional	1
Fictioning: From Control to Myth-science Part 2: Myth-Science	VC53078A	15	6	Optional	2
Landscape and Power I : Between Land and Sea	VC53079A	15	6	Optional	2
The Truth in Painting	VC53126A	30	6	Optional	1
Theorising the Commons	VC53094B	15	6	Optional	1
Sensing the Commons	VC53095B	15	6	Optional	2
Dissertation	HT53024A	30	6	Optional	1,2

## Academic Support

Support for learning and wellbeing is provided in number of ways by departments and College support services who work collaboratively to ensure students get the right help to reach their best potential both academically and personally.

Students are allocated a personal tutor and a Senior Tutor in each department has overall responsibility for student progress and welfare. Departments arrange regular communication to students in

the form of mailings and meetings as well as regular progress reports and feedback on coursework and assignments. This is in addition to scheduled seminars, tutorials and lectures/workshops.

Personal tutors will invite students to meet in the first two weeks of a new term and regularly throughout the duration of a programme of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This way progress, attendance, essay/coursework/assessment marks can be reviewed and an informed discussion can be about how to strengthen learning and success.

Students are sent information about learning resources in the Library and on the VLE so that they have access to programme handbooks, programme information and support related information and guidance. Timetables are sent in advance of the start of term so that students can begin to manage their preparation and planning.

Taught sessions and lectures provide overviews of coursework themes, which students are encouraged to complement with intensive reading for presentation and discussion with peers at seminars. Coursework essays build on lectures and seminars so students are encouraged to attend all taught sessions to build knowledge and their own understanding of their chosen discipline.

In depth feedback is provided for written assignments and essays via written feedback forms and formative feedback with module tutors/leads is provided to ensure that students' work is on the right track. Feedback comes in many forms and not only as a result of written comments on a marked essay. Students are given feedback on developing projects and practice as they attend workshops and placements.

A peer assisted learning (PAL) scheme is in place so that first year students have the opportunity to link with a second year student who can offer support and their experience on a range of academic related issues. This support is department-based so students have a common understanding of subject based knowledge.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is clearly provided on the College Website and as new students join Goldsmiths through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning & teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The Inclusion & Learning Support and Wellbeing Teams maintain case loads of students and provide ongoing support.

The Careers Service provides central support for skills enhancement, running the Gold Award Scheme and other co-curricular activities that are accredited via the higher education achievement award (HEAR).

The Academic Skills Centre works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision throughout the year, which students can access directly at [gold.ac.uk/eas/](http://gold.ac.uk/eas/).

## **Links with employers, placement opportunities and career prospects**

The BA Curating prepares students for life after the college together with the ability and confidence to earn their living by being flexible, self-motivated and multi-skilled. The experience of the programme helps students to develop as individuals and collectives, committed to lifelong learning with valuable skills in communication (including public speaking, developing and presenting an argument, note taking, report writing) and analytical thinking. They also develop awareness of social, political and cultural processes as well as of social and cultural differences. These skills provide a good foundation for a number of career paths. Most students of this degree find employment in arts related areas (arts education, curating, arts administration, writing etc.), or move further into postgraduate education.

During the BA in Curating students will work in the context of a number of public sector organisations. These may include sites with whom the Department has established relationships through the Visual Cultures as Public Practice Module, including The Zoo, Hackney Museum, INIVA, the Live Art Development Agency, Contance Howard Gallery, Women's Art Library, the BFI, Sir John Soane's Museum, Contemporary Art Society, Serpentine Galleries, Furtherfield, Banner Repeater or through new relationships that are currently being established with organisations including The Bureau of Investigative Journalism, Greenpeace, Platform, The Black Cultural Archives, the Pan-African Film Collection, Bethem Gallery, Maritime Museum and others.

The regular connection between the Department staff and a large array of cultural organisations has in the past led to work for graduates in the UK, the rest of Europe, the USA, Asia and Australia in a variety of roles within museums and galleries, arts education initiatives in schools and cultural institutions, festival curation, film production and programming, journalism, editorial and publishing work and work in community organisations and NGOs. A great number of graduates choose to continue their studies. The degree is very well regarded by those institutions internationally offering MA programmes in arts administration, curatorial practice, the history of art, architecture, film, design and fashion. Very many students from Goldsmiths have accepted grant-supported places on the most prestigious of these programmes. Many too have gone on to grant-supported doctoral and post-doctoral study, both here and abroad. It is also a degree that provides a suitable starting point to enter professions such as teaching, social work, art therapy or community development, for example, through suitable conversion programmes.

## **The requirements of a Goldsmiths degree**

Undergraduate degrees have a total value of 360 credits. They are composed of individual modules, each of which has its own credit value. Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. Each full-time year corresponds to a level of the Framework for Higher Education Qualifications.

Year 1 = Level 4

Year 2 = Level 5

Year 3 = Level 6

Modules:

Modules are defined as:

“Optional” – which can be chosen from a group of modules

“Compulsory” – which must be taken as part of the degree

“Core” – which must be taken as part of the degree and passed with a mark of at least 40%.

#### Progression:

Full-time students are required to have passed modules to a minimum of 90 credits before proceeding to the next year. Part-time students normally must pass new modules to a minimum value of 45 credits before proceeding to the next year.

In addition, some programmes may specify particular modules which must be passed, irrespective of the minimum requirements, before proceeding to the next year.

#### Award of the degree:

In order to graduate with a classified degree, students must successfully complete modules to the value of 360 credits. However if a module which has not been defined as “core” has been failed with a mark of 35-39% and all three permitted attempts have been used, this module may be compensated (treated as if it has been passed) so long as the average mean mark for all 120 credits at that level is 45% or above. No more than 60 credits may be compensated this way across a programme and no more than 30 at any one level.

#### Classification:

Final degree classification will be calculated on the basis of a student's best marks for modules equivalent to 90 credits at Level 4, 105 credits at level 5 and 105 credits at level 6, applying a relative weighting of 1:3:5 to modules at level 4, 5 and 6 respectively

Degrees are awarded with the following classifications:

First Class – 70%+

Upper Second – 60-69%

Lower Second – 50-59%

Third – 40-49%

Students who, following the application of compensation and having used all their permitted resit attempts, have passed modules to the value of 300-345 credits, at least 60 of which are at level 6, may be awarded a pass degree

#### Intermediate Exit Points:

Some programmes incorporate intermediate exit points of Certificate of Higher Education and Diploma of Higher Education, which may be awarded on the successful completion of modules to the value of 120 credits at level 4 or 240 (120 of which at level 5) credits respectively. The awards are made without classification.

The above information is intended as a guide. For further information, please refer to the Regulations for Undergraduate Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

### **Programme-specific rules and facts**

N/A

### **How teaching quality will be monitored**

Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.

Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff / student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement.

This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

Every six years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all of these procedures are published on the webpages of the Quality Office (<http://www.gold.ac.uk/quality/>).