

Programme Specification

Postgraduate Programmes

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| Awarding Body/Institution | University of London |
| Teaching Institution | Goldsmiths, University of London |
| Name of Final Award and Programme Title | MFA Fine Art |
| Name of Interim Award(s) | Postgraduate Diploma in Fine Art |
| Duration of Study/Period of Registration | 2 years full-time/4 years part-time, or 3 years combined full & part-time |
| UCAS Code(s) | N/A |
| QAA Benchmark Group | N/A |
| FHEQ Level of Award | Level 7 |
| Programme Accredited by | N/A |
| Date Programme Specification last updated/approved | October 2016 |
| Primary Department/Institute | Art |

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| Departments which will also be involved in teaching part of the programme |
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| Not Applicable |
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Programme overview

The MFA in Fine Art at Goldsmiths subjects art-making to sustained and rigorous critical scrutiny. Artists on the programme actively engage in seminars, tutorials and lectures to strengthen the motivation, self-reflection and ambition of their practice and its leading ideas.

While on the programme students will continually engage with what it means to practise as an artist today and the position taken by an art-practice in relation to art's complex history and its currency in wider social and cultural processes.

Given the wide international breadth of artists on the programme and the open range of media welcomed in it, a primary concern in discussion is how a particular artist's work and ideas are understood in and across different social, artistic and intellectual contexts.

Our primary emphasis is on how artists look to shift prevalent expectations and whether their work does so – perhaps then transforming what art might be.

The Goldsmiths MFA Fine Art places a strong emphasis on student-centred learning, particularly in the group crits and the tutorials based on students' art-making, its key concerns and ideas and their mutual and inter-dependent development. A lecture programme will in addition contribute to students' understanding of concerns relating to contemporary art in broader contexts.

Programme entry requirements

Applicants to either full-time or part-time Year One of the programme are normally expected to hold a first degree of at least second-class standard in a degree with a substantial Fine Art component, or can demonstrate an established fine art practice sufficient to qualify them for entry.

Students who successfully complete full-time Year One of the programme may proceed onto full-time Year Two; students who complete part-time Year Two may proceed to part-time Years Three and Four. Students may only be directly admitted into full-time Year Two or part-time Year Three if they have successfully completed the equivalent CATS value (120 CATS) at a higher education institution

recognised by Goldsmiths. This means having successfully completed the first year of a full-time MFA Programme or the first two years of a part-time MFA programme in another recognised MFA Programme or Postgraduate Diploma Programme.

Applicants must show through their portfolio and application statement that they are able to:

- produce innovative artwork appropriate to the complexity of concerns within contemporary fine art;
- demonstrate a comprehensive understanding of their individual artistic and critical concerns;
- demonstrate an understanding of what constitutes professional excellence in contemporary art in relation to their own practice;
- have a well-informed insight into the relationship between their own interests and the critical concerns of contemporary art;
- reflect critically on thematic and material approaches to artistic practice within the broader culture.

Applicants come from around the world, from diverse cultural backgrounds and experiences. We actively encourage these applications as well as those from mature learners who wish to broaden their creative knowledge base. All shortlisted applicants for home and EU are asked to attend for interview. Overseas applicants will be interviewed in person or by telephone/video- conferencing.

Applicants whose first language is not English should normally have an IELTS minimum score of 7.0. They are advised to enter the modules offered by the Language Studies Centre as they especially help you prepare for academic study. If such applicants are accepted on to the MFA in Fine Art programme they are advised where necessary to attend English language classes to ensure that they have the sufficient skills to complete the work specified in admission requirements.

Aims of the programme

The MFA in Fine Art is for artists who wish to achieve a professional level in their practice. The programme develops students' professional potential by subjecting the process of making of works of art, the ideas and concepts involved as well as the works themselves, to artistic and critical scrutiny. Students are expected to develop individual and collaborative research projects that enable them to review, consolidate and strengthen their artistic practices.

The programme understands contemporary fine art to be a continuing and transformative undertaking. It also understands that such a transformation is best conveyed in learning and teaching by direct interaction with those who are involved in developing an innovative culture of contemporary visual art in all its practical aspects together with an engagement with critical discourses. The establishment of individual professional practices on the programme therefore takes place in the context of the concerns of contemporary art and the wider culture.

The programme enables students to understand their work in terms of a professional practice and to identify and develop their individual positions as artists. The programme therefore places a strong emphasis on student-centred learning, particularly in the group crits and personal tutorials based on studio practice and with the student's self-directed critical studies essay. To this end, one of the programme's central aims is the development of the student group as an instrument of criticism and practical self-help. These elements of provision are complemented by a lecture/seminar series, which contributes to the students' understanding of concerns relating to contemporary art in broader contexts. Students are expected to inhabit and explore their concerns to their own ends.

In addition to subject-specific knowledge and skills, the series enhances the students' abilities in a wide variety of transferable, intellectual, organisation and communication skills. These can be applied to any number of self-initiated activities and career options within visual arts and beyond. On graduation students will have a clear understanding of their own strengths and of areas for further development as artists and for working in the creative sector.

What you will be expected to achieve

The subject-specific learning outcomes for the programme are informed by the achievement of professional excellence. There are also Learning Outcomes for Full-time Year 1 of the programme since students can graduate with a PG Diploma at this point. The latter Learning Outcomes are guided by the establishing of a professional practice.

Students develop a wide range of transferable qualities and skills necessary for employment in a variety of contexts. The Quality Assurance Agency describes these qualities and skills as effective communications skills, 'the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development'.

FULL-TIME YEAR 1 (AND PART-TIME EQUIVALENT)

The Learning Outcomes for this stage of the programme (Postgraduate Diploma in Curating) are that upon its completion the student should be able to:

| Knowledge and Understanding | | Taught by the following modules |
|------------------------------------|--|---|
| A1 | demonstrate a comprehensive understanding of their individual artistic and critical concerns; | Exhibition, Studio Practice, Critical Studies |
| A2 | evaluate what constitutes professional excellence in contemporary art in relation to their own practice; | Exhibition, Studio Practice |
| A3 | have a well-informed insight into the relation between their own interests and the critical concerns of contemporary art; | Studio Practice, Critical Studies |
| A4 | produce innovative artwork appropriate to the complexity of concerns within contemporary Fine Art; | Exhibition, Studio Practice |
| A5 | demonstrate an understanding of how established artistic and critical approaches can be utilised to attain self-directed ends; | Studio Practice, Critical Studies |

| Cognitive and Thinking Skills | | Taught by the following modules |
|--------------------------------------|--|--|
| B1 | apply conceptual knowledge and critical reasoning to self-directed aims; | Studio Practice, Critical Studies |

| Subject Specific Skills and Professional Behaviours and Attitudes | | Taught by the following modules |
|--|--|---|
| C1 | utilise source material effectively for attaining innovative objectives of their individual practice and research. | Exhibition, Studio Practice, Critical Studies |

| Transferable Skills | | Taught by the following modules |
|----------------------------|---|---|
| D1 | reflect critically on thematic and material approaches to artistic practice and criticality within culture; | Exhibition, Studio Practice, Critical Studies |
| D2 | undertake independent practice and research; | Exhibition, Studio Practice, Critical Studies |
| D3 | apply organisational skills and management to self-directed projects; | Exhibition, Studio Practice, Critical Studies |
| D4 | articulate their own concerns in response to other | Critical Studies |

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| art forms | |
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Students who successfully complete the second year of the programme and graduate with a MFA Fine Art will be able to:

| Knowledge and Understanding | | Taught by the following modules |
|------------------------------------|--|---|
| A1 | engage in independent and original practice and research in contemporary fine art; | Exhibition, Studio Practice, Critical Studies |
| A2 | demonstrate the attainment professional excellence in their own practice; | Exhibition, Studio Practice |
| A3 | understand the concerns of their practice at a level of professional excellence; | Studio Practice, Critical Studies |

| Cognitive and Thinking Skills | | Taught by the following modules |
|--------------------------------------|--|---|
| B1 | articulate and deploy comprehensive and innovative critical analyses of their own practice; | Exhibition, Studio Practice, Critical Studies |
| B2 | investigate, analyse and deploy cultural, historical and theoretical resources in developing their understanding of contemporary art as an academic discipline | Exhibition, Studio Practice, Critical Studies |
| B3 | analyse whether established critical approaches and methods allow desired outcomes to be achieved; | Exhibition, Studio Practice, Critical Studies |
| B4 | demonstrate an understanding of how established artistic and critical approaches can be utilised to attain self- directed ends; | Exhibition, Studio Practice, Critical Studies |
| B5 | demonstrate an innovative application of conceptual knowledge and critical reasoning for self-directed aims; | Exhibition, Studio Practice, Critical Studies |

| Subject Specific Skills and Professional Behaviours and Attitudes | | Taught by the following modules |
|--|--|--|
| C1 | produce original artwork appropriate to the complexity of critical concerns within contemporary art. | Exhibition, Studio Practice |
| C2 | utilise source material effectively for achieving the original and self-directed objectives of their individual practice and research; | Studio Practice, Critical Studies |
| C3 | evaluate critically the means and materials of production that are appropriate for making new work; | Exhibition, Studio Practice |

| Transferable Skills | | Taught by the following modules |
|----------------------------|--|---|
| D1 | work collaboratively with others on a project in relation to the public sphere or other appropriate contexts in the field of contemporary art; | Exhibition, Studio Practice, Critical Studies |
| D2 | identify independently the aims and ambitions of their own practice and concerns in appropriate critical contexts; | Exhibition, Studio Practice, Critical Studies |
| D3 | articulate clearly their critical relation to their own concerns and in response to those of others; | Exhibition, Studio Practice, Critical Studies |

How you will learn

Group Crits help students develop the confidence and ability to discuss their own work and the work of others, and to use the combined knowledge and experience of the group as a primary teaching tool to assist students in understanding and developing their own practice. To this end, this element of the programme is expected to be student-led with tutors responding to the needs and concerns of the participants. Group Crits are organised by groups and take place weekly. Each student presents work for seminar across the Autumn and/or Spring terms.

Taught Workshops will be offered on a range of subjects related to the critical and contextual concerns of visual artists. These workshops will normally comprise four sessions and students will be expected to choose two, one in each of the Autumn and Spring Terms of Year One, or one in each in Year One and Year Two for Part-Time Students. These taught workshops supplement the student-centred Critical Studies provision, and are taught by a range of art writing, studio practice, and critical studies staff on subjects related to their research interests. They are intended to enable students to develop a more in-depth knowledge of subjects of current concern within the professional and academic discourses of contemporary art. In every year, at least one workshop in each term will be based on a subject of direct relevance to Art Writing. In exceptional cases, students will be allowed to opt out of taking the taught workshops, but only if they propose and find a supervisor for a self-directed four-week project of study on a cognate subject.

The Workshops culminate in a collective presentation called a Conference of Workshops. The workshop topic studied may contribute to the Year One Critical Studies research essay.

Collaborative Group Seminars: students are assigned to self-directed groups of roughly 15 beginning in the Summer term of Year One. Each of these groups is charged with planning a seminar or similar event or series of events around a subject of common interest to be held in the Autumn Term of Year Two. These events may be held in galleries and other public institutions outside the College. At least one of these seminars will be concerned with Art Writing. Each of these seminars/events will be attended by a selection of staff (including studio, art writing or critical studies staff), who will provide formative guidance and feedback. The Group Seminars promote collaborative self-directed learning. Students have the opportunity to work collaboratively with each other and with members of the professional art community to engage with a subject of common interest.

Individual and Group Studio Tutorials develop the student's work as a professional practice within contemporary art and current debate. Students receive scheduled one-to-one tutorials regarding their practice with their Lead Tutor of the Group Crit and other staff from the Study Area. Tutorials are scheduled with the core studio staff of the programme. In addition, students are expected to select a number of visiting tutors relevant to their practice for tutorials. The visiting tutors are chosen by students in consultation with their Group Crit Tutors. The visiting tutors available to the programme cover a wide range of specialisms, and discussion with them should further the students' understanding of their work in terms of professional practice. Students are expected to write a Tutorial Report immediately after each tutorial. The Tutorial Report here summarises what takes place in the tutorial and should record the student's considered responses to the tutorial and the discussion, which took place about her or his work. In addition, students receive tutorials from Critical Studies tutors to discuss their Research Reports on full-time Year One or, on full-time Year Two their progress towards the Essay Relating to Critical Studies.

Group Studio Tutorials help students to develop their work in a similar way to individual tutorials, but generated by dialogue between the tutors and a small group of students. Students are required to write a Tutorial Report after their Group Studio Tutorials.

Lectures introduce and develop issues of critical significance in contemporary culture and Fine Art by presenting arguments and discursive frameworks for contemporary practice. Lectures normally run

through the first two terms on a weekly basis, and are accompanied by post-lecture seminars that facilitate further discussion of the lectures in smaller groups. These provide an opportunity for students to critically engage with their own practice in terms of wider cultural debates with which they may be unfamiliar. The lectures also provide an occasion for all members of the postgraduate programmes to meet on a regular basis. The students self-directed concerns are further developed and consolidated in the Collection of Tutorial Reports and, for full-time Year One, the Research Reports or, for full-time Year Two, their Essay Relating to Critical Studies, each of which is part of the assessment of the programme. Though they have diverse requirements and address different aspects of the student's practice, each provides a platform for students to explore, critically examine and develop the concerns which inform, motivate and contextualise their practice. Through the various Reports and Essays, the students come to articulate and present an individual critical position for their practice and the contemporary discourses in which they are situated.

Reviews occur at the end of Term One. Students are required to present work in the Postgraduate Studios. After the end of term students receive a report form from the staff team, which addresses headings under the criteria for assessment for Exhibition and for the Collection of Tutorial Reports. These act as a more formal channel of continuous evaluation and feedback to the student, allowing them to consider their progress on the programme. Students on full-time Year One also receive feedback on their Essay of Research Reports submitted at the end of Spring and Summer terms, while students on full-time Year Two receive feedback on their Critical Studies Research Paper submitted close to the end of Spring term.

Full details of schedules and writing guidelines are given in the programme handbooks.

How you will be assessed

Assessments are carried out throughout the year. Formative assessment acts as monitoring of student progression through the module of the programme. It provides the basis for feedback to students as to whether they are considered to be 'on track' to pass the programme or not and an indication of their current level of achievement. Summative assessment contributes to the final marks of the degree classification.

EXHIBITION

The ability to present an Exhibition is monitored throughout the module of the programme with formative assessment through the Studio Practice Reviews at the end of the Autumn term for full-time Years One and Two only, and in early June for part-time Years One and Three. Feedback is given to students after each review.

An Exhibition for summative assessment takes place in early July for all full-time students on the programme, and completing Part-Time Year Two and Four. It contributes a 50% weighting to the overall final mark.

This form of assessment is suitable for determining to what degree of attainment the student is able to exhibit their practice at the expected level of professional practice. As for any professionally presented Exhibition, the emphasis for this assessment is on the Exhibition itself. The formative assessments of this element of assessment therefore also review and give feedback upon stand-alone exhibitions.

The criteria for assessment of Exhibition are:

- 1.a) the Exhibition makes evident the concerns which lead the student's studio practice; 1.b) the presentation is appropriate to the demands inherent in the work;
- 1.c) the work indicates a critical awareness of the context in which the student positions themselves.

STUDIO PRACTICE

Studio Practice is monitored by assessment of the Collection of Tutorial Reports at the end of term. For Full-Time students, the first assessments of the Collection of Tutorial Reports are formative taking place at the end of Autumn term. The summative assessments towards the end of the Summer term

have a weighting of 20% to the overall final mark.

For full-time Year One the summative Essay is 3,000 words in length. For full-time Year Two students the Essay is up to 4,000 words.

Part-Time Year One and Year Three students submit Tutorial Reports of 1,500 words and 3,000 words respectively for the formative assessment in late May. Part-Time Year Two and Year Four students submit Tutorial Reports for the summative assessment also in late May of 2000 words and 3000 words respectively

This assessment contributes a weighting of 20% to the final aggregate mark.

The structure of Studio Practice assessment is appropriate for monitoring how students are able to reflect upon concerns of their practice in the practice itself over the module of the programme. The Collections of Tutorial Reports enable assessment of the student's self-understanding and articulation of the concerns of their practice in relation to advice and discussion in seminars, from tutors, and from external visitors chosen by the student themselves in consultation with their group tutor. This assessment also enables the changing understanding and (self-knowledge that informs the practice to be gauged, and for feedback to be given. Students are then able to identify, understand and respond to concerns about their practice. The summative assessments assess the Learning Outcomes for this module under the following criteria.

The criteria for assessment of Studio Practice are:

- the reports demonstrate an understanding of the concerns that lead the practice;
- the reports make evident a critical understanding of, and context for, the concerns of the practice;
- 2.c) the reports make evident a critical and innovative position for the concerns that lead the practice.

CRITICAL STUDIES

Critical Studies on full-time Year One (and part-time equivalent) is assessed by an Essay of Research reports since the emphasis on this part of the programme is for students to be able to: (i) conduct self-directed research that will accelerate the challenges and transformations to their practice expected during this stage of the programme; and (ii) to articulate and revise their critical enquiries with regard to the source material and their own emerging interests in relation to their practice. What is under assessment here is the student's own articulation of these matters by means of a well-researched and thought through investigation.

The criteria for assessment of Essay of Research Reports are:

- 4.1.a) Demonstration of a critical and/or imaginative development of concerns related to their practice;
- 4.1.b) Understanding of the relevant contemporary and, if appropriate, historical contexts;
- Written presentation;
- Demonstration of research appropriate to the concerns and aims of their practice;

Critical Studies is assessed on full-time Year One by a formative assessment of Research Reports of 1,000 words (due in the middle of the Spring Term). An Essay of Research Reports of 3,000 words is submitted towards the beginning of the Summer term for summative assessment and has a weighting of 30% to the overall final mark for Critical Studies. Feedback is given to both essays. The same schedule also applies for Part-time Year Two students. Year One students complete the tutorial schedule for Research Reports until the middle of the Spring term, prior to the completion of the formative assessment.

Part-time Year Two students are also assessed by a Collection of Research Reports of 3000 words in late May. This is a summative assessment, weighted at 30% of the final mark and feedback is given to the student when they return to the programme in the following academic session

For full time Year Two students, Critical Studies is assessed by one formative Research Essay submitted

at the end of the Easter vacation of 2000 words in length, on which feedback is given, and one summative Essay submitted at the end of August of 6000 words in length which contributes 30% to the final mark.

Critical Studies for part-time students equivalent to Year Two full-time is assessed as follows: part-time Year Three have a formative assessment of a Research Essay Draft of 1,000 words in length submitted at the start of the Summer term, on which feedback is given. Part-time Year Four students completing the programme undertake a Research Essay of 1,000 words in length submitted at the end of the Easter vacation which is formatively assessed and on which feedback is given, and one summative Essay submitted at the end of August of 6,000 words in length contributes to 30% of the final mark for the programme.

The criteria for assessment of Essay Relating to Critical Studies are:

- 4.2.a) Demonstration of a critical and/or imaginative development of concerns related to their practice;
- 4.2.b) Understanding of the relevant contemporary and, if appropriate, historical contexts;
 - Written and visual presentation;
 - Demonstration of research appropriate to the concerns and aims of the Essay;
- 4.2.e) Coherence and organisation of argument.

All deadlines and scheduled appointments must be met during the module of the programme. Assessment deadlines in particular must be met unless there are recognised mitigating circumstances. These must be put in writing to the Departmental Administrator stating why the work is late, and if appropriate, provide medical or other supporting evidence. If no such evidence is available, the student is deemed to have failed the examination. There is a consistent assessment structure for both stages of the programme as well as for the progression point of the part-time pathways though the assessment mode for Critical Studies varies between full-time Years One and Two.

Marking criteria

| Mark | Descriptor | Specific Marking Criteria |
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| 80-100% | Distinction (Outstanding/Exceptional) | <p>Overall - The student's presented work demonstrates an exceptionally clear understanding of the concerns of their practice in terms of its professional excellence; is exceptionally original in its exhibition of practice and research; deploys comprehensive and outstandingly innovative critical analyses of the concerns and contexts of their practice; utilise source material highly effectively in order to achieve the original and self-directed objectives of their individual practice and research.</p> <p>Exhibition - The exhibited practice: demonstrates outstanding originality and independence; evidences a comprehensive critical analysis of the appropriateness of the means and material of their production; deploys outstandingly innovative and comprehensive critical analysis of the contexts and concerns of the student's own practice.</p> <p>Tutorial Reports - The Collection of Tutorial Reports: demonstrate an outstanding comprehension of the concerns of the student's own practice; clearly and comprehensively identifies the aims and ambitions of the student's practice; precisely and rigorously articulate</p> |

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| | | <p>a critical and imaginative analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Critical Studies - The Essay of Research Reports and Essay for Critical Studies: demonstrate highly original independent research advancing the student's understanding and contextualisation of their key concerns; comprehensively and rigorously analyse the relevant sources to establish a well-articulated independent critical position; clearly demonstrate that the adopted mode of writing enables the rigorous articulation of an independent and imaginative critical position.</p> |
| 70-79% | Distinction | <p>Overall - The student's presented work: demonstrates a high degree of understanding the concerns of their practice in terms of its professional excellence; is highly original in its exhibition of practice and research; deploys comprehensive and highly innovative critical analyses of the concerns and contexts of their practice; utilises source material effectively in order to achieve the original and self-directed objectives of their individual practice and research.</p> <p>Exhibition - The exhibited practice: demonstrates a high originality and independence; evidences a thorough critical analysis of the appropriateness of the means and material of their production; deploys highly innovative and comprehensive critical analysis of the contexts and concerns of the student's own practice.</p> <p>Tutorial Reports - The Collection of Tutorial Reports: demonstrate a high level comprehension of the concerns of the student's own practice; clearly and comprehensively identifies the aims and ambitions of the student's practice; clearly articulate a critical and imaginative analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Critical Studies - The Essay of Research Reports and Essay for Critical Studies: demonstrate highly original independent research advancing the student's understanding and contextualisation of their key concerns; rigorously analyse the relevant sources to establish a very well-articulated independent critical position; clearly demonstrates that the adopted mode of writing enables the clear articulation of an independent and imaginative critical position.</p> |
| 60-69% | Merit | <p>Overall - The student's presented work: demonstrates an good understanding the concerns of their practice in terms of its professional excellence; is very original in its exhibition of practice and research; deploys comprehensive and innovative critical analyses of the concerns and contexts of their practice; utilises source material well in order to achieve the original and self-directed objectives of their individual practice and</p> |

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| | | <p>research.</p> <p>Exhibition - The exhibited practice: demonstrates a good degree originality and independence; evidences a clear critical analysis of the appropriateness of the means and material of their production; deploys innovative and comprehensive critical analysis of the contexts and concerns of the student's own practice.</p> <p>Tutorial Reports - The Collection of Tutorial Reports: demonstrate a good level comprehension of the concerns of the student's own practice; clearly identifies the aims and ambitions of the student's practice; articulates well the critical or imaginative analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Critical Studies - The Essay of Research Reports and Essay for Critical Studies: clearly demonstrate independent research advancing the student's understanding and contextualisation of their key concerns; clearly analyses the relevant sources to establish an independent critical position; demonstrates that the adopted mode of writing enables a good articulation of an independent or imaginative critical position.</p> |
| 50-59% | Pass | <p>Overall - The student's presented work: demonstrates an understanding the concerns of their practice in terms of its professional excellence; is innovative in its exhibition of practice and research; deploys adequate critical analyses of the concerns and contexts of their practice; utilises source material in order to meet the self-directed objectives of their individual practice and research.</p> <p>Exhibition - The exhibited practice - demonstrates some originality or independence; evidences critical analysis of the appropriateness of the means and material of their production; deploys adequate critical analysis of the contexts and concerns of the student's own practice.</p> <p>Tutorial Reports - The Collection of Tutorial Reports - demonstrate a comprehension of the concerns of the student's own practice; identifies the ambitions of the student's practice; articulates the critical or imaginative analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Critical Studies - The Essay of Research Reports and Essay for Critical Studies - demonstrate independent research advancing the student's understanding and contextualisation of their concerns; analyse the relevant sources to establish an independent critical position; demonstrate that the adopted mode of writing articulates an independent critical or independent position.</p> |
| 30-49% | Fail | <p>Overall - The student's presented work: does not demonstrate any understanding the concerns of their</p> |

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| | | <p>practice in terms of its professional excellence; fails to adequately address its exhibition of practice and research; deploys little critical analyses of the concerns and contexts of their practice; does not utilise source material appropriately or critically.</p> <p>Exhibition - The exhibited practice: demonstrates little originality or independence; evidences little critical analysis of the appropriateness of the means and material of their production; does not deploy critical analysis of the contexts and concerns of the student's own practice.</p> <p>Tutorial Reports - The Collection of Tutorial Reports: demonstrate little comprehension of the concerns of the student's own practice; does not identify the ambitions of the student's practice; has no critical or imaginative analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Critical Studies - The Essay of Research Reports and Essay for Critical Studies: does not demonstrate independent research or contextualisation of their concerns; fails to analyse the relevant sources to establish a critical position; does not demonstrate that the adopted mode of writing enables the articulation of a critical or independent position.</p> |
| 10-29% | Bad fail | <p>Overall - The student's presented work: demonstrates no understanding the concerns of their practice in terms of its professional excellence; does not address its exhibition of practice and research at all; deploys no critical analyses of the concerns and contexts of their practice; does not utilise source material.</p> <p>Exhibition - The exhibited practice: demonstrates no originality or independence; evidences no critical analysis of the appropriateness of the means and material of their production; does not deploy any critical analysis of the contexts and concerns of the student's own practice.</p> <p>Tutorial Reports - The Collection of Tutorial Reports: demonstrate no comprehension of the concerns of the student's own practice; fails to identify the ambitions of the student's practice; has no analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Critical Studies - The Essay of Research Reports and Essay for Critical Studies: demonstrate no research or contextualisation of their concerns; fails to analyse any source-material; demonstrates a mode of writing that fails to articulate a critical or independent position</p> |
| 1-9% | Very bad fail | A submission that does not even attempt to address the specified learning outcomes. |
| 0% | Non submission or | A categorical mark representing either the failure to submit |

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| | plagiarised | an assessment or a mark assigned for a plagiarised assessment. |
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How the programme is structured

The programme is divided into two parts:

Year One full-time of the programme takes an academic year and has a CATS value of 120 ('credits'). Students may take advantage of an exit point at the end of the first year of the programme and graduate with a Postgraduate Diploma in Fine Art. This Year is therefore also known as the 'Diploma stage' of the programme. Year One (Diploma stage) can be taken either full-time for one year (until late July), or part-time for two years (until late July in both years). This year seeks to establish the core concerns and ambitions of your art.

This level of attainment is further developed in full-time Year Two of the programme—equivalent to part-time Years Three and Four. This year requires artists to reflect more rigorously on their artistic and critical concerns through individually directed research. Through this, students bring their practice to a level of professional excellence. Year Two (MFA stage) can be taken either full-time for one year (until late August) or part-time for two years (until late July, and then until late August in the final year). This stage of the programme enables students to address their ambitions for their art with an awareness of how it is situated.

The programme can be attended in either full-time or part-time mode throughout. Full-time Year One should be understood to be equivalent to part-time Years One and Two unless otherwise specified. Applicants who are already in possession of 120 credits for postgraduate study from another programme are able to apply for direct entry into Year Two of the programme on either a full or part-time basis.

On completion of the MFA Programme students are awarded CATS value of 300 ('credits')

With the exception of the workshops and the lecture programme, which presents new material every year, the teaching and learning is centred on the students' art work (that is, largely constituted of student-centred learning). The curriculum (the formal structure) for Exhibition and Studio Practice are the same for both stages of the programme; however, the syllabus and level of expected attainment (the content and purpose of the learning and teaching) is significantly different.

Academic Year of Study 1: MFA FINE ART (Full -Time)

| Module Title | Module Code | Credits | Level | Module Status | Term |
|----------------------|-------------|---------|-------|---------------|------|
| Year One - Full Time | FA71046A | 120 | 7 | Core | 1-3 |

Academic Year of Study 2: MFA FINE ART (Full-Time)

| Module Title | Module Code | Credits | Level | Module Status | Term |
|----------------------|-------------|---------|-------|---------------|------|
| Year Two - Full Time | FA71047A | 180 | 7 | Core | 1-3 |

Academic Year of Study 1: MFA FINE ART (Part -Time)

| Module Title | Module Code | Credits | Level | Module Status | Term |
|-------------------------------|-------------|---------|-------|---------------|------|
| Year One - Part Time Year One | FA71048A | 0 | 7 | Core | 1-3 |

Academic Year of Study 2: MFA FINE ART (Part -Time)

| Module Title | Module Code | Credits | Level | Module Status | Term |
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| Year One- Part Time Year Two | FA71049A | 120 | 7 | Core | 1-3 |
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Academic Year of Study 3: MFA FINE ART (Part -Time)

| Module Title | Module Code | Credits | Level | Module Status | Term |
|---------------------------------|-------------|---------|-------|---------------|------|
| Year Two - Part Time Year Three | FA71050A | 0 | 7 | Core | 1-3 |

Academic Year of Study 4: MFA FINE ART (Part -Time)

| Module Title | Module Code | Credits | Level | Module Status | Term |
|-------------------------------|-------------|---------|-------|---------------|------|
| Year Two- Part Time Year Four | FA71051A | 180 | 7 | Core | 1-3 |

Academic support

The Department recognises the importance of supporting the students' learning with high quality teaching. It is responsive to their individual and collective needs and provides this in individual tutorials, group seminars, and lectures.

Each Group Crit brings students in their own group together to discuss their work. The Group Crit tutor is also the student's personal tutor. The group is the main channel for the student's learning experience during the programme. Each group is composed of full-time students, first- and second-year part time students for the equivalent full-time programme. These events are a key form of peer learning, where every student is involved and expected to participate, and form part of the formative assessment of Studio Practice. It is recognised by the programme that these events can be challenging to some students who are not used to discussing their work in a public forum of their peers. In view of the ambitious nature of these integral learning opportunities, the programme prepares the students through individual Studio tutorials. Staff are particularly aware of the different dynamics involved in such an open learning process and encourage the students to respect the individual input represented by everyone's contribution.

During the first year the group meets for a Group Crit led by the group tutor and attended by a second studio tutor where students (FT1, PT1, PT2) present new work for discussion by the group.

During the first term of the second year the groups are attended by a second studio tutor in addition to the group tutor for the presentation seminar at which students (FT2, PT3) present new work. During the second term the second studio tutor is replaced by a CS tutor for the CS Group Crit, and students (FT2, PT4) make a presentation of their CS research and its relation to their work which forms the basis of discussion by the group.

For Critical Studies in all years these seminars are paralleled by the tutorials that students have with CS (four for FT, two for PT) during which their required CS essays are developed from their CS research reports and material from their CS seminar presentations (FT2, PT4).

These particular modes of learning are structured to develop the students' critical understanding of their individual practices and their associated concerns over the duration of the programme. Students receive individual tutorials centred on their Studio Practice module work as well as on taught workshops, collaborative seminars and their individually self-directed Critical Studies essays. For each student Studio Practice and Critical Studies are academically and artistically integrated provisions.

Departmental and College systems provide a network of support to ensure that each student's progress is monitored and supported. Students have an individual tutor who has a pastoral and academic role. There is a Departmental Senior Tutor for Student Welfare who offers support and guidance on further pastoral matters and referrals to the appropriate College support system. There is a wide range of student support services, details of which can be found on the College website. The programme is delivered by distinguished staff who are practicing artists and writers with wide experience and expertise. This professional experience supports the students' developing practice.

Students are allocated a studio working space. This is the base for their activities for the duration of their studies and enables them to benefit from contact with students across Postgraduate Studies. There are specialist laboratories, staffed by highly skilled managers and technicians who assist students and maintain the facilities. Each research laboratory is equipped with manual, mechanical and digital facilities and operates in an interdisciplinary way. Facilities provide opportunities for print and dye, printmaking, stitch and fabric, casting, metalwork, woodwork, constructed textiles, photography, digital media and video.

The Department is committed to implementing the College's disability equality scheme. The Department seeks to make its learning, teaching and assessment practices accessible to all. Over and above this, the department is willing to make reasonable adjustments to meet the specific needs of students with disabilities in order that they can take part in and benefit fully from the learning and teaching experience we offer. Applicants will be given information at interview as to how far their needs can be accommodated within existing College provision and facilities, and consideration is given as to how these can be enhanced to meet more specific needs that might not be identified at the admissions stage.

Additional learning support and further opportunities for independent learning are available through the College library, computer services and language resources. The Library holds an extensive and expanding collection of books, journals, slides, film, artists' videos and documentaries. In the Rutherford Information Services Building there is open access to over 200 IBM compatible PCs and Apple Macintosh computers. Introductory and advanced training on hardware and software is available.

Links with employers, placement opportunities and career prospects

Students completing the programme establish themselves as artists of significance in the field of contemporary fine art. Many have won prizes as well as showing in exhibitions of international importance. They have also had work acquired by museums and national collections. Several graduates of the programme proceed to research-level study in various fields of Fine Art whilst others establish themselves as teachers in the subject area. Several have established reputations as writers on contemporary art, some in journals of national and international status. Others have gone on to teach on, and lead, Fine Art programmes in Higher Education.

Upon completion of the MFA programme the majority of graduates continue with the critically informed fine art they have fostered at Goldsmiths and go on to contribute effectively to the development of the contemporary fine art in whichever cultural location and working practice they are situated. These individual and collective undertakings are arguably as important since they effect a 'tectonic' change in the concerns and critical competencies of contemporary fine art with respect to the cultures in which it takes place and which it addresses.

Postgraduate Diploma students are in a position to enter other recognised taught programmes of international repute. Those choosing not to continue with higher education are well equipped, through the acquisition of both subject-specific and transferable skills, to pursue their chosen career as practising artists, often in conjunction with other professional activities. Graduates of the programme also find employment in sectors outside of the subject area, often to support their independent contemporary fine arts. Here, the transferable skills that are required for, and promoted by, the successful completion of the programme – such as analytic, critical, managerial, organisational and communicative competencies – find their value beyond the subject specific concerns in which they are developed.

Transferable skills are inculcated from the beginning of the programme through the programme elements and requirements described above. For example:

- self-evaluation: Studio Practice Reports and Research Reports enable the monitoring of the student's artistic and critical understanding. They require the student to analyse and interpret the discussion of her or his practice; to assess the strengths of the practice as well as areas for further development; and to find a way forward with the practice and its wider concerns given the consequent alterations to its aims.

The skills required here are both subject-specific and transferable.

- the application of oral skills is assessed in the formative assessment of Studio Practice which includes an evaluation of the student's contribution to the studio seminars. This contribution also involves analytic and interpretive skills.
- the application of conceptual analytical and interpretation skills, and also skills in written communication, are assessed through the Essays of Studio Practice Reports and, on full-time Year One, Research Reports or, on full-time Year Two, the Essay Relating to Critical Studies. These skills are monitored and developed during the module of the programme through the formative and summative evaluations of the Essays and Papers at designated moments in advance of the final assessment point. The writing of these papers call on the students' managerial and self-evaluative skills. They also enable the student to evaluate their own position as artists within a wider context.
- Students are given the opportunity to devise and plan group projects, which enable them to acquire collaborative working skills. These include learning to cooperate to achieve shared goals, communication skills, mediation and motivational skills.
- students arrange and publicise the Final Exhibition, which is presented at a level of professional excellence. The preparation, constructing and completion of this Exhibition and the accompanying catalogue requires all of the skills mentioned above.

The requirements of a Goldsmiths degree

All Master's degrees at Goldsmiths have a minimum value of 180 credits. Programmes are composed of modules which have individual credit values. In order to be eligible for the award of a Master's degree students must have passed all modules on the programme.

Intermediate Exit Points

Some programmes incorporate intermediate exit points of Postgraduate Certificate and Postgraduate Diploma, which may be awarded on the successful completion of modules to the value of 60 credits or 120 credits respectively. Individual programmes may specify which, if any, combination of courses are required in order to be eligible for the award of these qualifications. The awards are made without classification.

Final Classification

There are four possible categories of final classification for Master's degrees: Distinction, Merit, Pass and Fail. In order to be awarded an overall classification of Distinction, students should have obtained a mark of at least 70% (or A grade) for the dissertation/project (or equivalent)

AND

EITHER a mark of 70% (or A grade) in at least half of the remaining credits.

OR an overall weighted average mark (based on credit value) of at least 70%

In order to be awarded an overall classification of Merit, students should have obtained: a mark of at least 60% (or B grade) for the dissertation/project (or equivalent)

AND

EITHER a mark of 60% (or B grade) in at least half of the remaining credits.

OR an overall weighted average mark (based on credit value) of at least 60%

Pass: In order to be awarded an overall classification of Pass must have passed all the modules on a programme but not have met the criteria for the award of an overall classification of Merit or Distinction

Fail: If any module on a programme has been failed on more than one occasion the programme will be failed.

For further information, please refer to the Regulations for Postgraduate Taught Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

Programme-specific rules and facts

PROGRESSION REQUIREMENTS

Failure of any element of examination requires re-sitting only that element of examination (in attendance or not, at the discretion of the Exam Board).

DIPLOMA STAGE

The programme has two levels or stages. Year One is known as the Postgraduate Diploma stage since students can leave the programme at the end of this year with that qualification. The Diploma Stage and the completion stage of the programme (full-time Year Two or part-time equivalent) are each formed of one module only with three elements of assessment (Exhibition, Tutorial Reports, Critical Studies). All elements must be passed for the respective Year to be completed.

Students on full-time Year One of the programme (or part-time Year Two) proceed to full-time Year Two (or part-time Year Three) by passing all three elements of assessment: Exhibition, Tutorial Reports and Critical Studies.

One overall mark is given for the one module that constitutes the Diploma Stage, composed of the elements weighted as follows: Exhibition 50%, Tutorial Reports 20%, Critical Studies 30%.

Assessment for full-time the Diploma Stage carries 0% weighting towards the assessment of the MFA degree in that the marks awarded for this stage are discounted in the final classification of the MFA. However, students who successfully complete Part One may elect to withdraw from the programme at this stage and receive the award of the Postgraduate Diploma in Fine Art.

MFA

Students complete the programme on full-time Year Two (or part-time Year Four) by passing all three elements of assessment: Exhibition, Tutorial Reports and Critical Studies.

One overall mark is given for the one module that constitutes the MFA, composed of the elements weighted as follows: Exhibition 50%, Tutorial Reports 20%, Critical Studies 30%.

PART TIME

Students on part-time programmes progress to the second year of each full-time year only if they complete all formative assessments.

AWARD OF DEGREE

The degree of MFA in Fine Art is awarded to students who have successfully passed full-time Year Two or Part-time equivalent. Students who have successfully completed the full-time Year One module (or part-time equivalent) by passing all three elements of examination and wish to leave the programme at that point are awarded a PG Diploma in Fine Art.

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/>).