

BA (Hons) Fine Art and History of Art Programme Specification

Awarding Institution:

University of London (Interim Exit Awards made by Goldsmiths' College)

Teaching Institution: Goldsmiths, University of London

Name of Final Award and Programme Title: BA (Hons) Fine Art and History of Art

Name of Interim Exit Award(s): Not applicable

Duration of Programme: 3 years full-time

UCAS Code(s): VW31

HECoS Code(s):

(100059) Fine Art 50%

(100306) History of Art 50%

QAA Benchmark Group:

Art and Design, and History of Art, Architecture and Design

FHEQ Level of Award: Level 6

Programme accredited by: Not applicable

Date Programme Specification last updated/approved: December 2020

Home Department: Art

Department(s) which will also be involved in teaching part of the programme:

Visual Cultures

Programme overview

This degree is unique within the University of London in combining Fine Art studio practice (taught within the Art Department) with the study of History of Art (taught within the Department of Visual Cultures). The two elements of the programme are delivered in tandem in such a way as to allow students to explore and directly experience the interaction between contemporary art practice, art history and theory.

The BA Fine Art and History of Art programme aims to support individual development and creativity to enable the progressive acquisition of independent learning skills. This three year degree programme encourages a critical and active attitude towards art making with an awareness of contemporary Fine Art practice and the shifting socio-political and cultural forces that inform it.

Programme entry requirements

Home and EU Applicants

Home and EU applicants apply on-line through UCAS. Once the college has received notification of the application, the applicant is sent details and guidance on how to submit an on-line portfolio. The portfolio should include up to 12 images or digital files, of which three can be media files such as movies and audio work. A preliminary selection is made on the basis of this portfolio. Those applicants selected are then invited for interview, bringing with them a portfolio of current work. A final selection is made at this point.

For entry to degrees at Goldsmiths students need to satisfy the minimum entrance requirements of the University and the individual programme. For degrees in Fine Art and History of Art, these are as follows:

Candidates under 21 years of age must have passes in two subjects at (Advanced) A-level GCE (General Certificate of Education), including one full (AS + A2) A-level. This can be supplemented with either:

1 or 2 additional full A-levels or
3 to 5 GCE AS-levels in different subjects or
a combination of the above or
BTEC Level 3

Normally all applicants will have studied art and design at BTEC Level 3 or a Foundation Diploma in Art and Design.

Please note: we accept recognised equivalents to the above both from within the UK and abroad.

We welcome applications from mature students (over 21). If they have not completed a period of post-secondary study or a foundation diploma, we may consider their application on the basis of other relevant experience and a portfolio.

Application is online through UCAS.

After applying through UCAS, students will be asked to upload a portfolio online. This should comprise:

- 12 files that represent the students work
- A list of works uploaded
- An essay or a piece of critical writing

If selected for interview, students will be asked to bring along a portfolio of recent work and a copy of their essay or a piece of critical writing

Overseas (non-EU applicants)

Overseas (non-EU) applicants apply on-line through UCAS. Once the college has received notification of the application, the applicant is sent details and guidance on how to submit an on-line portfolio. The portfolio should include up to 12 images or digital files, of which three can be media files such as movies and audio work. A preliminary selection is made on the basis of this portfolio. Those applicants selected are then invited for interview. This interview may either be in person, in which case the applicant is asked to attend with a portfolio of current work, or remotely via Skype or equivalent means. A final selection is made at this point.

English Language qualifications

If candidates first language is not English, they should have:

GCSE/O-level at Grade C or above in English Language, or an equivalent qualification OR a minimum score of 6.5 in IELTS (International English Language Testing System) as administered by the British Council in most countries.

We prefer IELTS because it shows us more clearly which areas of candidates' English need to be improved. If they have a lower score than either of these, but at least 5.5 in IELTS, they may be offered a place if they attend an approved module in English for Academic Purposes; we will provide advice on suitable modules. If they are applying for an Extension Degree, they should have a minimum English Language score of 5.0 in IELTS, or equivalent.

Admission is based on the principle that there is a reasonable expectation that the student will be able to fulfil the aims and objectives of the programme and achieve the required academic standards.

An international pathway is offered for students who do not yet have the required entry qualifications for undergraduate degrees. This pathway (Extension) involves a year of foundation studies and English Language studies where necessary.

Aims of the programme

The programme aims to support students in the creation of a body of practical work and critical writing that demonstrates creative ambition and intellectual understanding at the highest level. The programme stimulates students' appreciation of contemporary art practice

and explores the complex interrelationships between contemporary art practice, art history and theory. Students are provided with an environment that encourages the development of independent learning, radical thinking and personal research. The programme fosters intellectual maturity, creative risk taking, articulacy and ambition so that practical work and critical writing exudes comprehensive knowledge of the subject and its application in distinctive and imaginative ways. By the end of the programme students are prepared for working independently as artists, writers and researchers beyond graduation. Students develop a wide range of transferable skills and qualities to enable a variety of career paths in a wide range of contexts.

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 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 for their original research.

Fine Art Studio Practice:

Fine Art aims to develop each student's individual studio practice: to make work and to critically reflect on what they have made, and engage in discussion of their work and that of others. It provides a working space which is shared with peers from all three years of the programme. Students spend their working time in the studios or in one of the many laboratories. Studio Practice is staffed by artists working in a variety of media, whose experience guides the students' development and understanding. The integration of all year groups in the studios encourages shared learning and gives opportunities for informal peer evaluation. The laboratories are staffed by experienced Practice Tutors who support the students in acquiring and developing the technical skills necessary for the realisation of their own work.

History of Art:

History of Art concentrates on the modern period internationally (primarily since 1945), on issues both affecting and reflected upon by contemporary art practices. It also highlights 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 the History of Art. It places emphasis on the most recent developments in the discipline, and the emergence of Visual Cultures as a field of study. Within this framework, students are expected to develop a critically independent approach to the interpretation of works of art, to examine shifting conceptions of the artist, and to explore Visual Culture in its widest political, historical, aesthetic and material contexts.

History of Art introduces students to an array of philosophical and theoretical debates, which bear on the understanding of the status of art in broader social contexts. These include

approaches to post-colonial culture; sexuality and gender; and the spaces of exhibition and display. History of Art aims to cultivate a pronounced awareness and critical grasp of developments in modern and contemporary art practices, aesthetics, history and criticism, and the socio-political and cultural forces that have informed them. It enables students to become highly informed in these areas, with the capacity for critical and independent thought.

What you will be expected to achieve

Experiential, active and enquiry-based learning are encouraged so that you will develop both the capacity for independent learning and the ability to work with others. The programme equips you to contribute to a range of creative industries by developing the ability to communicate rigour in process and thought. You will learn through the engagement with materials, processes and ideas how to develop creativity, inventiveness, problem solving and practical intelligence.

Learning Outcomes state what the learning and teaching of the programme enables students to do upon completion of every level. The modules provide them with the teaching and resources they will need to attain these outcomes. Learning Outcomes form the basis of their assessment on the individual modules. Learning Outcomes must be attained to a pass standard for completion of the degree.

By the end of the programme students should be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	understand and coherently articulate the interaction between history of art, theory and their own studio practice	Studio Practice
A2	understand the key aspects of their studio practice and its concerns	Studio Practice
A3	understand the various prevailing theories of contemporary artistic cultural production	All History of Art modules
A4	understand the historical emergence and development of contemporary artistic practices	All History of Art modules
A5	understand local, national and international dimensions of these art practices	All History of Art modules

Code	Learning outcome	Taught by the following module(s)
A6	understand the institutions of exhibition and criticism that shape art practices and their relation to other public and private institutions	All History of Art modules
A7	have a theoretical understanding of the ways that art practices produce, and reflect upon the formation of cultural identities	All History of Art modules
A8	understand the nature and the conditions of the emergence of the study of visual culture as a field in its own right	All History of Art modules

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	draw on their own research to analyse, discuss and debate their work critically and coherently in tutorials and Group Crits	Studio Practice
B2	develop an intellectual framework in the context of contemporary ideas which is reflected in their studio practice	Studio Practice
B3	have a theoretical apprehension of a range of pertinent conceptual approaches to the role of art practices in shaping subjectivity, signification, cultural difference and participation	All History of Art modules
B4	attain highly developed skills in research, analysis and the ordering, evaluation and communication of ideas relating to the interpretation of artistic practices	All History of Art modules, Studio Practice
B5	have a strong conception of the conventions of art historical and visual cultural discourse and the possible ways of constructively and critically developing an independent practice	All History of Art modules, Studio Practice

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	make a comprehensive and coherent selection of their work for exhibition, which supports and enhances their practice as visual artists	Studio Practice
C2	articulate critical judgements about their own work and its relationship to the broader field of contemporary art practice	Studio Practice
C3	demonstrate a confident use of conceptual and practical skills in their own creative practice	Studio Practice
C4	demonstrate a strong conception of the conventions of art historical and visual cultural discourse and the possible ways of constitutively and critically developing an independent practice	All History of Art modules

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	sustain independent study	All History of Art modules, Studio Practice
D2	present and discuss their work in a well-informed and reasoned way	Studio Practice, All History of Art modules
D3	make effective use of IT in support of their research	All History of Art modules, Studio Practice
D4	demonstrate communication and discussion skills, in written and oral contexts	All History of Art modules
D5	develop group discussion skills: awareness of group dynamics; ability to interact, work, debate and communicate with others in a productive and positive way	All History of Art modules, Studio Practice
D6	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	All History of Art modules, Studio Practice

Code	Learning outcome	Taught by the following module(s)
	dimension in the search for knowledge and personal development.	

How you will learn

The programme is taught through lectures, Group Crits, Situated Group Learning Events and individual tutorials.

Fine Art Studio Practice:

Students reach the above Learning Outcomes primarily through three modes of learning and teaching: individual tutorials, Situated Group Learning Events and Group Crits. With support from staff, students explore their current concerns, seek advice and guidance about their practice and receive comments on their work and progress. These interactions between staff and students support student development and encourage the free flow of ideas.

The specific forms of learning and teaching employed on Fine Art Studio Practice are:

Individual Tutorials

Every student is assigned a tutor who is responsible for supporting their academic development throughout the year. Tutor groups involve students from all three year groups.

Students receive scheduled tutorials from their tutor each term and from other tutors. Tutorials enable tutors to see the work as part of a developing process over three years. Tutorials give students the opportunity to discuss the practical and critical concerns of their work and develop their awareness of other examples of fine art practice drawn from the wider field of contemporary fine art.

Situated Group Learning Events

Situated Group Learning Events are scheduled opportunities for the students to interactively learn in a range of contexts. The mix of year groups encourages shared learning and gives opportunities for informal peer discussion, where we begin to comprehend how something matters for a student in an informal learning encounter without the usual time restrictions. These take the form of one day fieldtrips and distinctive group tutorials.

Group Crits

Each student is part of a larger teaching group called a Group Crit. Group Crits are made up of two tutors and number of tutees from all three year groups. Group Crits meet on scheduled occasions to enable the student to present to the group and discuss their work and receive critical feedback from an audience drawn from each other.

Research Laboratories

Practical work takes place in specialist laboratories, staffed by highly skilled and experienced managers and Practice Tutors who support students in the practical realisation of their ideas.

History of Art:

Students reach the above History of Art learning outcomes through lectures, group discussion, presentations, tutorials and through required research projects and other coursework.

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

Level 4

The level 4 programme consists of a Compulsory (Non-compensatable) module and a second compulsory module chosen from the other BA History of Art Single Honours modules. The compulsory module, Modernities, is a lecture and group seminar series which introduces students to key ideas, arguments, events and works of art associated with the concepts of modernity and modernism. The final module is chosen from two modules, which approach the study of art and visual culture through thematic frameworks: '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 series of options that is 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 study Studio Practice and The Link, Compulsory (Non-compensatable) modules. Students also choose options that have an overall value of 45 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

In addition to Studio Practice, the level 6 programme includes the 15 credit Compulsory (Non-compensatable) module, 'The Link'. Students also choose either 45 credits of optional modules or, 15 credits of optional modules from the level 6 array and the History of Art Dissertation (30 CATS). The dissertation is something that students are encouraged to prepare for during and after their level 5 studies (in the summer). The dissertation is 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.

As with level 5, the range of level 6 Special Subject modules is conceived in terms of 1) a fuller engagement with historical and other archival materials only indicatively encountered earlier in the programme, 2) making available 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 thematic 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 the History of Art component of the programme is predominantly by lecture and group seminars. A number of tutors also adopt interactive and discursive teaching methods. In addition, the use of the field trip and site visit serve as important pedagogical tools. Students are required to produce individual and group project work, and to lead group discussions 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.

The Link Seminars and Workshops are co-ordinated both by Fine Art and History of Art tutors. They are based on current exhibitions and events or themes generated by students. They aim to directly explore the interaction of practice and theory in fluid and diverse ways. Link Seminars and Workshops provide collective moments where staff and students from the whole programme engage in debate throughout each year. The Link Seminars and Workshops are directed towards developing students' critical vocabulary and inventing new ways of thinking about the interrelationship between practice and theory. Students on all levels are required to produce a short Link Paper, which addresses the interface between practice and theory as it is taken up in their own work.

How you will be assessed

A diverse range of formative and summative methods are used to assess students work on this programme:

Fine Art Studio Practice:

Assessment Modes

Students' studio practice coursework at all levels is reviewed throughout the year; their work is seen and discussed during individual tutorials and Group Crits. This process of continuous evaluation charts attainment over a period of time in the context of practice-based teaching situations. Students are expected to evaluate and self-determine their practice through independent learning. Evaluation is based your ongoing engagement with your studio practice and participation within the teaching and learning culture on the course. Continuous evaluation enables students to be advised in advance if they are not attaining a satisfactory level of achievement. Each student's work is seen by staff within their teaching group. It is subject to interim reviews leading to progress reports from the tutors in their teaching group and written feedback from their personal tutor. This opportunity for formative feedback is critical for the development of the students' practice. While continuous feedback is formative in nature, the process allows tutors to begin to make a judgement about students' progress through the programme and is therefore simultaneously summative.

This overall process enables the staff to see the students' practice in the making. Through it the students come to fulfil the learning outcomes for each level, and tutors are able to form judgements on the students' performance and progress throughout the year. This continuous evaluation is crucial for maintaining the ongoing character of a developing practice and its assessment.

The students' level of achievement is discussed in a meeting of staff from the students' teaching group, and a provisional assessment level determined against the learning outcomes relevant to the level of study. A further meeting of core staff then monitors marking levels across the teaching groups and the External Examiner sees a sample of levels and checks parity against national standards. A final report is then issued to the students indicating their level of attainment.

In addition to this ongoing Continuous Assessment (formative), distinct end of year summative assessment are as follows:

Level 4 – End of Year Review

At the end of level 4, each student makes a presentation of selected coursework. All staff from the students' teaching group examine this work and propose a provisional mark. An internal meeting of core staff monitors parity of marking across the teaching groups and a meeting with the External Examiner checks parity against national standards.

Level 5 – Presentation and Viva

At the end of level 5, each student makes a selected presentation of his/her coursework, which is examined through a Viva Voce with core staff from the study area and sampled by the External Examiner.

Level 6 – Exhibition

Each student mounts a formal exhibition of work at the end of level 6. Their level of achievement is discussed in a meeting of the core staff, and a provisional assessment level determined against the relevant learning outcomes. A meeting with the External Examiner checks parity against national standards and a final mark is agreed.

History of Art:

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. Original research findings 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 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.

As outlined above, modules at all levels are assessed by a combination of the following:

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 and Visual Culture. 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

Creative journals 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.

Research Files / Archive Projects

Research File and Archive Projects are aimed at demonstrating the breadth of research and grasp of a considerable range and diversity of materials. They help students locate the disciplinary source and context of arguments and methods. Each Research File / Archive Project will set up a problematic and plot its way towards a research plan. In its final stage, the Research File /Archive Project will include 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, a creative project may consist of a series of exhibition reviews and exhibition proposals, work placement reports, artworks 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.

The Link

The Link creates a space in which students consider how their learning on the joint programme coalesces to form a practice. This module aims for students to reflect on the link between practice and theory in their own work. It allows a space for students to consider how different elements of their work interact such as making, fabricating, performing, editing, writing, reading and thought.

Link Seminars and Link Workshops provide the students with a discursive and participatory space to consider how other practitioners think through the relation between practice and theory. This allows students to gain a wider understanding of how practice and theory intermingle in a range of practices.

The Link is assessed through a three page Link Paper. The Link Paper is assessed by Studio Practice staff for level 4, and both studio practice and visual culture staff for levels 5 and 6. The Link Paper encourages students to consider an appropriate form for their writing in relation to their current practices.

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 student's 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.

Presentations

Though not used as a summative mode of assessment, most modules involve presentations. Students make presentations of work (for which they will be given feedback

and an indicative mark) as part of their formative assessment and 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 exercise their 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, presentations provide an invaluable opportunity to discuss work with peers and tutors.

Examining

All modules are double-marked internally. All modules require the submission of formative written work and, in several modules, oral presentations before summative work is submitted and marked. This offers students the opportunity to recognise their strengths and weaknesses, to identify areas that need work and develop their potential before they are formally evaluated. The marks are considered by the Department of Visual Cultures Board of Examiners at which the External Examiners are present.

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	<p>Fine Art Studio Practice: (90-100%) Work that reflects an exceptional level of achievement of the appropriate learning outcomes. The work demonstrates original research and a rigorous conceptual understanding of the chosen field. The decisions made in the manipulation of the visual material challenge the current limits and make a significant contribution to the field of contemporary art.</p> <p>(80-89%) Work that reflects an outstanding level of achievement of the appropriate learning outcomes. The work clearly indicates extensive independent research coupled with a deep understanding of the chosen field. The manipulation of the visual material shows an inventive interpretation of contemporary art.</p> <p>History of Art: Represents the overall achievement of the specified assessment criteria/module learning outcomes to an</p>

Mark	Descriptor	Specific Marking Criteria
		<p>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.</p>
70-79%	1st: First (Excellent)	<p>Fine Art Studio Practice: Work that reflects an excellent level of achievement of the appropriate learning outcomes. The work demonstrates wide research evidence of a clear understanding of the chosen field. It shows a high level of conceptual rigour that indicates sustained independent study together with an original and imaginative visual interpretation of contemporary art, challenging the current limits of the field.</p> <p>History of Art: Represents the overall achievement of the specified assessment criteria/module 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.</p>
60-69%	2.1: Upper Second (Very good)	<p>Fine Art Studio Practice: Work that reflects a very good standard of achievement of the appropriate learning outcomes. Work shows evidence of very good critical reflection with confident manipulation of the chosen visual material. It is imaginative and indicates that a</p>

Mark	Descriptor	Specific Marking Criteria
		<p>sustained artistic project has emerged, albeit within known boundaries of the field of study.</p> <p>History of Art: Represents the overall achievement of the specified assessment criteria/module 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.</p>
50-59%	2.2: Lower Second (Good)	<p>Fine Art Studio Practice: Work that reflects a good standard of achievement of the appropriate learning outcomes and demonstrates a competent understanding, coupled with good overall ability. There is evidence of imagination and applied critical reflection with sound technical competence in the manipulation of the overall visual material that requires further sustained development.</p> <p>History of Art: Represents the overall achievement of the specified assessment criteria/module 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 highly developed powers of analysis and argument. Such work will signal a quite limited awareness of the main issues as well as of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture.</p>
40-49%	3rd: Third (Pass)	<p>Fine Art Studio Practice: Work that reflects a threshold standard of achievement of the appropriate learning outcomes, and demonstrates a limited</p>

Mark	Descriptor	Specific Marking Criteria
		<p>understanding of the field of study. The work demonstrates some manipulation of the chosen visual material indicating an unimaginative response to the practice that readily accepts known boundaries.</p> <p>History of Art: Represents the overall achievement of the majority of the specified assessment criteria/module 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. Any grasp or awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture will be weak.</p>
25-39%	Fail	<p>Fine Art Studio Practice: Work is unsatisfactory and represents an overall failure to achieve the appropriate learning outcomes. The work shows scant attention to the critical and practical demands of the practice with no apparent judgement in the manipulation of the visual material.</p> <p>History of Art: (10-39%) Represents an 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. Poor knowledge of the object of study and no apprehension of further critical and theoretical issues.</p>
10-24%	Bad fail	<p>Fine Art Studio Practice: Work that represents a significant overall failure to achieve the appropriate learning outcomes. The work shows no attempt to address the practical demands of the practice and demonstrates no judgement or exercise of critical reflection. Work shall be deemed a valid attempt and the unit shall not necessarily be required to be re-taken.</p> <p>History of Art:</p>

Mark	Descriptor	Specific Marking Criteria
		(10-39%) 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	<p>Fine Art Studio Practice: Work that does not even attempt to address the specified learning outcomes. Work shall be deemed a non-valid attempt and the module must be re-taken.</p> <p>History of Art: A submission that does not even attempt to address the specified assessment criteria/module 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.</p>
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for plagiarised assessment.

How the programme is structured

The BA Fine Art and History of Art programme is structured jointly by the Visual Cultures and Fine Art departments. The programme consists of two programme leaders from each department who work closely together. It is an intensive programme in which students are expected to independently manage their own time and work in groups. Each student is allocated a studio to use as a base and there are a range of learning situations in which students can consider how practice and theory inter-relate. It requires full time study over three years during which the student takes modules to the value of 120 CATS in each year.

Fine Art Studio Practice:

The Fine Art Studio Practice component (60 CATS overall per level) is an intensive programme of studio and workshop practice supported by individual tutorials, Situated Group Learning Events and large Group Crits. Each student is allocated a studio, which is the focal point of their work for the duration of their studies. Students are responsible for determining the specific nature of their practice with guidance from the tutorial staff.

Fine Art Studio Practice at Level 4 covers the acquisition of fundamental knowledge and the basic practical skills necessary to initiate research. At Level 4, students' work is subject to continuous evaluation. In Term 3 work is assessed by an end of year summative presentation. At Level 5, Studio Practice begins to deal with more complex issues and the selected application of acquired knowledge, practical skills and conceptual principles necessary for the development of the work. At Level 5, students' Studio Practice work is subject to continuous evaluation. In Term 3 work is assessed through a summative presentation and viva voce. By Level 6, Studio Practice should reflect the potential of the student to practice as an independent artist. It is expected that the student is now fully self-motivated and able to demonstrate a high degree of understanding, critical awareness and independent judgement. Level 6 students are subject to continuous evaluation. In Term 3, the final degree exhibition provides an opportunity for summative assessment. Assessment throughout all three years is moderated by an External Examiner.

History of Art:

The History of Art component of the programme (60 CATS overall per level), at level 4, consists of a Compulsory module, Modernities, and a second module chosen from the two modules that are compulsory for the BA History of Art Single Honours students: 'Space and Time' and 'Beyond Boundaries'.

At level 5, students choose Option Modules from an approved list available annually from the Department of Visual Cultures. At level 6, the programme offers students to either choose modules with an overall value of 60 CATS taken from the level 6 array or modules with an overall value of 30 CATS from the level 6 array and the Art History Dissertation (30 CATS).

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Studio Practice Year 1	FA51008B	60	4	Compulsory (Non-compensatable)	1-3
Modernities	VC51001A	30	4	Compulsory	1-2
AND EITHER: Space and Time	VC51003A	30	4	Optional	1-2
OR: Beyond Boundaries	VC51004A	30	4	Optional	1-2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Studio Practice Year 2	FA52008B	60	5	Compulsory (Non-compensatable)	1-3
The Link	VC52114A	15	5	Compulsory (Non-compensatable)	1-2
History of Art Option modules to the value of 45 CATS from an approved list available from the Department of Visual Cultures.	Various	45	5	Optional	1-2

Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Studio Practice Year 3	FA53008B	60	6	Compulsory (Non-compensatable)	1-3
The Link	VC53130A	15	6	Compulsory (Non-compensatable)	1-2
AND EITHER: BA Fine Art and History of Art Dissertation	VC53132A	30	6	Optional	1-3
AND: Special Subjects and Option Modules to the value of 15 CATS from an approved list available annually from the Department of Visual Cultures	Various	15	6	Optional	1-2
OR: Special Subjects and Option Modules to the value of 45 CATS	Various	45	6	Optional	1-2

Academic support

Support for learning and wellbeing is provided in a 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.

All students are allocated a Personal Tutor (one in each department for joint programmes) who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least twice a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year 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 provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

All students are also allocated a Senior Tutor to enable them to speak to an experienced academic member of staff about any issues which are negatively impacting their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors.

Students are provided with information about learning resources, the [Library](#) and information available on [Learn.gold \(VLE\)](#) so that they have access to department/programme handbooks, programme information and support related information and guidance.

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

All assessed work is accompanied by some form of feedback to ensure that students' work is on the right track. It may come in a variety of forms ranging from written comments on a marked essay to oral and written feedback on developing projects and practice as they attend workshops.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the [Goldsmiths website](#) and for new students 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 and 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 [Disability](#) and [Wellbeing](#) Services maintain caseloads of students and provide on-going 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 Report ([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 for students throughout the year.

Links with employers, placement opportunities and career prospects

The Careers Service and the Academic Success Centre provide central support for skills enhancement and run the Gold Award Scheme and other co-curricular activities that can be accredited via the higher education achievement award (HEAR). The Art Department works with Careers Service to provide professional practice sessions over the academic year.

Employability refers to both jobs and self-employment, and to the broader development of knowledge and transferable skills to ensure graduates are critical and independent life-long learners.

The BA Fine Art and Fine Art & History of Art programme provides a pedagogical framework and student-centred approach to teaching that equips and supports students to become independent learners from the first week they arrive at Goldsmiths. Through studio practice, one-to-one tutorials, instruction in technical laboratories, lectures and Group Crits, undergraduate students define their own areas of concern, and drive the technical and intellectual development to shape their own practice. Students present their art work to mixed year level groups, they write essays and make presentations in art history, and they discuss presentations of their art work together over a period of time, culminating in their final degree show. Through intense discussion about their own work, the work of other students and through a series of Group Crits, artist talks, master classes, fieldtrips and discussions about exhibitions taking place across London, students become highly articulate and informed about the contexts in which their work operates. It is through these approaches to teaching that fine art students become not only accomplished critical practitioners, they also develop high levels of technical and critical problem solving skills; the ability to teamwork and negotiate; the capacity to manage their own time and complex production schedules; adaptability, flexibility and inventiveness.

Students on the programme are exposed constantly to a breadth of models of practice: all staff are practicing artists, curators, researchers and writers; there is a weekly visiting artist talk series and an optional visual culture themed lecture series; second and third year students can take part in master classes in the UK and abroad. Through Visual Cultures, a

number of placement opportunities are offered through the 'Visual Cultures as Public Practice' module. Institutions such as the V&A and INIVA offer students a research placement opportunity within a public collection or an archive.

While on the programme, students in studio practice can access technical workshops including casting, ceramics, textiles (tapestry, pattern-cutting, embroidery, weaving and computerised knitting), metalwork (welding, plasma cutting, and shot blasting), photography, including developing, print and dye, (from screen printing, digital printing to 3D printing), print-making, woodwork, as well as various image-manipulation packages, web-authoring and special-effects software for film and audio.

A great number of graduates choose to continue their studies. The degree is very well regarded by those institutions internationally offering PhDs and MA programmes in arts administration, curatorial practice, the history of art, architecture, film, design and fashion. Many graduates of this programme 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, including Fulbright scholarships to the US. It is also a degree that provides a suitable starting point to enter law or the teaching profession, for example, through suitable conversion courses.

The Department of Art at Goldsmiths has produced many successful practicing artists. Graduates have won major prizes (for example, six Turner Prize winners have studied here) and they exhibit around the world. Other graduates have drawn on the broader skills they have learned on their degree programmes to progress to a variety of other careers: art historians, curators, arts administrators, arts journalists, teachers, lecturers, writers and editors. Self-employment is the most useful term through which to understand our graduates' career trajectories and it is important to recognise the complexity of fine arts graduates' career experiences. These complex forms of employment are sometimes understood by graduates as part of their broader artistic practice, and sometimes as a mixed economy in which one aspect of their employment supplements their artistic practice at given times in their careers.

The requirements of a Goldsmiths degree

Undergraduate degrees have a minimum total value of 360 credits. Some programmes may include a year abroad or placement year and this may be reflected in a higher total credit value. Programmes 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. If a programme has a part-time pathway, the structure will be set out in the section "How the programme is

structured” above. Each full-time year corresponds to a level of the Framework for Higher Education Qualifications (FHEQ), as follows:

- Year 1 = Level 4
- Year 2 = Level 5
- Year 3 = Level 6

More detailed information about the structure and requirements of a Goldsmiths degree is provided in the [Goldsmiths Qualifications and Credit Framework](#).

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
- “Compulsory (Non-compensatable)” – Some compulsory modules are central to the achievement of a programme’s learning outcomes. These are designated as “Non-compensatable” for that programme and must therefore be passed with a mark of at least 40% in order to pass the module.

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 must normally 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 minimum value of 360 credits, as set out within the section “The requirements of a Goldsmiths degree” above. A failed module with a mark of 35-39% 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 and the module has not been defined as “Non-compensatable”. No more than 60 credits may be compensated this way across a programme and no more than 30 credits at any one level.

Classification

Final degree classification will usually 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:

- 1st: First Class – 70%+
- 2.1: Upper Second – 60-69%
- 2.2: Lower Second – 50-59%
- 3rd: 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.

More detail on the [calculation of the final classification](#) is on our website.

Interim exit awards

Some programmes incorporate interim exit points of Certificate of Higher Education and/or 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 credits (120 of which at level 5) respectively. The awards are made without classification.

When these awards are incorporated within the programme, the relevant learning outcomes and module requirements will be set out within the “What you will be expected to achieve” section above.

The above information is intended as a guide, with more detailed information available in the [Goldsmiths Academic Manual](#).

Programme-specific rules and facts

In order to proceed, students must pass both elements of the Fine Art Studio Practice module each year.

In order to proceed to Level 5 it is necessary for both parts of the Studio Practice module at Level 4 (Coursework and Presentation) to each be passed at 40% or above.

In order to proceed to Level 6 it is necessary for both parts of the Studio Practice module at Level 5 (Coursework and Viva Voce) to each be passed at 40% or above.

In order to graduate it is necessary for both parts of the Studio Practice module at Level 6 (Coursework and Exhibition) to be passed at 40% or above.

In Studio practice, it is possible at the discretion of the Board of Examiners, to re-sit the Presentation at Level 4 and viva voce at Level 5 in the later summer. It is not possible to re-sit the Coursework part of the Studio Practice module in any year.

General programme costs

In addition to your tuition fees, you will be responsible for meeting standard costs associated with your study. Find out more information at gold.ac.uk/programme-costs.

Specific programme costs

Not applicable.

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 are formally approved against national standards and are monitored throughout the year, such as in departmental committees, a variety of student feedback mechanisms and through the completion of module evaluation questionnaires. Every programme has at least one External Examiner who reviews comments annually on the standards of awards and student achievement. External Examiner(s) attend Boards of Examiners meetings and submit an annual written report.

Modules, programmes and/or departments are also subject to annual and periodic review internally, as well as periodic external scrutiny.

Quality assurance processes aim to ensure Goldsmiths' academic provision remains 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 these procedures are published on the [Quality Office web pages](#).