

Master in Fine Art (MFA)

Awarding Institution:
Teaching Institution:
Faculty of Arts and Humanities
For students entering in 2003
Programme Director: Professor S. Buckley
Board of Studies: Fine Art
Accreditation: The University of Reading

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Programme length: 21 months
Date of specification: October 2002

Summary of programme aims

Through individual and group discussion the programme aims to firstly question those mannerisms of practice accrued prior to coming to Reading. Through critical debate students will be enabled to redefine their practice towards the production of singularity.

Transferable skills

Through the exercise of initiative and personal responsibility, considerable organisational skills will be developed including working to a brief, meeting deadlines, planning, team working, problem solving and career management.

Programme content

Year one of the 21 month programme runs from October to the end of June. During this year students will work in the studios and workshops (FAM1S) where assumptions and achievements in practice will be challenged. Students will write two contextual/self-appraisal essays of about 500 words per term (FAM1C). Year two runs from July to June. Full access to the studios during the summer period prefaces the reconfiguration of a more critically aware and mature body of work which will be built upon throughout year two (FAM2S) culminating in the Final Exhibition. The six contextual/self-appraisal essays (FAM2C) will complement and support the studio achievements. Throughout the programme students will document their work photographically.

			<i>Credits</i>	<i>Level</i>
FAM1S	Mod Code	<i>Module Title:</i> Studio practice	90	M
FAM1C		<i>Module Title:</i> Contextual Texts	30	M
FAM2S		<i>Module Title:</i> Studio and exhibition	150	M
FAM2C		<i>Module Title:</i> Contextual Texts and professional development	30	M

Part-time/Modular arrangements

There are no part time arrangements for this programme.

Progression requirements

The University's taught postgraduate marks classification is as follows:

<u>Mark</u>	<u>Interpretation</u>
70-100%	Distinction
60-69%	Merit
50-59%	Good standard (Pass)

Failing categories:

40-49%	Work below threshold standard
0-39%	Unsatisfactory Work

For Masters Degrees

To pass the degree of Master students must gain an average mark of 50 or more overall. Modules marked below 50 must not exceed 60 credits.*

Students who gain an average mark of 70 or more overall and have no mark below 40 will be eligible for a Distinction. Those gaining an average mark of 60 or more overall and no mark below 40 will be eligible for a Merit.

For Postgraduate Diplomas

Students successfully completing FAM1S and FAM1C may be awarded the Diploma in Fine Art.

To pass the Postgraduate Diploma students must gain an average mark of 50 or more overall. Modules marked below 50 must not exceed 60 credits.*

Students who gain an average mark of 70 or more overall and have no mark below 40 will be eligible for a Distinction. Those gaining an average mark of 60 or more overall and no mark below 40 will be eligible for a merit.

*The provision to permit a candidate to be passed overall with a profile containing marks below 40 is made subject to the condition that there is evidence that the candidate applied himself or herself to the work of those modules with reasonable diligence and has not been absent from the examination without reasonable cause.

Summary of teaching and assessment

Through one to one studio tutorials and peer group seminars. Assessment of studio work by exhibition at year end and of contextual/self appraisal text

Admission requirements

Entrants to this programme are normally required to have obtained a good Honours degree in Fine Art or equivalent qualification, together with a portfolio submission.

Admissions Tutor: Pamela Golden

Support for students and their learning

University support for students and their learning falls into two categories. Learning support includes IT Services, which has several hundred computers and the University Library, which across its three sites holds over a million volumes, subscribes to around 4,000 current periodicals, has a range of electronic sources of information and houses the Student Access to Independent Learning (S@IL) computer-based teaching and learning facilities. There are language laboratory facilities both for those students studying on a language degree and for those taking modules offered by the Institution-wide Language Programme. Student guidance and welfare support is provided by Programme Directors, the Careers Advisory Service, the University's Special Needs Advisor, Study Advisors, Hall Wardens and the Students' Union.

In the Fine Art Department each student is allocated an appropriate working space normally within the main building. There are sculpture, wood and print workshops, two darkrooms and in-house computer facilities. The department is equipped for digital, video, sound and Super8 film editing. Several bookable spaces are available for installation and time based work. There are directed visits to museums and galleries. Each student is issued with a programme handbook.

Career prospects

Most students continue as professional artists, though others have successfully pursued careers within the Creative Industries.

Opportunities for study abroad or for placements

Informal opportunities to spend time abroad occur from time to time as do opportunities to exhibit.

Educational aims of the programme

In order to have been offered a place at Reading the student will already have achieved a high standard of singularity in their personal practice as an artist and our aim is to help to refine this potential, both intellectual and practical so that the student can, with confidence, find their place in the professional world soon after leaving. We will seek to implement these aims by challenging preconceptions, by encouraging the student to speculate in an innovative way and through critical analysis and coherent argument, develop their personal mode of expression.

Programme Outcomes

Knowledge and Understanding

<p>A. Knowledge and understanding of:</p> <ol style="list-style-type: none">1 relevant practical processes2 the necessary negotiation between intention and realisation of works at a sophisticated level3 the context of contemporary practice4 the difference between the creation and the exhibition of work	<p>Teaching/learning methods and strategies</p> <p>1&2 By one to one studio tutorials and peer group seminars, appropriate processes are negotiated and tested, adopted or abandoned</p> <p>3&4 By attending lectures by visiting artists and engaging with the ensuing debate</p> <p>By self-initiated and directed visits to galleries and exhibitions</p> <p>1,2&3 By periodic self-appraisal essays</p> <p><i>Assessment</i> Knowledge is tested through individual displays of studio work and through contextualised self-appraisal essays</p>
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Skills and other attributes

<p>B. Intellectual skills – able to:</p> <ol style="list-style-type: none">1 reappraise the fundamentals of perceived notions of personal practice2 identify and evaluate relevant critical contexts3 consider and site subjective practice within the social and cultural context4 develop a personal vocabulary with which to evaluate own practice	<p>Teaching/learning methods and strategies</p> <p>1&3 Embodied in studio tutorials and challenged in peer seminars</p> <p>2&3 By researching texts, exhibitions and other art manifestations</p> <p>4&3 By periodic written self-appraisal and by oral presentation</p> <p><i>Assessment</i> Intellectual skills are tested through individual displays of studio work and through contextual essays</p>
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C. Practical skills – able to:
1
work within practical processes with due regard to health and safety implications
2
judge appropriate media for the immediate task
3
draw from working knowledge of a wide range of tools, materials and processes
4
use IT skills to advantage

Teaching/learning methods and strategies
1,2&3
Consultation with studio tutors and practical demonstration by technicians. The writing of risk assessment forms for particular projects
2&3
Will be implicit in personal practice

Assessment
Continuous assessment but also embodied in the formal displays of studio work and within the contextual essays

D. Transferable skills – able to:
1
engage in creative speculation
2
initiate and work responsibly both alone and as a team
3
communicate effectively in visual ,spoken and written forms

Teaching/learning methods and strategies
1&3
Embedded throughout the programme in both studio teaching and contextual seminars
2
Emphasised at the time of Year 1 and Final presentations/exhibitions

Assessment
Continuous assessment. Marked formally at end of Year 1 and at Finals

Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably expect to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in module and programme handbooks.