

MA Art and Ecology

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:** MA Art & Ecology**Name of Interim Exit Award(s):** Not applicable**Duration of Programme:** 15 months full-time**UCAS Code(s):** Not applicable**HECoS Code(s):** (100059) Fine Art**QAA Benchmark Group:** Art and Design**FHEQ Level of Award:** Level 7**Programme accredited by:** Not applicable**Date Programme Specification last updated/approved:** July 2020**Home Department:** Art**Department(s) which will also be involved in teaching part of the programme:**

Not applicable

Programme overview

The MA Art & Ecology is a fifteen-month studio-based post-graduate programme for emerging artists who want to engage in meaningful and transformative ways with the most pressing ecological questions of our time. This is a unique programme located in the urban environment of Deptford and New Cross that seeks to develop new ways in which contemporary art practice can make interventions in a wide range of ecological contexts, and extend the ways in which ecology is understood. During this MA we support artists to develop art practices in diverse sites and scales dedicated to imagining and shaping livable futures.

The MA invites artists to develop innovative art projects grounded in rigorous artistic research and a profound understanding of how ecological challenges such as climate breakdown, pollution and biodiversity loss are inseparable from questions of social justice. Alongside more conventional forms of art-making, this course supports artists who engage with forms of practice such as food production, sustainable data, citizen and expert science, re-wilding, inter-species care and co-dependence, somatic work and ritual.

Through the development of a year-long artistic project, students learn skills and build networks essential to pushing the boundaries of art's engagement with ecology, for sustaining their artistic practice after graduation, for developing as educators, producers and leaders in a wide range of fields, or for pursuing doctoral research. While on the programme, students participate in an experimental laboratory, attend lectures and seminars in the history and theory of art and ecology, and learn best professional practice through talks and workshops. As well as the outstanding visibility of exhibiting in the MFA degree shows and online publication of a project journal, the course provides opportunities to collaborate with a wide range of local and international communities and institutions, including the option of a work placement and study trips, preparing students to flourish as artists dedicated to ecology.

Programme entry requirements

You should have – or expect to be awarded – an undergraduate degree of at least upper second class standard with a substantial fine art component, or can demonstrate (via CV, Portfolio, personal statement and interview – see below for more details) an established creative practice appropriate to qualify for entry. We welcome applicants from disciplines related to ecology with evidence of an artistic practice sufficiently developed for MA study. Consideration will be given if you do not have an academic background but can demonstrate professional experience in this area.

Applicants should apply with a proposal for an artistic project that engages with any aspect of ecology. Applications should include a CV, a portfolio of completed works (12 images and/or 5 minute moving image), a project proposal outlining the project you wish to develop during the programme, as well as a statement explaining your motivation for joining the programme and how you expect to contribute to and gain from it.

You must show through your portfolio, indicative project proposal and application statement that you are:

- Interested in conceiving and realising innovative artworks/projects within an art practice engaged with ecology
- Produce art works to a high standard, both independently and with others
- Demonstrate a good awareness of your individual artistic and critical concerns
- Reflect critically on thematic and material approaches to art practice engaged with ecology
- Be willing to develop excellent knowledge and understanding of the relationship between your own interests and the critical concerns of contemporary art and ecology

These criteria are assessed during the application procedure by a panel of academic staff from the Art Department. The attributes must also be in evidence in person at interview. All shortlisted Home and EU applicants are asked to attend an interview in person, while Overseas applicants have the option to be interviewed in person or by Skype. The Art Department will make reasonable adjustments to ensure accessibility.

The programme draws applicants from around the world with 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.

If English is not your first language, you will need to meet our English language requirements to study with us. For this programme we require an IELTS 7 with a 7 in writing. If you need assistance with your English language, we offer a range of courses at our English Language Centre that help prepare you for postgraduate-level study. The Art Department's Graduate Diploma in Art for students from non-artistic backgrounds and for students with IELTS 6 provides a route for direct entry into the MA Art and Ecology.

Aims of the programme

The MA Art and Ecology is a research-led practice programme that aims to provide specialized post-graduate training for artists who wish to:

1. Participate in imagining and creating new ecological relations and livable futures through art-making, developing the unique capacities that art practice has to engage with the most pressing environmental issues of our time.
2. Achieve professional exhibition standards and innovation in art practice that is situated within particular ecological communities and interdisciplinary networks within the expanding field of art and ecology.
3. Focus in-depth on artistic, critical, ethical, political and historical questions in which contemporary art and ecology is situated, developing insight, resilience and sensitivity to place and community while strengthening transnational connections and understanding.

The programme achieves these aims by supporting the student's practice through artistic and critical scrutiny and in the student's development of a portfolio of works that situates their practice and demonstrates a critical understanding of Art and Ecology. The programme enables practitioners to experiment and innovate in the expanding field of Art and Ecology, to collaborate with their peers and with external partners and to extend and share knowledge through this process.

The MA Art and Ecology focuses on the integral relationship between the student's critical interests and practice and their relationship with specific sites and communities, and

provides a pedagogical framework to enable them to integrate these elements into their work. The student's practice is developed to a professional standard across the programme in a number of ways, including: group and individual presentations, portfolio of annotated research journals, exhibition, project journal, formative Critical Studies essay and summative Dissertation.

The programme develops students' skills through an artist-led experimental laboratory, lectures, seminars, workshops, tutorials, site visits, work placements, and through on-going coursework that places a strong emphasis on student-centered learning and collaboration. Students produce a self-organised Research Portfolio, Primary Project (exhibition and project journal) and a formative essay and summative Dissertation, as well as regularly participate in lecture series, peer review seminars, round-table research, site visits, discussions with visiting professionals and seminar presentations. Along with the essential experience provided through the experience of preparing a degree exhibition, the project journal provides students with a public-facing opportunity to display the process of their project's development, which may not be readily visible in exhibition format, providing experience in online publication, which is an increasingly vital mode of disseminating art practice dedicated to extending the understanding and meaning of ecology. Students are provided with training in key aspects of professional practice such as grant writing, working to commission, project management, as well as the practicalities, ethics and legal frameworks of expanded artistic practice involving different modalities of collaboration with external partners, specific sites and more-than-human communities.

What you will be expected to achieve

You will be expected to:

- complete a significant artistic project over the duration of the programme, which will be developed through preparation of a Research Portfolio and interim show. The project will be publicly exhibited in the Degree Show and published online as a Research Journal;
- participate in an artist-led experimental laboratory;
- a formative essay and a summative Dissertation;
- attend a series of workshops and talks on Professional Practice.

By working on and realizing these achievements you will:

- develop a unique combination of practical, cognitive and analytical skills that will enable you to critically and constructively analyse your own practice in relation to a wider historical and contemporary context
- integrate the various taught components across the programme to work independently to produce an original artistic project

- demonstrate high professional artistic standards in exhibition making and project management
- develop a body of historical and theoretical knowledge that enables you to think and write critically about art and ecology, its processes and exhibition strategies, networks of dissemination and exchange, methods of sustainability, and its social, cultural and ecological contexts.

The subject-specific learning outcomes for the programme are informed by the achievement of professional excellence. You will be supported to 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'.

Students who successfully complete the programme will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Engage in independent and original practice and research in contemporary artistic approaches to ecology	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology
A2	Demonstrate the attainment of professional standards in exhibiting and disseminating their own artistic practice	Methodologies of Art & Ecology; Experimental Laboratory in Art and Ecology Professional Practice
A3	Investigate, analyse and deploy cultural, historical and theoretical interdisciplinary resources in the rigorous academic interrogation of the meaning of art and ecology	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Articulate and deploy comprehensive and innovative critical analyses of their own practice	Methodologies of Art & Ecology; History and Theory of Art & Ecology;
B2	Analyse whether established critical approaches and methods allow desired	Methodologies of Art & Ecology; History and Theory of Art & Ecology;

Code	Learning outcome	Taught by the following module(s)
	outcomes in artistic practice to be achieved	Experimental Laboratory in Art and Ecology
B3	Demonstrate innovative application of artistic and critical approaches, knowledge and reasoning for self-directed aims in artistic process, project and insight	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Produce original artwork appropriate to the complexity of critical concerns within art and ecology	Methodologies of Art & Ecology;
C2	Utilise source material effectively for achieving the original and self-directed objectives of their individual practice and research	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology
C3	Evaluate critically the methods, materials and sustainability of production that are appropriate for making new work, both technically and conceptually	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology Professional Practice

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Undertake independent practice and research	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology
D2	Apply organizational skills and management to a self-directed project in the public sphere or other appropriate contexts in the field of art and ecology	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology Professional Practice
D3	Identify independently the aims and ambitions of their own practice and concerns in response to critical contexts, and articulate clearly their critical relation	Methodologies of Art & Ecology; History and Theory of Art & Ecology; Experimental Laboratory in Art and Ecology

Code	Learning outcome	Taught by the following module(s)
	to their own concerns and response to those of others	

	A1	A2	A3	B1	B2	B3	C1	C2	C3	D1	D2	D3
Methodologies of Art & Ecology	*
History and Theory of Art & Ecology
Experimental Laboratory
Professional Practice		.							.		.	

How you will learn

While on the programme you will continually engage with what it means to practise as an artist engaged with ecology, and will actively participate in seminars, tutorials, site visits, workshops and lectures to build your knowledge and understanding, and to strengthen self-reflection and ambition of your practice and its leading ideas. The central feature of this process is that your practice forms the unifying and continuous basis of the curriculum.

You will discuss your own work and that of your peers, you will develop your critical faculties and a language for evaluating your own and others work through the different teaching moments outlined below, and you will learn best practice in terms of sustainability and collaboration with external partners, specific sites and more-than-human communities.

You are expected to evaluate your own learning, develop a self-determined practice, exercise independent research and critical judgment and resolve the practical demands of your work based on a growing understanding of the subject. You are expected to present and analyse complex issues and arguments coherently and to communicate effectively in individual tutorials, group tutorials and seminars. You are required to develop IT and time-management skills, meet deadlines and demonstrate an ability to act autonomously in planning and implementing tasks.

Your practice (independent study) is the central component of the programme and individual tutorials, group tutorials and seminars form the backbone of the teaching throughout the year. These tutorials, group meetings and presentations also form the basis of the continuous monitoring of your Primary Project.

A full list of academic staff working with, writing about and curating art and ecology will be supplied on the programme's webpage, which is currently in development.

The programme invites Visiting Tutors from a wide range of specialisms: artists, filmmakers, curators, writers, scientists, activists and so forth to contribute to group seminars and workshops as well as to provide one-to-one tutorials. Studio visits with these visitors should further your understanding of your work especially in terms of professional practice.

The specific details of tutorials with both Departmental and External Visiting Tutors will be confirmed at the beginning of your studies.

Teaching moments:

1. Tutorials: You will receive scheduled one-to-one tutorials from your tutor each term, these provide the opportunity to discuss the practical and critical concerns of your work and develop your awareness of the wider field of practice through independent research. This will enable both you and your tutor to see your work as part of a developing process. Additionally, there will be opportunity for tutorials with academic staff from across the department, providing a range of conversations and constructive feedback on your research and practice.

2. Group Tutorials: help you to develop your work in a similar way to individual tutorials, but are generated by dialogue between the tutors and a small group of students. These are student-led with tutors responding to the needs and concerns of the participants.

3. Practice Crits: will help you to develop the confidence and ability to discuss your work and the work of others and to use this combined knowledge and experience of the group as a primary learning tool. These intensive critiques bring a small student group and tutors together for individual presentations showcasing the on-going development of your practice and the primary project, providing an opportunity to discuss the intrinsic concerns informing

the project whilst testing methods and approaches for display. You will present work three times, once each term. These events are a key form of peer learning, where every student is involved and is expected to participate. You will in addition be expected to engage in written self-evaluation with regard to your presentations for both practice seminars and group tutorials, for which you will receive tutorial feedback with your tutors.

4. Artist-led Experimental Laboratory: will help you to develop your knowledge and practical skills in collaborative work through a workshop format that addresses a particular theme or problematic of Art and Ecology through the collective research, site visits and development of an artist-led project.

5. Exhibition of the Primary Project in July: will see you collaboratively prepare, construct and publicise the exhibition. To this end you will be developing your communication and mediation skills, as well as knowledge of how to render in an exhibition format an ongoing project that may be process-based.

6. History and Theory of Art & Ecology is taught through lectures, seminars, individual tutorials and study visits that draw on a range of expertise from within the Department of Art, invited guests and affiliated institutions, addressing the historical and theoretical contexts and emerging ecologies, including works, movements, themes and ideas that have been central to the formation of the expanded interdisciplinary field of art and ecology, the development of sustainable and ethical modes of art practice, and the histories of ecological struggles, worldviews and communities that demonstrate art's unique capacities to address and intervene in urgent environmental issues including climate breakdown, environmental racism, urban ecologies, extractivism, mass extinction, toxicity. Students will gain an understanding of key theories and histories of ecological thought, including intersectional, decolonial and indigenous environmental justice, politics and practices of planting and food production, materialist philosophy, nuclear cultures, eco-feminism and queer ecology, digital care, the planetary commons (soil, atmosphere, water systems), Rights of Nature, rewilding and the geopolitics of conservation. These are designed to support your practice by enabling you to talk, write about, analyse and evaluate the historical and critical contexts of art and ecology; they further enable you to recognise how debates about art and ecology can support opportunities for critical discussion in the studio.

7. Project Journal: Through workshops and tutorials you will develop a project journal for online publication that will make use of text and images (including animation and video if appropriate) to convey the process of your artistic research in the Primary Project. You will develop key skills in selection, editing and communication for a mode of dissemination that is increasingly important for artists with an ecological practice.

8. Professional Practice Workshops and Talks: These sessions will provide opportunity for collective learning around the practice and skill base of invited practitioners and professionals from diverse fields, including artists, curators, community workers, activists,

social and creative enterprise, NGOs, scientists, legal scholars, and so on, drawing on Art department staff as well as experts from other fields from within Goldsmiths and drawing on a wide local and international network.

Department Facilities:

1.Studios: The student group will have two large dedicated studios to work in, equipped with facilities for screening and audio. The shared space underlines the collaborative nature of practices in the field of Art and Ecology and will be the base for all studio meetings, practice seminars and workshops, while the availability of two rooms provides space for the two year groups to work independently when necessary during the Autumn term when they overlap. The studios form the base for your activities for the duration of your studies and enables you to benefit from contact with students from the programme as well as from across Postgraduate Studies.

2.Laboratories / Equipment: There are specialist laboratories, staffed by highly skilled managers and technicians who can assist you on a one-to-one basis. 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, basic electronics, 3-D printing, digital media and video. Students with specific equipment needs will be supported on an as-needed basis upon discussion with the Programme Leader.

3.Art Research Garden (in development): The Art Research Garden is proposed for the garden behind 42 and 43 Lewisham Way to facilitate a wider range of artistic research into living systems, cultivation and processing of plants, from food to pigments, rewilding, soil care, composting, techniques for alleviating pollution, eco-pedagogy, and the therapeutic and social benefits of gardening, as well as a space for teaching and public engagement through workshops, performances and other events. It will be maintained by a dedicated skilled technician who will be available to advise on a one-to-one basis. While the success of the MA in Art and Ecology does not hinge on the Art Research Garden, it is anticipated that it would be a highly valued resource for the programme and Goldsmiths' community more broadly.

College facilities and research resources:

1.Library: The Library has an extensive collection of resources to support the study of Art and Ecology. A portal to aid access to inter-disciplinary study resources on Green and Environmental issues is in development.

In addition the IT Service Desk based within the Library provides a range of equipment for 2-3 day loan to all Goldsmiths students for academic or research work, including: cameras, field recorders, microphones, tripods, amplifiers, video projectors and so forth.

A full list of available equipment is available on: www.gold.ac.uk/it/equipment-loans/

2.Specialist Libraries and Collections: In addition to Goldsmiths Special Collections & Archives, which include the Women's Art Library, Goldsmiths Textile Collection and the Daphne Oram Archive, students will be able to access the rich resources of specialist libraries available in London, including the Wellcome Collection Library, the Natural History Museum Library, and the South London Botanical Institute Library, among many others.

3.Critical Ecologies Research Stream is a cross-departmental research stream at Goldsmiths that organises regular public events for artists, researchers and the general public, and provides a platform and peer-to-peer support network for ecology-themed research being developed across different departments in the College. Students will benefit from the rich line up of international speakers and interdisciplinary workshops.

4.Virtual Learning Environment and Goldsmiths email: These are the main communication channels of the College. The VLE contains the programme handbook and specific information about all components of the programme, which should be checked regularly for new content and announcements, and it enables students to access and share resources, ask questions, make comments and take part in discussions. In addition, you will receive regular communication from the Programme Leader and teaching staff, as well as administrative staff, and it is your responsibility that you read everything that you are sent, and act upon it where appropriate.

5.Goldsmiths Centre for Contemporary Art provides further research opportunities.

6. External organisations: The MA Art and Ecology will build on existing relations that the Art department has with local, regional and international art institutions, wildlife and conservation centres, community organisations, NGOs and scientific institutions for the purpose of collaboration and study visits.

How you will be assessed

Assessments are carried out throughout the year. Formative assessment acts as monitoring of your progression through the programme. It provides the basis for feedback as to whether you are considered to be 'on track' to pass the programme or not and an indication of your current level of achievement. Written feedback reports will provide a clear indication of your current level of achievement against the appropriate learning outcomes, and will summarise achievement and advise on areas for further development.

Modes of Assessment:

Methodologies of Art & Ecology (70% of final mark):

1. Interim Show – Formative with 0% weighting

The level of achievement is discussed by core staff and feedback is provided through a written commentary and individual tutorial.

Criteria for Assessment for the Interim Show:

- The presentation makes evident the concerns that lead the student's practice;
- The presentation is appropriate to the demands inherent in the work;
- The work indicates a critical awareness of the context in which the student positions themselves;
- Originality of approach.

2. Research Portfolio (3000 words) – Summative with 10% weighting

The Research Portfolio is a combination of writing, creative practice and documentation (the programme handbook will provide full guidance). The Research Portfolio is double marked and available to the External Examiner.

Criteria of Assessment for the Research Journal:

Assessment of this component takes into account the way in which the Portfolio demonstrates the development of the Primary Project across Terms 1 and 2.

- Articulation of understanding of the concerns and contexts that motivate your practice;
- Use of primary research and source materials and appropriateness and sustainability of technologies and materials;
- Ability to communicate ideas effectively in written and visual form and through documentation;
- Engagement with historical, cultural and conceptual debates pertinent to the proposed context;
- Originality of approach.

3. Exhibition – Summative with 30% weighting

The level of achievement is discussed in a meeting of the core academic 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 grade is agreed.

Criteria of Assessment for the Exhibition:

- The presentation makes evident the concerns that lead the student's practice;

- The presentation is appropriate to the demands inherent in the work;
- The work demonstrates a critical awareness of the context in which the student positions themselves;
- Originality of approach.

4. Project Journal (3,000 words) – Summative with 30% weighting

The Project Journal is a combination of writing, creative practice and documentation. The level of achievement is discussed in a meeting of the core academic 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 grade is agreed.

Criteria of Assessment for the Project Journal:

- The presentation demonstrates the concerns leading the practice;
- The presentation demonstrates a critical awareness of the context in which the student positions themselves;
- The presentation makes effective use of text, images and documentation to communicate the processes and artistic research involved in the realization of the project;
- Originality of approach.

History and Theory of Art & Ecology (30% of final mark):

You will be assessed as follows:

1. Research Essay (2000 words) – Formative with 0% weighting

The Research Essay responds to a theme or issue raised in the History and Theory of Art & Ecology seminars, and develops a critical analysis of relevant examples and primary and secondary sources. Feedback is provided through a written commentary and individual tutorial.

Criteria of Assessment for the Research Essay:

- Demonstration of a critical and/or imaginative development of question(s) related to the History and Theory of Art and Ecology seminar;
- Understanding of the relevant contemporary and, if appropriate, historical contexts;
- Written and visual presentation.

2. Dissertation Proposal (500 words) – Formative with 0% weighting

The dissertation proposal forms the starting point for development of the dissertation research through supervision tutorials and independent study. Written feedback is provided.

Criteria Of Assessment For The Dissertation Proposal:

- Identification of a critical question related to the student's practice;
- Articulation of the concerns and contexts that motivate student's practice;
- Engagement with historical, cultural and conceptual debates pertinent to proposed context;
- Identification of primary and secondary research materials.

3. Dissertation (6000 word) – Summative with 30% weighting

In the dissertation you may explore different discursive modes and creative ways to communicate your ideas through a combination of writing and visual illustration. You may research and discuss a topic in the history, theory and current practice of Art & Ecology, or a social or cultural phenomenon of concern as it affects contemporary art's engagement with ecology. While you should not make your own work the central topic of the dissertation, you may discuss it to situate your dissertation research and the relevant social, cultural and ecological contexts. The Dissertation is double marked and available to the External Examiner.

Criteria of Assessment for the Dissertation:

- Analysis of historical, cultural and conceptual debates pertinent to a critical question related to the student's practice;
- Analysis of primary and secondary research materials;
- Integration of relevant examples, historical, cultural and conceptual analysis into a coherent and well-organised of argument.
- Written and visual presentation;

Experimental Laboratory in Art and Ecology (Formative with 0% weighting)

You will be assessed as follows:

1. Group presentation – Formative with 0% weighting

- Engagement with the critical and creative development of the collective research;
- Understanding of relevant examples, histories, theoretical ideas and contexts;
- Creative communication and application of ideas for the purposes of the presentation;

- Skills in collaborative work and research.

2. Individual Report (2000 word) – Formative with 0% weighting

- Critical reflection on the process of collaborative research;
- Understanding of relevant examples, histories, theoretical ideas and contexts;
- Coherence and organisation of argument.

Feedback is provided through a written commentary and individual tutorial.

Exhibition timetables and deadlines for the handing in of essays and dissertations are set and published by the Study Area. Grading criteria are published in the Departmental Programme Handbook, which is reviewed each year, before publication and distribution to students.

All deadlines and scheduled appointments must be met during the programme. Assessment deadlines in particular must be met unless there are recognised mitigating circumstances. These must be put in writing to artexam@gold.ac.uk 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.

Examination marks for all components of the degree are reviewed at a formal meeting of core staff and are then presented to the External Examiner for moderation against a sample of students' work.

Marking criteria

Mark	Descriptor	Specific Marking Criteria
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 articulation and research; deploys comprehensive and outstandingly innovative critical analyses of the concerns and contexts of their practice; utilises source material highly effectively in order to achieve the original and self-directed objectives of their individual practice and research.</p> <p>Practice: demonstrates outstanding originality and independence; evidences a comprehensive critical and practical analysis of the appropriateness of the means and material of their production; deploys outstandingly innovative and comprehensive critical and practical analysis of the</p>

Mark	Descriptor	Specific Marking Criteria
		<p>contexts and concerns of the student's own practice. Clearly and comprehensively identifies the aims and ambitions of the student's research, precisely and rigorously articulates a critical and imaginative analysis of the concerns of the practice in response to others' views on it.</p> <p>Discourse: demonstrates highly original independent research advancing the student's understanding and contextualisation of their key concerns; comprehensively and rigorously analyses the relevant sources to establish an exceptionally independent critical position; clearly demonstrates that the 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 level of understanding of the concerns of their practice in terms of its professional excellence; is highly original in its articulation 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>Practice: demonstrates significant originality and independence; evidences a thorough critical and practical analysis of the appropriateness of the means and material of their production; deploys highly innovative and comprehensive critical and practical analysis of the contexts and concerns of the student's own practice, demonstrating a high level comprehension of the concerns of the student's own research and its contexts; clearly and comprehensively identifies the aims and ambitions of the student's research; clearly articulates a critical and imaginative analysis of the concerns of the student's practice in response to others' views on it.</p> <p>Discourse: demonstrates highly original independent research advancing the student's understanding and contextualisation of their key concerns; comprehensively and rigorously analyses the relevant sources to establish a highly independent critical position; clearly demonstrates that the writing enables the clear articulation of an independent and imaginative critical position.</p>

Mark	Descriptor	Specific Marking Criteria
60-69%	Merit	<p>Overall - The student's presented work: demonstrates a very good understanding of 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 research.</p> <p>Practice: demonstrates a good degree of 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, demonstrating 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>Discourse: clearly demonstrates 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 a good understanding of 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>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, demonstrating 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</p>

Mark	Descriptor	Specific Marking Criteria
		<p>of the concerns of the student's practice in response to others' views on it.</p> <p>Discourse: demonstrates independent research advancing the student's understanding and contextualisation of their concerns; analyses the relevant sources to establish an independent critical position; demonstrates 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 enough understanding of the concerns of their 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>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, demonstrating 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>Discourse: 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 minimum understanding of 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>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</p>

Mark	Descriptor	Specific Marking Criteria
		own practice, demonstrating 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. Discourse: demonstrates 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.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

How the programme is structured

The programme structure is summarized by the tables below:

Academic year of study 1* - terms 1/2/3/4

Module Title	Module Code	Credits	Level	Module Status	Term
Art and Ecology	TBC	210	7	Compulsory	1-2-3-4

- *This is a 15 month programme over taking place over four terms.

Programme Map:

MA Art + Ecology	TERM ONE	TERM TWO	TERM THREE	SUMMER	TERM FOUR
Methodologies of Art & Ecology	Project Journal Presentation	Project Presentations a A	Exhibition Crit A		Project Journal Presentation A
History and Theory of Art and Ecology	CS Seminar a		Dissertation Tutorials a	A	
Experimental Laboratory in Art and Ecology	a				
Professional Practice			workshops		workshops
Programme Support	✓	✓	ADMISSIONS: SELECTION AND INTERVIEW ✓ ✓	✓	✓

a = formative assessment
 A = summative assessment
 ✓ = assessment period

Students accepted onto the programme will already have outlined their key interests in their indicative project proposal. It is from this starting point that the student is supported in developing their project through various teaching modes, including tutorials, seminar presentations, research skills training, workshops and master classes with relevant professionals, which continue across the four terms of the programme.

There is one route for successful completion of the MA Art and Ecology programme: 15-months full-time.

There is no part-time option, and no exit point. Formal teaching and development of the individual student project takes place across Term 1 (Autumn), Term 2 (Spring), Term 3 (Summer) and Term 4 (Autumn), punctuated by an exhibition in July and the publication of the project journal in December of the final term. The dissertation is completed over the summer, and submitted at the end of August.

The programme has one compulsory module made up of four components that run simultaneously. All components of the programme are mandatory for all students. All assessment points must be passed to allow for progression. Full details of schedules and guidelines are given in the programme handbooks and confirmed at the beginning of studies.

With the exception of the workshops, seminars and lecture programme, the teaching and learning is centered on the students' artwork, their Primary Project, that is largely constituted of student-centered learning, guided independent research and studio practice.

After Reading Week in Term 2, students present an Interim Show, for which they receive feedback geared towards developing their approach for the Degree Show in July. At the end of Term 2, students submit a Research Journal focused on the strategic overview of their project, its aims, contextual background, research questions and methods, timeframe and appropriateness and sustainability of resources. Both the Interim Show and the Research Journal will indicate the areas of support the student needs toward the continuing development of their project and its realization at the degree show exhibition in July of Term 3 and project journal in December of Term 4.

Concurrently, at the beginning of the first term, students participate in the four-week Experimental Laboratory in Art and Ecology, following which they produce a group presentation and an individual report in response, and they are introduced to History and Theory of Art and Ecology, which continues over terms 1, 2 and 3, with the dissertation submitted at the end of August. The Professional Practice talks and workshops run over terms 2, 3 and 4.

Students successfully completing components of the MA Art and Ecology will be awarded 210 CATS (credits).

Academic support

Support for learning and wellbeing is provided in a number of ways by the Art department 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 MA Art and Ecology is designed to offer students an understanding and experience of contemporary art practice engaged with ecology that has a breadth of outcomes and a variety of transferable skills in the knowledge that the professional field demands creative and practical flexibility.

Upon completion of the programme students will be equipped to work professionally in a range of circumstances including:

- Independent artists for whom ecology is the central concern of their practice;
- Artists working independently or within collectives and/or organisations developing their own projects and for whom written funding applications, publicity and contextual statements require a key set of skills;
- Cultural policy makers, teachers and academics;
- Curators and programmers in the field of Art and Ecology;
- Writers and critics;
- Institutional and independent innovators.

Upon completion, MA Art and Ecology graduates should be able to continue with the critically informed practice they will have fostered at Goldsmiths and go on to contribute effectively to the development of art practice engaged with ecology in whichever cultural location they are situated.

Throughout the direction of the programme students will be introduced to and work alongside leading professionals from within the field of Art and Ecology, through workshops, seminars and one-to-one meetings. These will include: curators, programmers, commissioners, scientists, activists, writers, critics and technical experts. This will contribute to the individual student establishing their own professional network, as well as providing significant experience and understanding of the processes of project commissioning, production, display and distribution in the field of Art and Ecology.

Students completing the programme should be able to establish themselves as practitioners of significance in the field of contemporary art and ecology and related professions.

The Department of Art has a long and continuing record of alumni establishing professional careers and achieving considerable success in the field, including nominations to and winners of the Jarman Award, the Turner Prize and the Oscars, alongside and in addition to alumni who show their work internationally at museums, publish and commercial galleries, as well as on national television, international film festivals and biennales. Department of Art staff lead major international research projects on themes in the field of Art and Ecology and the GND for Goldsmiths is centering ecological concerns at the heart of college policy, its research and teaching.

The MA will prepare graduates for Doctoral study in their chosen area of research. In addition, they should be able to establish themselves as teachers at graduate and post-graduate level.

Graduates of the programme will also be able to find employment in sectors outside of the subject area. Here, the transferable skills that are required for, and promoted by, the successful completion of the programme – such as analytic, critical, managerial, organizational and communicative competences, including participation in the public Degree

Show and maximizing their web presence in order to raise their profile – find their value beyond the subject specific concerns in which they are developed.

The requirements of a Goldsmiths degree

All taught postgraduate degrees have a minimum total value of 180 credits and involve one calendar year of full-time study. Some programmes may extend over more than one calendar year and, when this is the case, they have a higher total credit value. Programmes are composed of individual modules, each of which has its own credit value. Part-time students normally take modules to the value of 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. Normally, all modules are at level 7 of the Framework for Higher Education Qualifications.

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

Progression

Some programmes may require students to pass specific modules prior to completion of the dissertation/major project (or equivalent). Additionally, where a programme of study extends beyond one calendar year, students may be required to pass specific modules in their first year of study before progressing to the second year. Where this is the case, these requirements will be set out in this Programme Specification.

Award of the degree

In order to graduate, students must successfully complete all modules specified for the programme, as set out within the section “How the programme is structured” above.

Classification

Final degree classification is calculated on the basis of a student’s mean average mark (based on credit value) across all modules on the programme.

Masters degrees are awarded with the following classifications:

Distinction – 70%+

Merit – 60-69%

Pass – 50-59%

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

Interim exit awards

Some programmes incorporate interim exit points of Postgraduate Certificate and/or Postgraduate Diploma, which may be awarded on the successful completion of modules to the minimum value of 60 credits or 120 credits respectively. The awards are made without classification. The MA Art & Ecology has no interim exit points.

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

Award of Degree:

The MA Art and Ecology is comprised of one module that equals 210 CATS credits. The degree is awarded to students who have successfully passed all summative components of assessment that make up the module with a 50% mark or above. The components of the module have the following weighting:

Methodologies of Art and Ecology: 70% of degree.

History and Theory of Art and Ecology: 30% of degree.

Experimental Laboratory in Art and Ecology: 0% (formative).

Professional Practice: 0% (formative).

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

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

In addition to these standard costs, you will also be expected to meet some costs which are specifically related to your programme, which are set out below:

Access and support in all of the art practice areas is included in the cost of your tuition fees. However, you are responsible for providing the materials you choose to work with. A range of materials are available to buy in the practice areas, or you may choose to purchase materials from elsewhere. Reading material is available digitally, however printed copies are available to purchase from the department at less than cost price.

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](#).