MFA Curating

Programme Specification

Awarding Institution:

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

Teaching Institution: Goldsmiths, University of London

Final Award: MFA Curating

Programme Name: MFA Curating

Total credit value for programme: 360 credits

Name of Interim Exit Award(s): Postgraduate Diploma in Curating

Duration of Programme:

2 year full-time, 4 years part-time, or 3 year combined full- and part-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: November 2022

Home Department: Art

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

Not applicable

Programme overview

MFA Curating is a programme designed to develop professional and academic excellence in the field of contemporary curatorial practice. The programme is designed for students who want to take up the challenge of contemporary curating as an artistic, social and critical undertaking, and who wish to develop their professional practice in this area. Situated within the Department of Art, the programme draws on the international scope of contemporary arts practice at Goldsmiths and in London, instigates debate about the relationship between that practice, current critical discourse and concepts of curating. MFA Curating at Goldsmiths concerns itself with aesthetic, social, political and philosophical enquiries, as well as practices and discourses that are relevant to cultural production at large in this day and age. Focused on the contemporary, while acknowledging the past through the study of the genealogies of curating as a discipline, the programme further looks to anticipate what curatorial practice – institutionally, independently and otherwise – might look like and mean tomorrow. The programme achieves this by subjecting the construction of curatorial

projects, the ideas and concepts involved, to aesthetic and critical scrutiny. MFA in Curating at Goldsmiths focuses in-depth on aesthetic, social, political and philosophical questions that are brought to bear in any place or at any event in which contemporary art is situated. The programme provides a practice-led research context for aspiring curators, cultural organisers and producers; creative practitioners at an early stage of their professional development; as well as those looking for a shift in their art career.

The programme develops students' curatorial skills through lectures, seminars, tutorials and site visits and places a strong emphasis on student-centred learning. As a two-part programme, MFA Curating enables students to experiment and innovate in the expanded and interdisciplinary field of curatorial practice, working on Independent Research Projects (in Years One and Two); extending students' artistic and curatorial base of knowledge through an ongoing conversation in the forms of seminars, collective research and presentations, tutorials, reading groups, site visits and writing classes (in Year One); and cooperating with peers on the organisation of practice- and knowledge-sharing workshops (in Year Two). Each year students carry out a self-organised Independent Research Project and a written essay, as well as regularly participating in lecture series, reading groups, gallery and other site visits, discussions with visiting professionals and seminar presentations. MFA Curating focuses on the links between critical interests and practice, while providing a pedagogical framework to enable students to integrate these two elements into their work through the parallel and joint development across the programme.

Programme entry requirements

Diploma stage

Applicants for full-time Year One (or part-time equivalent): first degree of at least second class (or international equivalent) plus element of professional experience (interning in gallery or equivalent institution, developing self-generated projects, curating own shows or degree shows).

Students will be asked to attend interview where appropriate.

Students who successfully complete full-time Year One proceed onto full-time Year Two (or part-time equivalent)

Masters stage

Students who successfully complete full-time Year One of the programme may proceed onto full-time Year Two; students who complete part time Year Two may proceed to part time Years Three and Four. Students may only be directly admitted into full time Year Two or part time Year Three if they have successfully completed the equivalent CATS value (120 CATS) at a higher education institution recognised by Goldsmiths. This means having successfully completed the first year of a full time MFA Programme or the first two years of a Part Time MFA programme in another recognised MFA Programme.

Applicants come from around the world, from diverse cultural backgrounds and experiences. We actively encourage these applications as well as those from mature learners who wish to broaden their creative knowledge base in the belief that the academic and professional community is enhanced by their contribution to it. All shortlisted applicants for home and Overseas are asked to attend an interview. Overseas (O/S)applicants may be required to provide material in addition to their portfolio with their applications, or may be asked to available for interview via telephone or video call.

Applicants whose first language is not English should normally have an IELTS minimum score of 6.5. They are advised to enter the modules offered by the English Language Centre at the beginning of each year in preparation for academic study. If such applicants are accepted on to the MFA in Curating programme they are advised where necessary to attend English language classes to ensure that they have the sufficient skills to complete the work specified in admission requirements.

Programme learning outcomes

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

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate a comprehensive understanding of their individual curatorial and critical concerns	Curatorial Practice and Critical Studies
A2	Evaluate what constitutes professional excellence in contemporary art in relation to their practice	Curatorial Practice and Critical Studies
A3	Have a well-informed insight into the relation between their own interests and the critical concerns of contemporary art and culture	Curatorial Practice and Critical Studies

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Demonstrate an understanding of established curatorial and critical ideas which can be utilised to attain self-directed ends	Curatorial Practice

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Produce innovative curatorial projects appropriate to the complexity of concerns within contemporary art practice	Curatorial Practice and Critical Studies
C2	Articulate their own concerns, as well as in relation to other curatorial practices	Curatorial Practice and Critical Studies

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Reflect critically on approaches to curatorial practice within wider cultural debates	Curatorial Practice and Critical Studies
D2	Undertake independent practice and research	Curatorial Practice and Critical Studies
D3	Apply conceptual knowledge and critical reasoning to self-directed aims	Curatorial Practice and Critical Studies
D4	Apply organisational skills and management to self-directed projects	Curatorial Practice and Critical Studies

FULL-TIME YEAR 2 (AND PART-TIME EQUIVALENT)

The Learning Outcomes for the programme are that upon its completion, the student will be awarded the MFA Curating and should be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate professional excellence in contemporary curatorial practice	Curatorial Practice
A2	Demonstrate a professional knowledge of	Curatorial Practice and Critical

Code	Learning outcome	Taught by the following module(s)
	international art movements and developments	Studies
A3	Demonstrate expertise in historical debates concerning the development of curatorial practice	Critical Studies

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Offer new insights in contemporary curating and its relation to critical theory	Curatorial Practice and Critical Studies
B2	Articulate the relationship between conceptual and practical concerns at a level of complexity	Curatorial Practice and Critical Studies
B3	Evaluate current critical research and advanced scholarship in curating	Curatorial Practice and Critical Studies
B4	Generate new hypotheses and insights on developments in curatorial practice	Curatorial Practice

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Articulate an independent critical position with regard to the concerns informing their curatorial practice	Curatorial Practice and Critical Studies
C2	Research and produce curatorial projects to a professional standard in public	Curatorial Practice and Critical Studies
C3	Respond critically to the curatorial and critical concerns of other curators and scholars	Curatorial Practice and Critical Studies
C4	Apply knowledge with original insight into curatorial developments	Curatorial Practice and Critical Studies

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate an ability to carry out original research at a high level	Curatorial Practice and Critical Studies
D2	Work across established disciplinary boundaries in a manner that extends	Curatorial Practice and Critical Studies

Code	Learning outcome	Taught by the following module(s)
	interdisciplinary research and practice	
D3	Write critically in a manner that enables the communication of complex critical ideas and their relation to contemporary art and culture	Curatorial Practice and Critical Studies
D4	Demonstrate advanced organisational skills	Curatorial Practice

Grading Criteria

Full-time Year One and full-time Year Two each have two elements of assessment. Students have to pass both elements to complete each part of the programme.

Students who complete full-time Year One may either progress to full-time Year Two of the programme or, if they wish, leave with the award of Postgraduate Diploma in Curating. Students who complete full-time Year Two of the programme are awarded the degree of MFA Curating.

The overall mark is composed of marks from the elements of examination. The contribution of each element is weighted as follows: Critical Studies – 40%, Curatorial Practice 60%.

Students on part-time Year One and part-time Year Three automatically progress to part-time Year Two and part-time Year Four respectively, taking formative assessments throughout Years One and Three.

The levels of attainment and, where appropriate, the quantity of work required for assessment, varies according to the assessment point, as detailed below.

FULL-TIME YEAR ONE CURATORIAL PRACTICE

Curatorial Practice in full-time Year One is summative, assessed with the IRP-A by the submitting of a portfolio in July. It is a summative assessment with 100% weighting. In addition, progress towards the IRP-A in the spring term of full-time Year One is monitored by the assessment of a seminar presentation. This latter assessment is formative with 0% weighting.

Formative assessments at the end of autumn and spring terms act as reviews of a student's performance. After the end of each term students receive a report form from the teaching staff that addresses headings under the criteria for assessment for Curatorial Practice. These also act as a basis for feedback to the student, allowing them to consider their progress on the programme.

IRP-A portfolios must communicate clearly and succinctly details of the form, concept and content of the student's idea, along with appropriate practical considerations such as a project time frame, budget and, where appropriate, fund-raising strategies. A clear title and project synopsis must be provided and further supporting material must be indexed and labelled.

IRP-A must meet assessment criteria by providing:

• A description of the exhibition/project outlining its intentions
• A justification of the rationale for the selection of artists and particular artworks
• A reasoning for the project taking place showing an understanding of its relationship to other curatorial and cultural practices
• A detailed and critical description of artworks, performances, speakers, etc
• Anticipation of the hypothetical or actual stages of the project

Criteria of assessment: IRP-A

Assessment of the IRP-A considers how the portfolio demonstrates project development across the year. The following criteria are factored in:

• Articulation of the student's understanding of the concerns which motivate their curatorial practice
• Response to the demands inherent in the student's curatorial practice
• Articulation of an artistic context for the project
• Ability to communicate ideas effectively and succinctly in written format
• Engagement with historical, cultural and conceptual debates pertinent to proposed context.

IRP-A seminar presentation

Assessment of the IRP-A seminar presentation takes the following criteria into account:

•Development of understanding regarding the concerns that motivate the student's curatorial practice;
• Response to the demands inherent in the student's curatorial practice
• Demonstration of a critical context for the student's own position as a curator at this point in the programme
• Ability to communicate ideas effectively and succinctly in seminar format.

CRITICAL STUDIES

In full-time Year One, Critical Studies is assessed by a written essay of 4.500 words submitted in June. Students are also required to write a draft essay of 2,500 words submitted in March. The draft is formative and has 0% weighting. The essay is summative and has 100% weighting.

The Critical Studies essay builds on the Critical Studies element of study, as well as related seminars that students have attended throughout the year and may be an extension of one of these. The essay aims to situate students' developing curatorial work in a broader critical context, integrating practical and critical issues and referring to examples of curatorial practice that have been thoroughly researched. The essay should utilise a diversity of critical opinions

and integrate relevant interdisciplinary material. The subject of the essay must be discussed in advance with regular tutors.

Criteria of assessment:

• Clarity of aim: precise question or discussion of a clearly defined topic;
• Relevance of subject matter or approach to essay topic;
• Thoroughness of research in areas that are relevant to the chosen topic;
• Clarity of critical position
• Coherence of presentation
• Originality of approach
• Use of primary research and source materials
• Communication skills
• Relevance of primary research
• Relevance of choice of subject, form of project, artist to contemporary curatorial and cultural concerns
• Relevance of chosen critical framework

FULL-TIME YEAR TWO CURATORIAL PRACTICE

Curatorial Practice is a summative assessment made up of the IRP-B. Students submit a portfolio in July of Year Two (full time). This has 100% weighting. In addition, progress towards IRP-B in the spring term of Year Two (full time) is monitored by the assessment of an IRP-B seminar presentation. This assessment is formative with 0% weighting.

Formative assessments at the end of autumn and spring terms act as reviews of students' performance. After the end of each term students receive a report from the staff that addresses headings under the criteria for assessment for Curatorial Practice. These also provide the basis for feedback to the student, allowing them to consider their progress on the programme.

Criteria of assessment: IRP-B

In addition to the criteria of assessment outlined for IRP-A in Year One (full time), the IRP-B should cover the following items where appropriate:

• Rationale for project proposal in contemporary professional context
• A detailed Budget
• Planning schedules with artists, writers, galleries etc.
• Installation map
• Fund-raising strategy
• Consideration of audience

• Catalogue prototype (design brief, contents, costs)
• Catalogue essay rationale

IRP-B seminar presentation

Assessment of the IRP-B seminar presentation will take the following criteria into account:

• Articulation of the concerns which motivate the student's curatorial practice
• Development of a critical context for the student's own position as a curator at this point in the programme
• Development of self-reflexivity
• Ability to communicate ideas effectively and succinctly in a seminar format

CATALOGUE ESSAY

In Year Two (full time) Critical Studies is assessed by a written catalogue essay of 4,500 words submitted in August/September. The essay is summative and has 100% weighting. Students are also required to write a draft catalogue essay of 2,500 words submitted in March. The draft is formative and has 0% weighting.

The catalogue essay establishes a discourse around and context for students' IRP-B. Part of the task is to decide on the format that the essay should take – there will be times when a traditional catalogue is not the most suitable mode of conveying curatorial and artistic ideas for an exhibition or event and other modes are more appropriate.

The Catalogue Essay, or appropriate format of text, must be written to accompany and contextualise the exhibition or event submitted for assessment for Independent Research Project B. This essay is assessed with regard to the standard of professional excellence for this part of the programme. Its writing is informed by tutorials and students' regular review writing throughout full-time Year Two of the programme.

Criteria for assessment:

• Clarity of description of exhibition, event or other production
• Contemporary relevance of subject matter or approach
• Clarity of description of exhibition, event or other production
• Appropriate communication of research
• Clarity of critical position
• Coherence of writing
• Originality of idea
• Use of primary research and source materials
• Editorial skills

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	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. Curatorial 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. Critical Studies: 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.
70-79%	Distinction	Overall - The student's presented work demonstrates a high degree 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. Curatorial Practice: demonstrates a high 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 articulate a critical and imaginative analysis of the concerns of the student's practice in response to others' views on it. Critical Studies: 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.
60-69%	Merit	Overall - The student's presented work demonstrates a good understanding the concerns of their practice in terms of its professional excellence; is very original in its articulation 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. Curatorial Practice: demonstrates a good degree of originality and independence; evidences a clear critical and practical analysis of the appropriateness of the means and material of their production; deploys innovative and comprehensive critical and practical 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 research and its contexts; clearly identifies the aims and ambitions of the student's research; articulates well the critical or imaginative analysis of the concerns of the student's practice in response to others' views on it. Critical Studies: demonstrates original independent research advancing the student's understanding and contextualisation of their key concerns; comprehensively and thoroughly analyses the relevant sources to establish an independent

		critical position; clearly demonstrates that the writing enables a good articulation of an independent or imaginative critical position.
50-59%	Pass	Overall - The student's presented work demonstrates an understanding of the concerns of their practice in terms of its professional excellence; is innovative in its articulation 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. Curatorial Practice: demonstrates some originality or independence; evidences critical and practical analysis of the appropriateness of the means and material of their production; deploys adequate critical and practical analysis of the contexts and concerns of the student's own practice, demonstrating a comprehension of the concerns of the student's own research and its contexts; identifies the ambitions of the student's research; articulates the critical or imaginative analysis of the concerns of the student's practice in response to others' views on it. Critical Studies: 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 writing articulates an independent critical or independent position.
30-49%	Fail	Overall - The student's presented work does not demonstrate any understanding of the concerns of their practice in terms of its professional excellence; fails to adequately articulate its research; deploys little critical analyses of the concerns and contexts of their practice; does not utilise source material appropriately or critically. Curatorial Practice: demonstrates little originality or independence; evidences little critical and practical analysis of the appropriateness of the means and material of their production; does not deploy critical and practical analysis of the contexts and concerns of the student's own practice,

		demonstrating little comprehension of the concerns of the student's own research and its contexts; does not identify the ambitions of the student's research; has no critical or imaginative analysis of the concerns of the student's practice in response to others' views on it. Critical Studies: The Essay for Critical Studies: does not demonstrate the student's understanding of independent research or contextualisation of their concerns; fails to analyse the relevant sources to establish a critical position; demonstrate that the writing fails to articulate a critical or independent position.
10-29%	Bad fail	Overall - The student's presented work demonstrates no understanding of the concerns of their practice in terms of its professional excellence; does not address its articulation and research at all; deploys no critical analyses of the concerns and contexts of their practice; does not utilise source material. Curatorial Practice: demonstrates no originality or independence; evidences no critical and practical analysis of the appropriateness of the means and material of their production; does not deploy any critical and practical analysis of the contexts and concerns of the student's own practice, demonstrating no comprehension of the concerns of the student's own research and its contexts; fails to identify the ambitions of the student's research; has no analysis of the concerns of the student's practice in response to others' views on it. Critical Studies: 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 submission.

Mode of study

The programme can be attended full-time or part-time throughout. Full-time Year One of the

MFA (which should also be understood as equivalent to part-time Year One and Two unless otherwise specified) enables students to establish a professional practice by achieving a firm sense of direction for their curating and its concerns.

This level of attainment is further developed in Year Two (full time) of the programme (equivalent to part-time Years Three and Four). This stage of the programme, enables students to reflect more rigorously on the curatorial and critical concerns inherent to their practice through individually directed research. Through this, students bring their practice to a level of professional and academic excellence.

Year One (full time) of the programme takes an academic year and has a CATS value of 120 ('credits'). Students may take advantage of an exit point at the end of the first year of the programme and graduate with a Postgraduate Diploma in Curating. This year is therefore also known as the 'Diploma stage' of the programme. Marks from Year One (full time) or Year Two (part time) do not carry forward or contribute to the final classification for Year Two (full time) or Year Four (part-time).

On successful completion of Year Two (full time) the MFA programme students who have completed both years are awarded the MFA with CATS credits. Students who enter directly into Year Two (full time or part time equivalent) are awarded 180 CATS credits. Marks from Year One (full time or part time Year Two) do not carry forward or contribute to the final classification for Year Two (full time or part time equivalent). Consequently, the grades for the award of the MFA Curating are based on the marks for the Year Two submissions only. The programme's elements of study are the same for each Year of the programme with the exception of the Critical Studies essay (Year One, full time) and Catalogue essay (Year Two, full time).

Programme structure

Year One (full time) of MFA Curating provides a practical and critical basis for students' independent guided learning and establishes discussion-based modes of teaching and learning. The programme is lecture, seminar and tutorial-led, and students are encouraged to develop original curatorial ideas towards the establishment of a professional practice. They do this through following the mandatory elements of study: Curatorial Practice and Critical Studies (see below).

Year Two (full time) of MFA Curating provides advanced practical and theoretical support for students' independent guided research and learning. The programme is lecture, seminar and tutorial-led, and students are encouraged to develop original curatorial ideas towards the achievement of professional excellence. They do this through following the mandatory elements of study Curatorial Practice and Critical Studies (see below). In full-time Year Two students are expected to be able to initiate their own original research into curatorial practice.

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

FULL-TIME YEAR ONE

Curatorial Practice

The element of study titled Curatorial Practice in Year One (full time) is designed to provide support for, give guidance to, and encourage innovation of student-initiated curatorial ideas, their planning and implementation by staff and visiting tutor seminars, student-led seminars and tutorials. The student-directed work on this element leads towards the establishment of their own specific professional practice. This element of study is assessed by the Independent Research Project A (IRP-A)

Curatorial Practice at this stage of the programme is taught in a number of ways:

1. Histories Contexts of Curating seminar (weekly), consisting of seminars presented by programme tutors and visiting tutors, help students locate their developing practice critically within various historical frameworks of curating and current issues in critical and cultural theory.
2. Research Seminars (weekly) help students develop the confidence and ability to discuss their own work and the work of others, and to use the combined knowledge and experience of the group as a primary teaching tool to assist students in understanding and developing their own practice. To this end, this element of the programme is expected to be student-led with tutors responding to the needs and concerns of the participants. Each student presents work in a seminar once each term. In term two, students' seminar presentations are assessed.
3. Tutorials develop the students' work as a professional practice within contemporary curating and current debate. Students receive scheduled one-to-one tutorials regarding their practice with their tutors and other visiting staff. Three tutorials a term is scheduled with the core staff and Visiting Tutors of the programme.
4. Curatorial writing seminar (weekly), consisting of seminars presented by programme tutors equip students to write curatorial and academic texts, including exhibition signage, interpretive wall text and press releases, as well as the ethics of mediating between the intentions of the artist, the concerns of the institution and its audiences.

Critical Studies

At this stage of the programme, Critical Studies is designed to develop students' analytical awareness of critical and conceptual issues in and around contemporary art through lectures and seminars, and to foster their original and innovative contribution of ideas. This element of study consists of Critical Studies lectures, Critical Studies seminars and Writing sessions. The lectures and seminars are designed to firstly develop students' evaluation skills and secondly their skills at communicating their ideas. This element of study supports and guides the students' Critical Studies essay, through which it is assessed.

In full-time Year One Critical Studies is taught in a number of ways:

1. The Critical Studies Monday Lecture Series introduces and develops issues of critical significance in contemporary culture, art and curating by presenting arguments and discursive frameworks for contemporary practice. Lectures run through the first two terms on a weekly basis. They provide an opportunity for students to critically engage with their own practice in

terms of wider cultural debates with which they may be unfamiliar. The lectures also provide an occasion for all members of the postgraduate programmes in the Department of Art to meet on a regular basis.

2.Histories Contexts of Curating seminar (weekly), consisting of seminars presented by programme tutors and visiting tutors, help students locate their developing practice critically within various historical frameworks of curating and current issues in critical and cultural theory.

3. Close reading seminars focus on individual texts by key figures in the development of contemporary philosophical, aesthetic and social thought and provide students with a detailed analysis of the relationship between such ideas and their influence in current discourse. Seminars are structured as tutor-led reading groups and help focus student ideas for the Critical Studies essay.

4. Curatorial writing seminars: in addition to the practical aspects of curatorial writing, , sessions will focus on more analytic or academic writing, from critical argumentation and essay structure to writing for publication in the form of reviews. These sessions not only analyse the ideas and opinions expressed in student reviews but focus on writing style and technique.

FULL-TIME YEAR TWO

Curatorial Practice

In Year Two (full-time) of the programme the Curatorial Practice element of study provides students with an advanced learning environment in which to advance their professional practice to a level of excellence. Staff and visiting tutors work with individual students to encourage originality and innovation in the field of curating through the critical examination of their and others' practice and their presentation of the Independent Research Project B (IRP-B) through which the element is assessed. In Year Two (full time), presentation of the IRP-B is expected to be of an advanced standard in keeping with the professional presentation of a project in public. In this way, Curatorial Practice Year Two (full-time) differs from Curatorial Practice in Year 1 (full-time), as students are now expected to achieve advanced standards of learning and are encouraged to take responsibility for their ideas with a sophisticated understanding of their professional pathway.

In Year Two (full time) Curatorial Practice is taught in the following ways:

1. Monthly workshops. All students are involved in co-organizing two out of six workshops, led by an assigned tutor, and they must attend all six throughout the year. Students are involved in tailoring the theme of the workshop, and identify key readings and relevant case studies. Students take on numerous roles during workshops, from moderating talks to introducing case studies, selecting guest speakers and researching and presenting artworks and texts. It is the responsibility of the students to curate the workshop into a coherent whole that is legible and useful for the rest of the cohort, and not just their own research interests, which enables the students to consider and practice the public facing aspects of their work.

2. Tutorials develop the student's work at a level of professional excellence within contemporary curating and current debate. Students receive scheduled one-to-one tutorials regarding their practice in the IRP-B with their tutors and other visiting staff. Three tutorials a term is scheduled with the core staff of the programme.

Critical Studies

The Curriculum for Critical Studies at this stage of the programme is much the same as for Year One (full time); (see below). However, all elements of Critical Studies in Year Two (full time) are designed to be more demanding on the students' practical and critical understanding of advanced concepts of contemporary curating, having established an understanding of 'curating histories and contexts' in Year One (full time) or through their previous professional experience. In Year Two (full time) of the programme, students are expected to work more independently and, where appropriate, to integrate the skills they have attained in Year One (full time) Curatorial Practice and Critical Studies more fully in their written work, this integration manifesting in the Catalogue Essay.

In Year Two (full time) Critical Studies is taught in a number of ways:

1. Monthly workshops. All students are involved in co-organizing two out of six workshops, led by an assigned tutor, and they must attend all six throughout the year. Students are involved in tailoring the theme of the workshop, and identify key readings and relevant case studies. Students take on numerous roles during workshops, from moderating talks to introducing case studies, selecting guest speakers and researching and presenting artworks and texts. These research seminars develop students' public presentation and communication skills as well as their ability to articulate complex arguments carefully in oral form and subsequently in writing and publishing.

2. The Critical Studies Monday Lecture Series introduces and develops issues of critical significance in contemporary culture, art and curating by presenting arguments and discursive frameworks for contemporary practice. Lectures run through the first two terms on a weekly basis. They provide an opportunity for students to critically engage with their own practice in terms of wider cultural debates with which they may be unfamiliar. The lectures also provide an occasion for all members of the postgraduate programmes in the Department of Art to meet on a regular basis.

3. Tutorials develop the student's work at a level of professional excellence within contemporary curating and curatorial writing. Students receive scheduled one-to-one tutorials with their tutors regarding their writing, working forward to their catalogue essay and IRP-B document. Three tutorials a term is scheduled with the core staff of the programme.

Full-time mode

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
PART ONE – FULL-TIME YEAR ONE	FA71052B	120	7	Compulsory	1-3

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
PART TWO – FULL-TIME YEAR TWO	FA71053B	180	7	Compulsory	1-3

Part-time mode

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
PART ONE – PART-TIME YEAR ONE	FA71065B	0	7	Compulsory	1-3

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
PART ONE – PART-TIME YEAR TWO	FA71066B	120	7	Compulsory	1-3

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
PART TWO – PART-TIME YEAR ONE	FA71067B	0	7	Compulsory	1-3

Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
PART TWO – PART-TIME YEAR TWO	FA71068B	180	7	Compulsory	1-3

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 three 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 [Centre for Academic Language and Literacies](#) works with academic departments to provide bespoke academic literacy sessions. It also offers a programme of academic skills workshops and one-to-one provision for students throughout the year.

Placement opportunities

The course collaborates with a number of galleries and institutions in London on placements of various natures and durations, which change yearly. These are offered across the two years of the programme, but as optional, not compulsory activities.

Employability and potential career opportunities

MFA Curating is designed to offer students an understanding and experience of curating that has a breadth of outcomes and a variety of transferable skills in the knowledge that the professional field demands creative and practical flexibility on many levels.
Upon completion of the programme students will be equipped to work professionally in a range of positions including:

- curators in a range of international galleries and museums
- managers and directors in commercial galleries
- independent curators developing their own projects
- cultural policy makers, teachers and academics
- writers and critics
- institutional and independent innovators

Students completing the programme have quickly established themselves as curators of significance in the field of contemporary art practice. Many have gone on to work as curators, directors and managers in museums and galleries across the world. Others have chosen to work as independent curators on a project-to-project basis, establishing influential voices on developing curatorial ideas. Several graduates of the programme proceed to research-level study in a number of areas including Museology, History of Art, Cultural Studies and Visual Culture, whilst others establish themselves as teachers at graduate and post-graduate level.

Several have established reputations as writers on contemporary art, some in journals of national and international status. Upon completion of the MFA programme the majority of graduates continue with the critically informed curatorial practice they have fostered at Goldsmiths and go on to contribute effectively to the development of contemporary curatorial practice in whichever cultural location they are situated. Though these individual

and collective undertakings are not as immediately eye- catching as those mentioned above, they are arguably as important since they effect a 'tectonic' change in the concerns and critical competencies of contemporary cultural practice with respect to the cultures in which it takes place and which it addresses.

Students graduating with a Postgraduate Diploma are in a position to enter other recognised taught programmes of international repute. Those choosing not to continue with higher education are well equipped, through the acquisition of both subject-specific and transferable skills, to pursue their chosen career as practicing curators, often in conjunction with other professional activities.

Graduates of the programme also 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, organisational and communicative competencies – find their value beyond the subject specific concerns in which they are developed.

Programme-specific requirements

Tuition fee costs

Information on tuition fee costs is available at: https://www.gold.ac.uk/students/fee-support/

Specific programme costs

Not applicable