Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any modifications or local developments).

<table>
<thead>
<tr>
<th>Awarding Body</th>
<th>University of the Arts London (UAL)</th>
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<tbody>
<tr>
<td>Professional, Statutory or Regulatory Body (PSRB)</td>
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<tr>
<td>Teaching Institution</td>
<td>Central Saint Martins</td>
</tr>
<tr>
<td>Final Award</td>
<td>MRes Art</td>
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<tr>
<td>Length of Course</td>
<td>Extended Full time (EFT), 2 years</td>
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<tr>
<td>UCAS code</td>
<td>Not applicable</td>
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<tr>
<td>Date of production/revision</td>
<td>May 2017</td>
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Course Aims

The aims of the course identify the rationale underlying the student’s educational experience and own personal achievement from studying on the course and its affect upon the student’s long term achievement and career.

This course aims to:

- enable you to engage in scholarship and research at Masters level within the sphere of international contemporary art and theory;

- promote an open, discursive, research-based approach to learning in art and support the development of mature, critical and independent thinking;

- foster your individual professional development through integral links to academic and professional organisations in the arts, preparing you for advanced research or professional practice.
Course Outcomes

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Description</th>
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<tbody>
<tr>
<td>Outcome:</td>
<td>Participate professionally in a specialist field of art research or related context, using advanced knowledge of research skills, ethics and methodologies.</td>
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<tr>
<td>Outcome:</td>
<td>Articulate an in-depth critical understanding of theories, contextual issues and debates in a specialist area of art.</td>
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<td>Outcome:</td>
<td>Exercise highly developed critical, evaluative, reflective and communication skills.</td>
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<td>Outcome:</td>
<td>Develop and engage in purposeful negotiations, collaborations or partnerships.</td>
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<tr>
<td>Outcome:</td>
<td>Initiate, manage and realise a relevant, valid and feasible programme of self-directed study.</td>
</tr>
</tbody>
</table>

Learning and Teaching Methods:

Provide a summary of the relevant learning and teaching methods for the course (i.e. lectures, seminars, independent learning).

- briefing materials, written guidance and meetings;
- inductions and workshops;
- lectures and guest speakers;
- project proposal document for individual programme of study;
- off-site, site-specific and collaborative project opportunities;
- personal and group tutorials;
- seminars and symposium;
• presentations and discussion forums;
• recommended reading, viewing and visits;
• independent study;
• self critical and peer evaluation;
• assessment feedback

Scheduled Learning and Teaching

State the notional learning hours and provide a percentage breakdown of timetabled teaching and learning activities per level.

Scheduled Learning and Teaching – this is the percentage of your time spent in timetabled learning and teaching. You are expected to study for 1,800 hours over 60 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

Percentage of time spent in timetabled learning and teaching:

MRes Art: Exhibition Studies: 24%
MRes Art: Moving Image: 27%
MRes Art: Theory and Philosophy: 27%

Assessment Methods:

Provide a summary of the relevant assessment methods for the course.

Holistic assessment of achievement as demonstrated through:

• research and preparatory work;
• project proposal document;
• essays;
- documentation of work;
- verbal and visual presentations;
- participation in activities and debate;
- realised project work (normally written outputs)

**Reference Points**
List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- The Learning and Teaching policies of the University of the Arts London;
- College policies and initiatives;
- HE Level Descriptors;
- Art and Design Benchmark statement;
- AHRC research definitions;
- External professional organisations

**Programme Summary**
Programme structures, features, units, credit and award requirements:

List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, and details of tutorial support. If the course includes a work or study placement (including Dip Professional Studies), the duration and a summary of expectations around arrangements must be highlighted.

The course is offered in extended full time mode; it runs for 60 weeks over two years of 30 weeks each. The course is credit-rated at 180 credits and comprises four assessed units.
Summative assessment is conducted for each unit. All four units must be passed in order to achieve the MRes but the classification of the award of MRes is derived from the marks for Units 3 and 4 only.

Units are as follows:

**Unit 1 (40 credits) is specific to each Pathway:**

**Exhibition Studies:** Unit 1: Exhibition Histories: Contemporary Art & Curatorship in the Public Sphere.

Unit 1 runs concurrently with Unit 2 and introduces you to the subject of exhibition histories through a series of lectures and seminars looking at specific exhibitions (including those covered by Afterall’s ‘Exhibition Histories’ series) in relation to key developments in the history of contemporary art since the early twentieth century.

Exhibition types to be studied typically include Documentas, international biennales or multi site exhibitions, major group shows of contemporary art organised by museums, art centres and kunsthalles, and artist-initiated exhibitions.

However, this is not a limiting list and exhibitions are also to be considered in expanded and dispersed senses. Whatever the type or form, you will address the historical role and influence of exhibitions, the initial curatorial intent, the processes of artistic production, institutional mediation and public reception. The aim is to build knowledge of the exhibition experience in the round, helping you to make critical assessments about effects and possibilities.

Some core considerations are: local versus global positions, curatorial and artistic intentions and results, production processes, collaborative relations, strategies for dissemination, the relationship between the exhibition as a whole and individual contributions, modes of display, modes of reception, proposed itineraries together with alternative navigations, and forms of historicisation.

By the end of this unit you will be familiar with the main processes, components and issues in exhibition studies.

**Moving Image:** Unit 1: Framing Artists’ Moving Image

This unit runs concurrently with Unit 2 and introduces you to the key theoretical, contextual and critical frameworks necessary to an in depth understanding of artists’ moving image.
The unit offers seminar and lecture programmes to establish knowledge of the key thinkers and debates that have emerged throughout the development of artists’ moving image, exploring questions of perception and spectatorship, discussing the influence of theories and practices from the cinematic and visual art cultures and the diverse questions of race, gender and sexual representation and subject, that artists’ moving image has engendered and contested. These theories and practices are located within a contemporary perspective of moving image practice, exploring emergent concerns and practices, expanded modes of viewing and the effects of current technological change.

The seminar programmes are supported by viewings of film and video from the LUX (key UK agency for promotion of artists’ moving image practice), archive, gallery visits, and lectures from visiting experts in the field, which provide opportunities to broaden and challenge questions raised throughout the unit.

**Theory and Philosophy: Unit 1: Critical Perspectives**

This unit runs concurrently with Unit 2. It enables you to understand what the key concepts, ideas and debates in philosophy have been, concerning politics, science, the arts and epistemology and their interaction in the period from the Enlightenment to the present. Embracing primarily Continental philosophy and aesthetics, the Marxist intellectual tradition and psychoanalytic and gender theories it builds your appreciation of the major issues and debates arising from philosophy and aesthetics particularly since Kant, while locating these issues within contemporary perspectives and debates.

Key areas include: Kant’s concept of aesthetic judgement; Hegel: Master/slave dialectic, the end of art; Nietzsche’s re-evaluation of Platonism and metaphysics, the ‘will to power as art’; Marx and the fetishism of the commodity; Freud and Lacan on the formation of subjective identity, theories of sublimation, the uncanny, melancholy and mourning, symptom and sinthome; Benjamin, aura and reproduction, mass movement and distraction; Heidegger: Dasein, alétheia, the origin of the work of art, boredom and time.

The unit develops your ability to evaluate and progress your ideas about the theory and philosophy of art and to encourage articulacy in critical discussion and writing.

**All Pathways: Unit 2: Methodologies and Methods I (20 credits)**

This unit aims to make you aware of a range of methodological approaches that have shaped discourses in their field of study (including, but not limited to,
phenomenology, psychoanalysis, structuralism, Marxism, feminism and postcolonial studies).

The unit is organised around a set of four keywords or concepts that through a number of sessions will be examined by course staff and invited speakers. Each session will engage with one of these concepts mobilising a different methodological standpoint.

You will, on the one hand, gain an in-depth understanding of the trajectories of these concepts and the shifting status they have acquired but, more importantly, will become aware of the need to critically scrutinise the implicit or explicit methodology(ies) at play in both the texts you read and those you produce.

Moving Image and Theory & Philosophy pathways: Unit 3: Methodologies and Methods II (40 credits)

Following on from the discussions of methodology in Unit 2, this Unit deepens your understanding of specific artistic and discursive methods and how they operate in specific texts, debates and events by relating them to the pathways’ respective subject areas and the discourses and problems arising from them. Integral to the unit are seminars and workshops concerned with research and writing as practice in which these methods are practiced and collectively tested.

You are expected to relate your learning in this unit to preparation for your research project in the parallel part of Unit 4.

Exhibition Studies pathway: Unit 3: Methodologies and Methods II (40 credits)

Following on from the discussions of methodology in Unit 2, this Unit deepens your understanding of specific artistic and discursive methods and how they operate in specific texts, debates and events by relating them to the pathways’ respective subject areas and the discourses and problems arising from them. Integral to the unit is a placement with another institution(s) where you will take part in existing research projects, providing you with the experience of deploying the research methods you have learnt in Unit 2 within a professional setting.

You are expected to relate your learning in this unit to preparation for your research project in the parallel part of Unit 4 (see Unit 4 descriptor).

Exhibition Studies: Unit 4: Individual Research Project (IRP)
Unit 4 has two parts. Part 1 is undertaken in parallel with Unit 3 in Year 1. Part 2 is devoted to independent study and the development and completion of your research project in Year 2.

**Part 1**

Part 1 is focused on the preparation of your individual research project (IRP) proposal. This involves directed study of relevant theory and comparative approaches to exhibition studies in group tutorials. Lectures in this part of Unit 4 centre on key issues and problems that pertain to the study of exhibitions, such as temporality, space, publics and institutions. They serve to complement and enhance those you have received as part of Units 1 and 2.

In developing your proposal for your individual research project you’ll prepare and then lead a seminar presentation on a topic you have identified as your core concern. You’ll explore concurrently issues of purpose, validity and feasibility in methodological and resource terms, negotiating external links, exchanges and access arrangements as required.

Your research project can focus on a single exhibition or a group of related exhibitions that afford interesting comparisons; a complete institutional programme, or a broader subject-centred study. Further options can be discussed with tutors.

At the end of Year one (weeks 28-30) you are encouraged to propose guest lecturers you feel could help you advance your research during your second year.

At the same time, at the end of the academic year, you will submit for interim (formative) assessment a draft project proposal, including literature review (an annotated bibliography or equivalent). You will then receive written feedback confirming your plans and/or advising revisions.

**Part 2**

All projects, including a commitment to the forms of your submission and appropriate ongoing supervision/tutorial arrangements, are agreed at the outset of Year 2.

Throughout the second year you lead interim presentations about your research and sharing your writing – these are an opportunity to discuss progress, challenges and findings, and issues of form, audience and dissemination.
A symposium shared across the MRes pathways at the end of the first term involves presentation and discussion of all project proposals.

A student-directed group event or other initiative involving invited professionals to take place during the spring or summer terms. This will build your professional skills and provides a discussion forum.

A student-directed group event at the end of year two presenting your project outcomes aims to make visible potential contributions to new research in the area of exhibition studies, and to generate publication or other professional opportunities.

At the end of Unit 4 you’re assessed through presentation of your completed research project. Your marks for Units 3 and 4 determine the classification of your MRes award.

**Moving Image: Unit 4: Individual Research Project (IRP) (80 credits)**

Unit 4 has two parts. Part 1 is undertaken in parallel with Unit 3 in Year 1. Part 2 is devoted to independent study and the development and completion of your individual research project in Year 2.

**Part 1** is focused on the development of your individual research project (IRP) proposal. This involves directed reading/viewing, the formulation of specific research questions and methods, and the production of a literature review (annotated bibliography) that forms part of your draft individual research project proposal document.

The development of your proposal is supported through increasingly student-directed seminars and group, as well as personal tutorials, and written guidance on the required contents of the proposal document. Issues of purpose and validity, and feasibility in methodological and resource terms are explored, and work placements, external links or access arrangements may be negotiated.

At the end of year one (weeks 28-30) draft individual project proposals, including the literature review, are presented for interim assessment through consultation with your tutor and group seminar feedback, and you receive written feedback confirming your plans and/or advising revisions.

**Part 2** All projects, including a commitment to the forms of your submission and appropriate supervision/tutorial arrangements are agreed at the outset of Year 2.
Individual tutorials, reading groups and group presentations and tutorials with
ingvited tutors will develop and provide feedback on your progress.

A symposium shared across MRes pathways presents and discusses all project
proposals.

A student-directed group event takes place during the spring term. This event
builds your professional skills and provides a discussion forum.

An event of screenings and presentations is held as part of the CSM final degree
show events, demonstrating your professional skills and disseminating your
research findings.

At the end of Unit 4 you are assessed through presentation of your realised
research project in the agreed forms. Your marks for Units 3 and 4 determine the
classification of your MRes award.

**Theory & Philosophy: Unit 4: Individual Research Project (IRP) (80 credits)**

Unit 4 has two parts. Part 1 is undertaken in parallel with Unit 3 in Year 1. Part 2 is
devoted to independent study and the development and completion of your
research project in Year 2.

**Part 1**

Part 1 continues the seminar series in unit one concerned with philosophical
understandings of the inter-relationship between politics, science, the arts and
epistemology and their relevance today. Additionally, it focuses on developing your
research project proposal.

This involves directed reading or viewing, the formulation of specific research
questions and methods and the production of a literature review (annotated
bibliography) that forms part of your draft individual research proposal (IRP). Your
proposal's development is supported through increasingly student-directed
seminars and group (as well as personal) tutorials, plus written guidance on the
required contents of the proposal document.

**Part 2**

All projects, including a commitment to the forms of your submission and
appropriate ongoing supervision/tutorial arrangements, are agreed at the outset of
Year 2.
A symposium shared across the MRes pathways presents and discusses all project proposals.

A student-directed group event or symposium involving invited professionals takes place during the spring or summer terms. This event builds your professional skills and provides a discussion forum.

In the second year you lead interim presentations about your research discussing progress, challenges and findings, and issues of form, audience and dissemination.

At the end of Unit 4 you are assessed through presentation of your realised research project in the agreed forms. Your marks for Units 3 and 4 determine the classification of your MRes award.

Distinctive features of the course:

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on the course and future possible career opportunities.

The course is unique in offering distinct specialist areas for the development of research in fine art, supporting progression to PhD or professional roles. The synergies of the Postgraduate Art Programme will create a dynamic context for exploration of practices and issues in contemporary culture.

Exhibition Studies:

- specialist development of scholarship/research in the history of contemporary art through the history and theory of exhibitions;

- collaborative work with publishing projects lead by *Afterall*, e.g. *Exhibition Histories* with the Academy of Fine Arts, Vienna and Van Abbemuseum, Eindhoven. It represents the first comprehensive attempt at writing a history of contemporary exhibition practice; potential student participation in such projects, which will originate specific public outputs such as publications, conferences and symposia;

- student/staff access to the resources and knowledge already amassed by *Afterall*, as well as to its network of contributors, collaborating institutions, staff and archives.

Moving Image:
• unique specialist development of scholarship and research in artists’ moving image;

• student/staff access to LUX, its wide network of collaborating national and international institutions, artists and key arts professionals working with the moving image;

• student/staff 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 use of the study collection of British Artists Film and Video held at CSM;

• student projects could draw on LUX’s experience of delivering public programming (exhibitions, screenings, commissions).

Theory and Philosophy:

• complementary and adjacent working relationship with practitioners in the programme, ie. Fine Art, Photography and Art & Science;

• exchanges and development of ideas between MRes historians/theorists/philosophers;

• a college forum for debate with practitioners and researchers of other subject perspectives, focused on common interests such aesthetics.

Recruitment and Admissions

Selection Criteria

The criteria used to make a decision on selection must be fully listed. It must be clear how an applicant’s suitability to study on the course as demonstrated at the pre-selection and/or interview stage will be judged (good practice examples are available through the Programme Specification Guidance). Procedures for selection must adhere to the Equal Opportunities Policy of UAL.

The course welcomes applicants representing a wide range of ages and life experiences, educational and working backgrounds, cultural roots and nationalities.

Selection is based on:
1. The application form which includes an initial, indicative written Independent Research Proposal (including methodologies and proposed outcomes). A template is provided to help structure this.

This must be accompanied by a submission of relevant documentary material and appropriate supporting information (see Admission procedures below for further details).

Your application should also be accompanied by two references, at least one of which should be academic or professional, and copies of your latest qualifications certificates.

The application, indicative Independent Project Proposal and supporting material will be assessed for:

- evidence of skills and experience appropriate to the proposed field of enquiry;
- effective communication of the intentions, purposes and issues in the proposal;
- the level of contextual awareness and expression of perspective in the project proposal;
- the potential for realisation of the stated objectives within the timeframe of the course and envisaged resources;
- awareness of the range and nature of challenges implied.

2. The interview; for those applicants selected following submission of the form, indicative Proposal and supporting work. The interview is used to evaluate the extent to which a candidate demonstrates:

- the capacity for independent research;
- appropriate background knowledge and critical abilities;
- awareness of the cultural and social context within which their interests/work is situated;
- appropriate communication skills;
• a preparedness to participate collaboratively in debate and presentation.

References and interviews help determine whether the personal and professional aspirations of the applicant are compatible with the aims and outcomes of the course. Interviews also give the opportunity for the applicant to demonstrate an objective, critical and reflective relationship to their work.

Entry Requirements

List the academic entry requirements relevant to the course, noting any requirements that are above the UAL minimum, or any course specific grade requirements. Language requirements such as IELTS must also be provided. Entry requirements will constitute the standard, conditional offer for the course.

An applicant will be considered for admission who has already achieved an educational level equivalent to an Honours Degree.

This educational level may be demonstrated by:

• possession of an Honours Degree or an equivalent academic qualification;

• possession of a professional qualification recognised as equivalent to an Honours Degree;

• prior experiential learning, the outcome of which can be demonstrated to be equivalent to formal qualifications otherwise required, or;

• a combination of formal qualifications and experiential learning, which taken together, can be demonstrated to be equivalent to formal qualifications otherwise required.

Possession of entry qualifications alone does not entitle a candidate to be admitted to the Course. Evidence of ability is demonstrated by the applicant’s application and accompanying materials.

Advanced entry: applicants may be considered for admitted at a point later than the start of the Course, provided that they have fulfilled, in a way judged to be equivalent, the requirements of the Course prior to the proposed point of entry.

Applicants whose first language is not English must demonstrate their competence in English to IELTS Level 7.0 by the production of an IELTS
Certificate with a minimum of 6.0 in any one paper, or evidence of an equivalent level of achievement. For further information visit: http://www.arts.ac.uk/study-at-ual/international/
# Course Diagram

Insert a course diagram which includes; units and their credit values, plus credit values per year/level, category of units (i.e. core or specialist), progression routes, years/levels of the course, any other relevant characteristics that distinguishes the course.

<table>
<thead>
<tr>
<th>Year One</th>
<th>Winter</th>
<th>Spring</th>
<th>Summer</th>
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<tbody>
<tr>
<td>wk:</td>
<td>1  2  3  4  5  6  7  8  9  10  11  12  13  14  15</td>
<td>16  17  18  19  20  21  22  23  24  25  26  27  28  29  30</td>
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<tr>
<td></td>
<td>Unit 1: <em>Pathway specific title</em> (40 credits)</td>
<td>Unit 2: Methodologies &amp; Methods I (20 credits)</td>
<td>Unit 3: Methodologies &amp; Methods II (40 credits)</td>
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<tr>
<td>Year Two</td>
<td>Winter</td>
<td>Spring</td>
<td>Summer</td>
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<td></td>
<td>Unit 4 cont’d: Individual Research Project</td>
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