

MA Artists' Film and Moving Image

Programme Specification

Awarding Institution:

University of London

Teaching Institution: Goldsmiths, University of London**Name of Final Award and Programme Title:** MA Artists' Film and Moving Image**Name of Interim Exit Award(s):** Not applicable**Duration of Programme:** 1 year full-time**UCAS Code(s):** Not applicable**HECoS Code(s):** (100059) Fine Art**QAA Benchmark Group:** Not applicable**FHEQ Level of Award:** Level 7**Programme accredited by:** Not applicable**Date Programme Specification last updated/approved:** June 2017**Home Department:** Art**Department(s) which will also be involved in teaching part of the programme:**

Not applicable

Programme overview

The MA Artists' Film and Moving Image is a twelve-month, intensively taught practice-based MA aimed at graduates and/or artists working within the field of moving image who wish to achieve a professional level in their practice with the support of an Art Department that has an exceptionally high concentration of accomplished artist filmmakers.

The programme is centred around the individual experience and knowledge that each student brings to the programme toward developing them as highly reflective and committed practitioners, as artist filmmakers who want to achieve professional excellence in their practice and to innovate in the expanding field of moving image within the context of artists' film production, exhibition, reception and distribution.

The programme aims to enhance students' professional potential by subjecting the process of thinking about, making, and exhibiting moving image works to critical scrutiny, reflection and discussion. Applicants apply with a proposal for a moving image project – as understood in a fine art context – to ensure that they are suitably equipped to benefit from a focused, practice-based, student-centred curriculum.

Students are encouraged and supported to develop their own areas of interest and research through their primary project and dissertation, the development of which is supported through one-to-one tutorials with core staff and guest lecturers, as well as through seminars, lectures, screenings, study visits and a professional development programme that includes mentoring, master classes and workshops with leading professionals and affiliated organisations from within the international field of artists' film and moving image.

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, film or moving image component, or can demonstrate an established creative practice appropriate to qualify for entry. 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 moving image project (as this is understood in a Fine Art context). Applications should include a CV, a portfolio of completed works, a project proposal outlining the moving image 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 able to:

- Conceive of and produce innovative artworks and/or moving image within a sustained practice
- Work professionally 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 moving image practice within audio-visual cultures
- Present and/or be willing to develop excellent knowledge and understanding of the relationship between your own interests and the critical concerns of contemporary art and moving image practices

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 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 6.5 with a 6.5 in writing. If you need assistance with your English language, we offer a range of courses at our Language Studies Centre that help prepare you for postgraduate-level study.

Aims of the programme

The MA Artists' Film is designed to provide a practice-led research opportunity for students at any stage of their professional practice, for artist filmmakers who wish to:

1. Pursue a practice-focused programme that situates their study within the broad range of activities of contemporary moving image practice.
2. Achieve professional excellence in their practice and to innovate in the expanding field of moving image within the context of artists' film production, exhibition, reception and distribution.
3. To focus in-depth on aesthetic, critical, social, political and historical questions in which contemporary artists' film and moving image practice is situated.

The programme achieves this by subjecting the practice to aesthetic and critical scrutiny and in students' developing a portfolio of works that situates their practice and demonstrates a critical understanding of artists' film. The programme enables practitioners to experiment and innovate in the expanding field, to collaborate on an interdisciplinary basis and extend their and others' knowledge through this process.

The programme develops students' skills in contextual lectures, seminars, workshops and tutorials and through on-going coursework that places a strong emphasis on student-centred learning. Students produce a self-organised Research Portfolio, Primary Project and Dissertation, as well as regularly participate in lecture series, peer review seminars, round-table research laboratories, gallery and other site visits, discussions with visiting professionals and seminar presentations.

The MA Artists' Film and Moving Image focuses on the integral relationship between the student's critical interests and practice 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: portfolio, oral and visual presentations, artworks, essays and a final public exhibition.

Programme Aims:

- To achieve professional and academic excellence in the field of artists' film and moving image;

- To foster academic and professional innovation in contemporary artists' film and moving image;
- To equip students with the conceptual and technical skills and knowledge to successfully research, develop and realise an individual artistic project in moving image or related media;
- To develop an in-depth understanding of the history of artists' film within contemporary art;
- To develop a comprehensive understanding of the theoretical frameworks underlying criticism and debate within the field of artists' film;
- To extend students' critical and analytical skills;
- To enhance students' writing skills to professional standards;
- To create academic and professional opportunities for more in-depth study of the relationship between artists' film and moving image and wider artistic, social and historical ideas;
- To build upon innovative teaching practice in the relationship between artists' film, art and contemporary ideas;
- To extend academic and professional debate about artists' film and moving image;
- To foster interdisciplinarity in the field of study on artists' film and moving image;
- To build relationships between students and professionals;
- To build international connections and networks for and with students, academic research and professional practice.

What you will be expected to achieve

You will be expected to complete a significant moving image project over the duration of the programme, which will be exhibited in a final degree show, alongside a Research Portfolio and a Dissertation. By working on and realising these three 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, and act upon this understanding through your practice and writing. You will be expected to integrate the various taught elements across the modules on the programme toward working independently to develop your project, and to engage with the opportunities afforded by the programme to develop your professional practice as artist filmmakers. You will develop a body of historical and theoretical knowledge that enables you to think and write critically about contemporary artists' film, exhibition strategies, distribution networks and its social and cultural 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 artists' film and moving image practice;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
A2	Demonstrate the attainment of professional excellence in their own practice;	Artists' Film Practice; Research Portfolio.
A3	Understand the concerns of their practice at a level of professional excellence;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
A4	Investigate, analyse and deploy cultural, historical and theoretical resources in developing their understanding of artists' film as an academic discipline.	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.

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;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
B2	Analyse whether established critical approaches and methods allow desired outcomes to be achieved;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
B3	Demonstrate an understanding of how established artistic and critical approaches can be utilised to attain self-directed ends;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.

Code	Learning outcome	Taught by the following module(s)
B4	Demonstrate an innovative application of conceptual knowledge and critical reasoning for self-directed aims.	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.

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 artists' film and moving image practice;	Artists' Film Practice; Research Portfolio.
C2	Utilise source material effectively for achieving the original and self-directed objectives of their individual practice and research;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
C3	Evaluate critically the means and materials of production that are appropriate for making new work;	Artists' Film Practice; Research Portfolio.
C4	Evaluate, select and justify the tools and methods most appropriate to the subject, both technically and conceptually.	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Undertake independent practice and research;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
D2	Apply organisational skills and management to a self-directed project;	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.
D3	Work collaboratively with others on a project in relation to the public sphere or other appropriate contexts in the field of contemporary art and moving image;	Artists' Film Practice; Research Portfolio.
D4	Identify independently the aims and ambitions of their own practice and concerns in appropriate critical contexts;	Artists' Film Practice; Research Portfolio;

Code	Learning outcome	Taught by the following module(s)
		Histories, Contexts and Futures of Artists' Film.
D5	Articulate clearly their critical relation to their own concerns and in response to those of others.	Artists' Film Practice; Research Portfolio; Histories, Contexts and Futures of Artists' Film.

How you will learn

While on the programme you will continually engage with what it means to practise as an artist filmmaker today and will actively participate in seminars, tutorials and lectures to strengthen the motivation, self-reflection and ambition of your practice and its leading ideas.

You will be taught through individual and group tutorials, presentations, seminars, lectures, master classes and workshops. The central feature of this process is that your practice forms the 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.

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.

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.

A full list of academic staff working with, writing about and curating artists' film and moving image can be found on the Department's webpage: www.gold.ac.uk/art/staff/.

The programme invites Visiting Tutors from a wide range of specialisms: artists, filmmakers, curators, writers and so forth to contribute to group seminars 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.

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 Seminars: 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. Research Skills Seminars: focus on methodologies appropriate to the field of practice-led research. These seminars will include study visits to archives, collections and specific sites and aim to introduce you to the breadth of specialist libraries and collections in London, as well as at Goldsmiths.

5. Staff-Led Research Seminars: will provide opportunity for the academic staff from across the department to introduce their research interests and practice in an informal lecture, followed by round-table discussion.

6. Reading Group: will address key texts/works drawn from the indicative reading list of the Research Portfolio module, giving opportunity for the group to critically reflect on the various informal and formal strategies artists and writers have employed to collate, annotate, archive and present their research material and associated ephemera.

7. Professional Development Workshops and Master Classes: These sessions will provide opportunity for collective learning around the practice and skill base of invited practitioners, from composers to cinematographers to choreographers, as well as industry professionals such as commissioners, curators and film festival programmers. These will include practical workshops, round-table discussions and a Film Festival study visit, for example to Rotterdam International Film Festival or the International Oberhausen Short Film Festival.

8. Lecture/Screening Series: working collaboratively with your colleagues from the programme, the group will plan a lecture, screening and/or event, held at Goldsmiths or an

affiliated institution and promoted publically in the Autumn and Spring terms. The series should relate to your collective interests and/or concerns, formative guidance will be provided by the Programme Leader. This opportunity allows you to work collaboratively with each other and with members of the professional artists' film and associated communities to engage with a subject of common interest.

9. The 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, mediation and motivational skills.

10. Histories, Contexts and Futures of Artists' Film: is taught through a series of lectures, seminars and study visits that draw on a range of expertise from within the Department of Art, invited guests and affiliated institutions, addressing works, movements, themes and ideas that have been both central to the formation of the distinct identity of artists' film and moving image as much as demonstrating its productive overlap with related fields of narrative, documentary, ethnographic, community, political, structuralist and essay film. These are designed to support your practice by enabling you to talk, write about, analyse and evaluate the historical and critical contexts of artists' film and moving image practice; they further enable you to recognise how debates about artists' film can support opportunities for critical discussion in the studio.

11. Studio: The student group will have a large dedicated studio to work in, equipped with the facilities for screening and audio, as well as been adaptable for filming. Fundamentally it is a space that underlines the collaborative nature of working with moving image and will be the central base for all studio meetings, practice seminars and workshops. Additionally, it forms 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.

12. 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.

While you will have equal access to all of the department's laboratories, you will have additional access to dedicated equipment and/or priority booking for cameras and associated equipment, and analogue, digital and post-production facilities. Students with specific equipment needs will be supported on an as-needed basis upon discussion with the Programme Leader.

A comprehensive list of laboratory resources and opening times is published annually.

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/

13. Specialist Libraries and Collections: By arrangement students will have access to the UK's only significant collection of artists' film and video works and the largest such collection in Europe, held by LUX, and the British Artists Film and Video Study Collection held by CSM. In addition to Goldsmiths Special Collections & Archives, which include the Women's Art Library, Goldsmiths Textile Collection and the Daphne Oram Archive.

14. Goldsmiths Centre for Contemporary Art opens in September 2018, a new gallery that will provide further research opportunities.

15: Communication: 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. The main communication channel is through Goldsmiths email and the Virtual Learning Environment [VLE]. The latter contains the programme handbook and module specific information, which should be checked regularly for new content and announcements.

How you will be assessed

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.

Assessments are carried out throughout the year. Formative assessment acts as monitoring of your progression through the modules of 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.

Assessment is reflected in tutorial feedback and written feedback on all formative elements from the contributing teaching staff. 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

Research Portfolio 45 CATS:

The Research Portfolio will identify your key areas of interest in the development of your Primary Project, including contextual background, evidence of testing, reviewing and evaluating your research methods, demonstrating rigorous thinking and advanced skills, appropriateness of technologies used, providing a strategic overview of your project in order to manage its aims, timeframe and other resources effectively.

This module runs simultaneously with Artists' Film Practice and Histories, Contexts and Futures of Artists' Film.

You will be assessed as follows:

1. The Research Portfolio is a combination of maximum 3000 words and creative practice (the module description has full guidance) – Summative with 100% weighting – award of 45 CATS.

The Research Portfolio is double marked and available to the External Examiner.

Criteria of Assessment:

Assessment of this component takes into account the way in which the Portfolio demonstrates the development of the Primary Project across the Autumn Term.

- Articulation of understanding of the concerns and contexts which motivate your practice;
- Use of primary research and source materials;
- Response to the demands inherent in your practice;
- Ability to communicate ideas effectively in written format;
- Engagement with historical, cultural and conceptual debates pertinent to the proposed context;
- Clarity of aim: precise question or discussion of a clearly defined topic;
- Relevance of choice of subject matter to contemporary artists' film concerns;
- Development of understanding of the concerns which motivate student's practice;
- Originality of approach.

Artists' Film Practice 90 CATS:

This module is comprised of two assessment modes:

1. You will give a 15-minute Oral Presentation to a panel of up to two teaching staff, an external professional and your peers, outlining the subject and anticipated strategy of the proposed Primary Project. The format of presentation emulates the pitching sessions which are increasingly part of the funding landscape of Artists' Film as reflected by FidLab (Marseille) and CPH:Lab (Copenhagen). This assessment is scheduled for the beginning of the spring term.

2. The Primary Project Degree Show Presentation represents the culmination of your investigation and the final stage of the research strategy outlined in the oral Presentation as well as the Research Portfolio, and is informed and developed through tutorials and seminar presentations. This is a substantial piece of work which is underpinned by advanced practice-based methodologies and processes and is informed by your on-going reflective analysis and personal learning in the form of an exhibition in the public domain.

The Primary Project will be assessed based on its display during the degree show in July. You will mount a screening, exhibition or other form of public presentation appropriate to your work. There is no minimum length stipulated for this primary project as it may embrace formal conditions that include non-linear strategies such as multiple screens, installation and web-based applications. Any writing, in form of script or voiceover, can contain elements previously presented, but not of coursework submitted as part of the Histories, Contexts and Futures of Artists' Film.

The assessment will take into account the degree to which the project realises the ambitions set forth in your initial proposal and presentation, the extent to which research, development and production throughout the course has informed and enriched the project, and will consider the success of the project in light of the risk-taking it displays in expanding your own horizon of knowledge and experience as well as addressing contemporary practices of Artists' Film.

This module runs simultaneously with Research Portfolio and Histories, Contexts and Futures of Artists' Film.

You will be assessed as follows:

1. Oral Presentation – Formative with 0% weighting

Criteria of Assessment for The Oral Presentation:

- Articulation of understanding of the concerns which motivate the project;
- Articulation of an artistic context for the project;
- Clarity of aim: precise question or discussion of a clearly defined topic;
- Ability to communicate a strategic overview of the project;

- Engagement with historical, cultural and conceptual debates pertinent to proposed context;
- Ability to verbally communicate ideas effectively;
- Originality of approach.

2. Primary Project Exhibition – Summative with 100% weighting – award of 90 CATS

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 Primary Project Exhibition:

- The presentation makes evident the concerns which 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.

Histories, Contexts and Futures of Artists' Film 45 CATS:

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 and current practice of artists' film, or a social or cultural phenomenon of concern as it affects artists' film. While you are not obliged to discuss your own work directly in the dissertation, you may do so, including articulating its relation to artists' film broadly understood to art history and contemporary art, and/or to the relevant social and cultural contexts.

This module runs simultaneously with Research Portfolio and Artists' Film Practice.

You will be assessed as follows:

1. 500-word Dissertation Proposal – Formative with 0% weighting

Criteria of Assessment for The Dissertation Proposal:

- Engagement with historical, cultural and conceptual debates pertinent to proposed context;
- Development of understanding of the concerns which motivate student's practice;
- Use of primary research and source materials;
- Relevance of primary research.

2. 1,500-word Research Essay – Formative with 0% weighting

Criteria of Assessment for The Research Essay:

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

3. 5,000-word Dissertation – Summative with 100% weighting – award of 45 CATS

The Dissertation is double marked and available to the External Examiner.

Criteria of Assessment for The Dissertation:

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

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 module of the programme. Assessment deadlines in particular must be met unless there are recognised mitigating circumstances. These must be put in writing to the Departmental Administrator stating why the work is late, and if appropriate, provide medical or other supporting evidence. If no such evidence is available, the student is deemed to have failed the examination.

Examination marks for all modules 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 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</p>

Mark	Descriptor	Specific Marking Criteria
		<p>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>
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>

Mark	Descriptor	Specific Marking Criteria
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 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>

Mark	Descriptor	Specific Marking Criteria
		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.
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 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.</p> <p>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.</p>
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

There is one route for successful completion of the MA Artists' Film and Moving Image programme: one full time calendar year. There is no part-time option, and no exit point.

Formal teaching and development of the individual student project takes place across the Autumn, Spring and Summer terms leading to an exhibition in July. The remainder of the summer is meant for completion of the dissertation, which is submitted at the end of August.

The programme has three compulsory summative modules that run simultaneously. All parts of the programme are mandatory for all students. There are no optional modules on the programme. All assessment formats 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 and the lecture programme, which presents new material each year, the teaching and learning is centred on the students' artwork, their Primary Project, that is largely constituted of student-centred learning, guided independent research and studio practice.

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 three terms of the programme.

In January the student will submit their Research Portfolio (summative) and make an oral Presentation (formative), both focus on the strategic overview of their project, its aims, contextual background, research question and methods, timeframe and appropriateness of resources. These will indicate the areas of support the student needs toward the continuing development of their project and its realisation at the degree show exhibition in July.

Concurrently students are introduced to Artists' Film and Moving Image histories, contexts and concepts through lectures, seminars and guided research, from which they will independently develop ideas toward a Dissertation (summative). Initial ideas are established through a dissertation proposal (formative) submitted in February and developed through a Research Essay (formative) submitted in April, from which the student will receive written feedback and tutorial support toward their final submission at the end of August.

Students successfully completing all modules of the MA Artists' Film and Moving Image will be awarded 180 CATS (credits).

The programme structure is summarised by the table below:

Module Title	Module Code	Credits	Level	Module Status	Term
Artists' Film Practice	FA71076A	90	7	Compulsory	1-2-3
Research Portfolio	FA71077A	45	7	Compulsory	1-2
Histories, Contexts and Futures of Artists' Film	FA71075A	45	7	Compulsory	1-2-3

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 MA Artists' Film and Moving Image is designed to offer students an understanding and experience of artists' film and moving image practice 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 artist filmmakers for whom moving image is a central concern of their practice;
- Artist filmmakers working independently 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 of artists' film;
- Writers and critics;
- Institutional and independent innovators.

Upon completion, MA Artists' Film and Moving Image 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 contemporary artists' film in whichever cultural location they are situated.

Throughout the duration of the programme students will be introduced to and work alongside leading professionals from within the field of Artists' Film, through workshops, seminars and one-to-one meetings. These will include: curators, film festival programmers,

commissioners, funders, producers, 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 production, display and distribution of artists' film and moving image.

Students completing the programme should be able to establish themselves as practitioners of significance in the field of contemporary art, film and moving image 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, public and commercial galleries, as well as on national television, international film festivals and biennales.

The MA will prepare graduates for Research-level 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 competencies – 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.

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

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](#).