

1. Programmes:

Programme Title	UCAS Code (Completed by Registry post approval)	GSA Code (Completed by Registry post approval)
Master of Fine Art	N/A	MFA

Head of School (Acting)	Professor Alistair Payne
Head of Department/Programme Leader	Henry Rogers
Programme Contact	Louise Kerr

Minimum Duration of Study	22
Maximum Duration of Study	36
Mode of Study	Full-time
Award to be Conferred	Master of Fine Art
Exit Awards	Stage 1: PG Cert Stage 2: PG Dip Stage 3: Master of Fine Art
Source of Funding	Grant in Aid

Version	Session	Date of Approval
1.0	2019/20	Session 19/20

3. SCQF Level:

11

3.1 Credits:

240

4. Awarding Institution:

University of Glasgow

5. Teaching Institutions:

The Glasgow School of Art

6. Lead School/Board of Studies:

School of Fine Art

7. Programme Accredited By:

N/A

8. Entry Qualifications

8.1 Highers	N/A
8.2 A Levels	N/A
8.3 Other	Good honours degree in Fine Art, or equivalent academic award in a related subject or prior professional or life experience. Candidates are considered on the quality of the following aspects of their application: Portfolio, personal statement and speculative study plan, references, previous relevant experience and performance at interview
8.4 IELTS Score Required on Entry	6.0 (or equivalent)

9. Programme Scope:

The MFA is a multidisciplinary programme in which studio practice and contextual enquiry are integrated into the common aims of exploring and promoting new developments in the field of contemporary fine art. Studio practice in whatever form it takes is supported by the appropriate theoretical frames of reference and by relevant forms of research. The MFA programme is designed to prepare you for the professional world of Fine Art. Increasingly this includes acknowledgement of the importance of research, especially artistic and practice-led research, for those students wishing to progress to further study at PhD level.

The MFA is a programme within the Glasgow School of Art's Common Academic Framework, and the Scottish Credit and Qualifications Framework (SCQF), which incorporates all "levels" of education, from Level 1 (Access 1) to Level 12 (Doctorate). In the case of the MFA programme, both years are Level 11.

Supported through the CAF:PGT (Common Academic Framework for Postgraduate Taught Courses) you will experience increased diversity and choice in your academic career. Each programme within the framework includes core GSA courses, cross GSA electives, core specialist courses and specialist electives.

By combining the mandatory course in research with various electives offered from across the GSA along with electives building on MFA and other SoFA expertise, you will be able to explore more choices and creatively combine intellectual and technical support from more diverse sources. This broadened experience will eventually draw from the expertise of all schools and the Digital Design Studio, and give access to the expertise of the GSA's research centres.

It will lead to a pool of graduates who are versed not only in the specificities of contemporary art practice, but also in the broader world of intellectual pursuits and career sequels. It will enable you to understand the conditions for a career as professional artist and at the same time challenge existing conventions in order to anticipate and develop new or alternative roles for artists in our societies.

The design of the programme with its mandatory and elective courses includes the opportunity to add variations of the credit weighting of its components. This is the foundation for the introduction of new and additional pathways in the future and will enable the School of Fine Art to enhance and improve the content of its postgraduate options in a flexible way to respond to changes in the context of contemporary Fine Art and to influence the direction the professional sector might take.

The post-graduate MFA programme at GSA's School of Fine Art is designed as a two year programme with three integrated stages leading to the award of an MFA, with a possible exit award (PgCert and PgDip) linked to Stages 1 & 2 respectively, in line with the Scottish Credit and Qualifications Framework.

10. Programme Aims:

The aims of the programme are:

The MFA programme is practice-led and process oriented in relation to artistic practice. It is also committed to the acquisition of theoretical principles within aesthetic thought and the development of rigorous research methods relevant to innovatory studio practice, the production of ground-breaking art and the critical interrogation of the artist's role in society.

The Programme aims to enable you to:

- critically develop your own work in the context of a rigorous but supportive intellectual environment.
- identify and explore those key contextual issues relevant to your practice as contemporary artists.
- critically evaluate your work and that of your peers in the context of contemporary fine art practice.

- achieve the highest possible standards in your work, so that you as an MFA graduate have the confidence, maturity and intellectual and interpersonal skills necessary to successfully pursue a self-motivated professional practice as an artist.
- have the opportunity to develop an informed understanding of the responsibilities inherent in ethical relations and ethical good practice in the practices and contexts of art.
- enhance and apply your knowledge and understanding of Health and Safety issues in this context.
- enhance your intellectual, practical and interpersonal skills deemed necessary to progress to life as an independent artist, artist-researcher or a career in other related career sequels.

10.1 Stage 1 Aims:

Stage 1 of the MFA programme comprises 2 courses:

1. Core Course I: Critical Review of Studio Practice (40 credits)

In general terms, Stage 1 aims of the programme concentrate upon the critical review and reorientation of studio practice. The main aim is to identify those aspects of your studio practice that will be focused upon in terms of its further development. In the first instance this process is inaugurated by the critical reappraisal sessions that occur at the very beginning of the stage. Each student will present their work in a lecture theatre setting to MFA tutors and fellow students, paying particular critical attention to those aspects of the work that are perhaps in need of further development. Group discussion and feedback will further enhance this process of critical reappraisal, and provide a basic, tailor-made agenda/proposition for studio practice throughout Stage 1.

The emphasis in this stage is placed on the development of your work through practical experimentation and the investigation of alternative media and/or related disciplines where relevant. It is recognised, however, that the degree of reappraisal and subsequent re-examination of studio practice will vary from student to student, as will the pace of development. The critical reappraisal thus offers a broad framework for Stage 1, rather than a prescriptive programme and will enable you to develop your own distinctive developmental platform.

All students are supported in their critical re-appraisal of previous work by critical feedback sessions (e.g. group critiques), individual tutorials, lectures and seminars.

You will be expected to write an Independent Study Proposal based on the initial critical re-appraisal of your work. This is intended as a 'live' document that will be renegotiated through the critical evaluation process. You will write a critically evaluative Progress Review as part of the formative appraisal process. This is followed by a Critical Evaluation at the summative assessment point.

The Aims of this Stage 1 course are to:

- Introduce the principles and rationale for re-appraisal of previous work;
- Encourage you to critically evaluate your practice in relation to recent issues within historical, critical and theoretical fields of enquiry;
- Enable you to enhance your ability to formulate and express critical positions in a variety of appropriate forms;
- Introduce you to fundamental principles and rationale of research in relation to studio practice;
- Enable you to articulate your own distinctive responses to critical issues within your own practice and within the broader context of contemporary art;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work;
- Enable you to develop your awareness of Health and Safety issues as applicable to studio practice.

2. Mandatory course

During Stage 1 you will also undertake the mandatory Specific School Core Research Methods course: *Research Methods and Methodologies in Practice* (20 credits). Please see relevant Course Specification document for the aims of this course.

10.2 Stage 2 Aims:

Stage 2 of the MFA Programme comprises 2 courses:

1. Core Course II: Exploring Studio Practice (40 credits)

Following on from the critical review of studio practice at Stage 1, Stage 2 is both developmental and evaluative and therefore concentrates upon the further exploration of the work undertaken in Stage 1. In other words, this is a time when the insights gained from the critical review should start to find an increasingly resolved form. The culmination of this process is marked by the Interim Exhibition, that takes place towards the end of Stage 2. The Interim Exhibition is normally held within GSA exhibition spaces and provides the opportunity not only for you to publicly display your work, but also to present work to a high level of professionalism for the purposes of assessment.

The aims of Stage 2 are to:

- Further enable you to develop your ability to critically evaluate your practice in relation to recent issues within historical, critical and theoretical fields of enquiry;
- Enable you to begin to synthesise and resolve your practice on the basis of critical re-appraisal;

- Facilitate the development of your abilities to present your work to a professional standard thus evidencing your transferable, exhibition and presentation skills;
- Promote a level of creativity, originality and initiative in response to critical, theoretical and historical issues;
- Enable you to further develop your ability to identify and formulate new critical insights into established practice;
- Foster further transferable communication skills and confidence in the preparation and presentation (both written and oral) of research-based critical analysis;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work;
- Enable you to demonstrate your knowledge and understanding of Health and Safety issues as applicable to studio practice and as applied in the public presentation of work.

2. Elective course

During Stage 2 you will also undertake an Elective course from among the range on offer (20 credits).

Please see relevant Course Specification documents for the aims of these courses.

10.3 Stage 3 Aims:

At Stage 3 the MFA programme comprises 3 courses:

1. Core Course III: Consolidating Studio Practice (80 credits)

At Stage 3 (the second year) of the programme, the emphasis shifts towards consolidating the developments arising from Stages 1 and 2, and towards the production of a body of work for exhibition and assessment at the MFA degree show, which takes place in June. While there is still scope for development throughout this stage the emphasis is placed on the synthesis and resolution of practice. By the end of this stage – and the end of the two year programme – the issues arising from the critical review of studio practice should be resolved into a coherent and distinctive body of work that is formally strong, intellectually informed, and contextually aware.

It is worth noting, however, that the process of development fostered by the MFA programme in its entirety is not always linear and progressive. It is not uncommon for work to appear to take a ‘backward’ step a certain points during the programme, or for crises to arise. When undertaking a critical reassessment of all aspects of a practice (practical and theoretical) such apparent setbacks remain a constant possibility. However, one of the great advantages of a two year programme is

that such glitches, should they occur, can always be fixed. In this final stage of the programme, then, the lessons learned from previous successes and failures finally come to a conclusion. The planning of work for the final degree show exhibition, and the work involved in actually mounting that exhibition provide the culmination of the period of study on the programme, and finally prepares you for life as an independent artist, artist-researcher or a career in other related professional career sequels.

You are supported in the development of your work by critical feedback sessions (e.g. group critiques), individual tutorials, lectures and seminars.

You will be expected to write a critically evaluative Progress Review that discusses the development of your work since the last assessment point.

This course aims to:

Enable you to produce a sophisticated body of work that demonstrates the synthesis and resolution of practice and critical understanding;

Provide the opportunity for you to prepare for the public presentation of work in collaboration with your peers and professionals in the field;

Enable you to confidently contextualize your own work within the parameters of contemporary art practices;

Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work;

Enable you to demonstrate your knowledge and understanding of Health and Safety issues as applicable to studio practice and as applied in the public presentation of work.

Note: The beginning of Stage 3 (September – December) also provides the opportunity for students to participate in the exchange programme. GSA has agreements with certain other international educational institutions whereby students may apply to study abroad for a period of time. Further details of the exchange programme are available from the GSA International Office.

2. Core Course IV: Theorising Studio Practice (20 credits)

Integral to the development of studio practice during this stage is the initiation of a research project that builds on the work done in Stages 1 and 2 that will enable you to theoretically underpin your own studio practice within a contemporary context, hence the title *Theorising Studio Practice*. This is a form of research *in* practice in which you are required to research into and think through your own practical production while investigating appropriate aspects of critical theory and/or philosophy and context. This will normally take the form of a written submission (c.5,000 words) e.g. a formal extended essay on a topic of your own choice or an equivalent negotiated submission emergent from your own studio practice. This submission thus enables you to further explore and examine those research interests that inform your studio practice, and thereby understand the practical and

theoretical aspects of your study as 'related-objects-of-thinking'. The production and development of this submission is supported by tutorials with members of the MFA teaching team.

This course aims to:

Enable you to work with a significant level of autonomy in the production of a research-led written submission or equivalent negotiated project;

Enable you to further develop the ability to identify and formulate new critical insights into established practice;

Further encourage informed critical reflection upon the relations between your own practice and current issues within the field of fine art;

Encourage you to devise and explore alternative modes of submission for the effective presentation of research material;

Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work.

3. ELECTIVE COURSES

As far as the Elective course component of Stage 3 is concerned, there are three options available (all stage 3 Elective courses begin in week 16 and run until the end of the stage):

i. MFA Elective: Extended Studio Practice (20 credits)

For those who wish to focus their attention on studio practice, there is the Extended Studio Practice elective.

The aim of this elective course is to offer students who are interested in focusing upon their studio practice the opportunity to further develop their skills and understanding through the production of an enhanced body of studio work. Any student interested in pursuing this option would make their final decision at the same time as those opting to follow one of the elective courses.

ii. MFA Elective: Extended Theory (20 credits)

For those who wish to devote more time to the development of their research interests via the extended essay or equivalent negotiated submission there is the Extended Theory Elective. This entails the production of an enhanced written submission, a dissertation of c. 10,000 words or equivalent negotiated project. The aim of this elective course is to enable students who are interested in critical theory the opportunity to develop their skills and understanding through the production of an extended version of the written submission arising from MFA Core Course IV: Theorising Studio Practice. Any student interested in pursuing this option would make their final decision at the same time as those opting to follow one of the elective courses.

iii. GSA PGT Electives (20 credits)

For those who wish to broaden their range of academic and intellectual interests it will be possible to select another of the courses offered by the GSA postgraduate Electives menu (i.e. the range of courses available at Stage 2: PG Diploma).

Please see relevant Course Specification documents for the aims of each elective course.

10.4 Stage 4 Aims:

N/A

10.5 Stage 5 Aims:

N/A

11. Intended Learning Outcomes of Programme:

The MFA programme is committed to the acquisition of new knowledge through artistic practice and practice-led research developed within a community of artists and academics of international standing.

Upon successful completion of the programme you should be able to:

- demonstrate your ability to work in a disciplined and independent manner;
- critically articulate and evaluate your own work within the wider contexts of contemporary art practice;
- demonstrate the highly-developed intellectual, practical and interpersonal skills deemed necessary for a career as an independent professional artist;
- achieve the highest possible artistic and professional standards in all aspects of your work;
- undertake further study at the highest level;
- apply your knowledge and skills to a variety of professional and social contexts, both within and beyond the professional art world;

exercise good judgement and demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work;

demonstrate your knowledge and understanding of Health and Safety issues as applicable to studio practice and as applied in the public presentation of work;

The aims of each stage reflect the intended learning outcomes of the MFA Degree Programme. Each level builds upon the learning outcomes and aims of the previous stage.

The achievement of specific learning outcomes under the three main categories (i.e. Knowledge and Understanding, Applied Knowledge and Understanding, Professional Practice) is necessary to progress from one stage of the programme to the next. Courses are designed to enable you to achieve the set learning outcomes.

In addition to the core courses a range of mandatory and elective courses support you further to achieve the learning outcomes of the programme and extend them further with a specific direction as chosen by you. This enables you to personalise your learning.

11.1 Intended Learning Outcomes of Stage 1

Knowledge and Understanding

A critical understanding of the principles and rationale for re-appraisal of previous work.

A basic understanding of the principles and rationale of independent research.

Applied Knowledge and Understanding

The development of work for public display within a critical feedback session.

The beginnings of an articulation of the student's 'own voice'.

Professional Practice: Communication, Presentation, Working with Others

An appropriate response to the views and positions of others, and an ability to offer substantial constructive criticism to others.

An awareness of the ethical issues arising from research and studio practice.

An awareness of Health and Safety issues that may arise in this context.

11.2 Intended Learning Outcomes of Stage 2

Knowledge and Understanding

An understanding of the critical balance between research and practice in the planning of a significant project within studio practice.

An enhanced understanding of studio practice in relation to interdisciplinary contexts.

Applied Knowledge and Understanding

The capacity to undertake appropriate research in order to define and develop a relevant topic of inquiry.

The development of a body of work for public display that is distinctly expressive of that student's point of view.

Professional Practice: Communication, Presentation, Working with Others

A heightened awareness of their own position within and contribution to the wider contexts of fine art practice, including the ability to present and discuss own work.

The ability to make informed choices regarding the multidisciplinary aspects of the development of their individual learning experiences.

The application of ethical good practice in the studio and public presentation of work.

The application of good Health and Safety practice in the studio and the public presentation of work.

11.3 Intended Learning Outcomes of Stage 3

Knowledge and Understanding

The ability to make informed judgements and decisions in relation to current issues within fine art practice.

The ability to contextualize one's own work within broader contemporary practices.

The ability to engage with extended study of the specialist discipline.

Applied Knowledge and Understanding

The development of a body of work for public display and final assessment, which is a full articulation of the student's own 'voice'.

The exercise of autonomy, independence and rigorous critical analysis in the conception and production of a written submission.

Professional Practice: Communication, Presentation, Working with Others

Good practice and co-operation when working in professional contexts, including working constructively with others in a variety of pedagogical, institutional and professional situations.

The ability to make informed choices regarding the specialist aspects of the development of one's individual learning experience.

The application of ethical good practice in the studio and public presentation of work.

The application of good Health and Safety practice in the studio and the public presentation of work.

11.4 Intended Learning Outcomes of Stage 4

N/A

11.5 Intended Learning Outcomes of Stage 5

N/A

12. Assessment Methods:

The Glasgow School of Art Code of Assessment aligns with a Code of Assessment that has been developed by Glasgow University. The code includes grade descriptors which assign a level of attainment in relation to the Level Learning Outcomes, to each grade. The code designates eight grades, from A to H.

The definitive statements regarding all aspects of assessments (including progression) on the MFA programme at GSA may be found at http://www.gla.ac.uk/media/media_238051_en.pdf (see especially pp. 18-21).

You are encouraged to understand assessment as a positive and essential part of your learning experience. Formative evaluation of your progress and development is made through regular critical feedback from peers and staff at all stages of the programme. Formal assessment takes place at regular intervals, which allow you to consolidate and evaluate your progress to date.

A common assessment pro-forma is used at all intervals of formal assessment, which addresses the Learning Outcomes for each stage of the programme and provides you with both a graded assessment and written comments. Assessment of your progress and attainment in the MFA Programme is structured through both formative and summative assessment processes. You participate in your assessment through the presentation of work and its documentation, and the writing of a Critical-Evaluation Report.

Assessments – Stage 1: Postgraduate Certificate

Formative

You contribute work to a critical feedback session (group critique), which precedes the Progress Review (see below) and thus feeds into and forms a part of the formative assessment.

Towards the end of Stage 1 (approximately 10 weeks into the PG Cert stage), you are required to write a reflective Critical-Evaluation Report (Progress Review) referring to the Learning Outcomes at this stage and your progress to date in both the studio and theoretical aspects of Core Course I. Upon reviewing the Progress Review MFA staff feedback via a tutorial and a written response to your Critical-Evaluation Report (Progress Review), outlining those areas in which the you may need to improve. If you wish to discuss the Progress Review Report Feedback, you may request a meeting with a member of the MFA staff team.

Summative

Staff will assess your progress and achievements in the Core Course I through the work that you wish to present and its documentation. A grade in accordance with the Code of Assessment for post-graduate taught course assessment will be awarded.

The achievements in relation to the Research Methods and Methodologies in Practice course will be assessed by the relevant Course tutors. A grade in accordance with the Code of Assessment will be awarded. The assessment results for all courses will be brought together at an internal parity meeting where the MFA assessment panel will agree a total grade.

At the internal exam board, the aggregated grade and the decision on your progression to Stage 2 will be confirmed. The internal exam board will also decide if attainment lower than D could be remedied by re-submission of work for re-assessment at a later date.

The results from the internal exam board will be moderated where necessary and confirmed by the external examiner at the Postgraduate (Taught) Examination Board.

Assessments – Stage 2: Postgraduate Diploma

Formative

You contribute work to a critical feedback session (group critique), normally situated outside of the individual studios in a larger setting, which precedes the Progress Review and thus feeds into and forms a part of the written formative assessment.

You are asked to present work in the MFA Interim Exhibition, which normally will be held in a gallery on campus in Stage 2. Your contribution to the Interim exhibition is regarded as part of the work presented for assessment for the end of Core Course II. Staff will award a grade in accordance with Code of Assessment.

You write a Critical-Evaluation Report (Progress Review) on your progress to date in Core Course II, referring to the Learning Outcomes at this stage and their progress so far. Upon reviewing the Progress Review MFA staff feedback via a tutorial and a written response to your Critical Evaluation Report (Progress Review), outlining those areas in which you may need to improve. If you wish to discuss the Progress Review Feedback Report, you may request a meeting with a member of the MFA staff team.

Summative

The attainment of learning outcomes relevant to the studio component of Core Course II will be assessed by staff with experience in this field. They will take into consideration both the Interim Exhibition and the studio work completed throughout the Stage. A grade in accordance with the Code of Assessment will be awarded.

The achievements in relation to the GSA Elective Courses will be assessed by the relevant course tutors. A grade in accordance with the Code of Assessment will be awarded.

The assessment results for all courses will be brought together at an internal parity meeting where the MFA panel will agree a total grade.

At the internal exam board, the aggregated grade and the decision on student's progression to stage 3 will be confirmed. The internal exam board will also decide if attainment lower than D could be remedied by re-submission of work for re-assessment at a later date.

The results from the internal exam board will be moderated where necessary and confirmed by the external examiner at the Postgraduate (Taught) Examination Board.

Assessments – Stage 3: Masters

Formative

Twice during the course of the year you will contribute work to a critical feedback session (group critique), normally situated outside of the individual studios in a larger setting.

You participate in a student-led Research in Progress seminar presentation around week 10 of Stage 3 regarding your chosen research topic and your approach to the development of the submission as an extended essay or equivalent negotiated project. You may be given written warning at this time if their research is deemed to be underdeveloped.

During the second half of Stage 3 you write a reflective Critical-Evaluation Report (Progress Review) on your progress to date in relation to Core Courses III and IV, referring to the Learning Outcomes at this stage and their progress so far. Upon reviewing the Progress Review MFA staff feedback via a tutorial and a written response to your Critical Evaluation Report (Progress Review), outlining those areas in which you may need to improve. If any student wishes to discuss the Progress Review Feedback Report, you may request a meeting with a member of the MFA staff team.

Summative

As part of your final assessment you will have the opportunity at the end of the Stage (normally June) to present work produced in Core Course III in a final public exhibition. Staff will assess the work presented in relation to the learning outcomes of the programme. In accordance with the Code of Assessment a grade for the achievements in relation to Core Course III (and MFA Elective I: Extended Studio Practice, if appropriate) will be awarded.

The attainment of learning outcomes relevant to Core Course IV will normally be demonstrated by an enhanced written submission i.e. in the form of an extended essay (c. 5,000 words), dissertation (c. 10,000 words if MFA Elective II: Extended Theory is followed) or equivalent negotiated project. All such work will be assessed by members of the staff team. All submissions are double marked using a standard pro forma. In accordance with the Code of Assessment a grade will be awarded.

The achievements in relation to the GSA Elective Courses will be assessed by the relevant course tutors. A grade in accordance with the Code of Assessment will be awarded.

The assessment results for all courses will be brought together at an internal moderation meeting where the MFA assessment panel will agree a total grade.

At the internal exam board, the aggregated grade and the decision on a final proposed grade will be confirmed.

At the final exam board, which includes the external examiners, the final recommendation for the MFA award will be confirmed.

The MFA Degree Show will be held at the same venue where the presentation for final examination took place and will be opened to the public after the examination process has been concluded.

13. Learning and Teaching Approaches:

Studying at Masters level may initially cause some sense of disorientation. Unlike study at undergraduate level, postgraduate study encourages you to take greater responsibility for your learning experience. In the early stages it is not unusual for some students to feel somewhat directionless because the programme is not structured around projects or briefs. One of the first challenges, then, is to find an **effective, structured mode of independent working**, one that suits your needs. Tutors are always available to give support and advice, but a great deal of responsibility now rests with you as an individual student. **Time management** thus becomes a key issue, and you are expected to develop a professional attitude to such matters.

Occasional failure, disappointment and setbacks are all part of the learning process. We all hope that these are kept to a minimum, of course, but the process of exploration and discovery is often punctuated by such experiences. Should you find yourself in this kind of situation don't be too

dismayed: it is fairly common, and the MFA teaching team are here to help you resolve and learn from such difficulties.

As far as formal teaching is concerned, there are five main types of contact with tutors:

1. Individual tutorials, in which the development of student work (studio and theoretical) provides the main focus.
2. Group critiques, in which (normally) completed work by individual students is discussed and reviewed by staff and fellow students.
3. Group discussions, in which staff lead a structured debate on a specific topic (often provided by a nominated text).
4. Lectures, in which formal presentations are followed by open discussion.
5. Theorising studio research seminars, in which you present your research-in-progress to staff and fellow students, followed by discussion and feedback.

In addition to the teaching provided by core MFA staff, the programme also invites **Visiting Lecturers**. Tutorials with Visiting lecturers are often organised by means of voluntary sign up sheets, and students are expected to act responsibly in relation to these opportunities, being neither too 'greedy', nor too frugal.

Many of your learning experiences, you may well find, are also provided by your fellow students. **Dialogue, discussion and collaboration** are all invaluable in helping to formulate and test ideas and proposals: try to engage with as many of these opportunities as possible. As an MFA student, you are an active member of a research community that thrives on the exchange of ideas.

Note: Students will be contacted in the pre-arrival period to access additional material about their programmes.

14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:

None

15. Additional Relevant Information:

None

16. Programme Structure and Features:

The MFA is a two-year Programme, that leads to the accumulation of 240 credits.

The Programme runs from September in Year 1 to June in Year 2, and is divided into 3 Stages.

Each Stage of the programme comprises a combination of Core courses available only to MFA students, a Specific School Core Research Methods course available to all SoFA PGT students and additional elective courses available to all GSA PGT students.

Note: In exceptional circumstances it may be possible in the early stages of the programme to consider an alternative Core research Methods course in Stage 1.

All courses are assessed at the end of each Stage.

It is possible for students to exit the programme with an award before the commencement of Stage 3: Masters if they have successfully gained the necessary credit points as follows:

Postgraduate Certificate: 60 credits

Postgraduate Diploma: 120 credits.

Stage 1 (Postgraduate Certificate)

Duration: 15 weeks

Total credits: 60

Courses:

i: MFA Core Course I: Critical Review of Studio Practice (40 credits)

ii: Specific School Core Course: Research Methods and Methodologies in Practice
(20 credits)

Stage 2 (Postgraduate Diploma)

Duration: 15 weeks

Total credits: 60

Courses:

i: MFA Core Course II: Exploring Studio Practice (40 credits)

ii: GSA PGT Elective course (20 credits)

Stage 3 (MFA).

Duration: 30 weeks

Total credits: 120

Courses:

i: MFA Core Course III: Consolidating Studio Practice (80 credits)

ii: MFA Core Course IV: Theorising Studio Practice (20 credits)

iii: Elective course (20 Credits). One of the following options to be selected:

a: Extended Studio Practice

b: Extended Theory

c. GSA PGT Elective (as at Stage 2)

During Stage 2 of the Programme students will mount an MFA Interim exhibition. This exhibition will contribute to the assessment of this Stage.

At the end of Stage 3 of the Programme students will mount an MFA degree show exhibition. This exhibition will contribute to the assessment of this Stage.

Note: In Stage 3 (September – December in Year 2) students may be eligible to take part in GSA's international exchange programme.

17. Can exemptions be granted?

Yes

No

If yes, please explain:

18. Does the programme comply with GSA APEL policy?

Yes

No

If yes, please explain:

Students can request to transfer into the programme if they have accrued an appropriate number of credits whilst on a comparable programme elsewhere. They can also make a case for joining Stage 2 or 3 based on their previous professional experience.

19. Are there any arrangements for granting advanced entry?

Yes

No

If yes, please explain:

Candidates must be able to demonstrate that they have achieved an appropriate amount of credits from GSA or another institution in accordance with the Stage of entry requested.

20. Are there any arrangements for allowing students to transfer into the programme?

Yes No

If yes, please explain stating requirements and levels to where this can apply:

It is possible for students to enter the programme directly at Stages 2 and 3, provided that they have previously gained 120 SCQF credits (or equivalent), and that they satisfy the requirements of the admissions panel.

21. Are there any arrangements for allowing students to transfer into other programmes?

Yes No

If yes, please clarify:

The programme has 3 exit points, one at the end of each Stage. Students may transfer to another programme if they meet the exit requirements at the end of Stages 1 and 2.

22. What are the requirements for progressing from each stage?

The following regulations relating to Progression are taken from the Glasgow University Calendar 2010-11, pp. 19-20 (http://www.gla.ac.uk/media/media_165335_en.pdf);

Candidates for a Masters Degree: Progress

A candidate will be permitted to progress to preparation of the extended essay, dissertation or other substantial independent work required by the degree [i.e. MFA Core Course III: Consolidating Studio Practice], only if they have obtained an average aggregation score of 12 (equivalent to C3) or above in the taught courses described in Regulation 4 [i.e. PG Certificate; PG Diploma] with at least 75% of the credits at Grade D3 or better and all credits at Grade F or above. The Programme Document may specify a course or courses in respect of which a specific grade is a minimum requirement of progression. Exceptionally, a candidate may be permitted to progress to the written submission or other substantial independent work where it is judged that the candidate's performance offers a reasonable prospect of that candidate reaching the standard required for the award of the Masters degree following reassessment.

A candidate who has commenced study midway through an academic session will be permitted to progress to preparation of the written submission, or other substantial independent work, only if the candidate has obtained an average aggregation score of 12 (equivalent to C3) or above in the taught courses assessed by the end of the session in which study was commenced, with at least

75% of the credits at Grade D3 or better and all credits at Grade F or above. The Programme Document may specify a course or courses in respect of which a specific grade is a minimum requirement of progression. Exceptionally, a candidate may be permitted to progress to the written submission or other substantial independent work where it is judged that the candidate's performance offers a reasonable prospect of that candidate's reaching the standard required for the award of the Masters degree following reassessment.

Average grades are determined with reference to the schedule of grades and aggregation scores contained in the University's Code of Assessment. The average is calculated as the arithmetic mean of individual course scores, adjusted to reflect relative weights attributed to the scores being combined. These weights will correspond to the weights (if any) published in programme documentation but otherwise will be determined by the distribution of course credits within the programme.

This judgment is normally made by the Board of Examiners or in cases where there is no scheduled meeting, the Convener of the Board of Examiners.

23. Please confirm that the programme follows GSA Board of Examiner policy and procedures, including External Examiner participation:

Yes No

If no, please explain:

24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:

The Programme Leader has the overall responsibility for all aspects of the academic content, planning, management and operation of a particular programme. This includes responsibility for Admissions, Curriculum, Learning and Teaching, Student Support, Quality Enhancement and Quality Assurance and Management within the Programme. The Programme Leader of the MFA Programme may delegate tasks under her/his responsibility. The Programme Leader is also a member of the School of Fine Art Senior Management Team, which meets regularly to discuss, initiate and oversee pedagogical and operational issues.

The general management and operation of the MFA programme conform to established GSA structures and practices. All Committees connected to the programme will operate according to standard procedures determined by the Academic Council of The Glasgow School of Art. A Student/Staff Consultative Committee will meet to consider local issues, and will report to the School of Fine Art Postgraduate Sub-Committee, which in turn reports to the School of Fine Art Board of Studies, which reports to the GSA Postgraduate Committee. The Examination Board will be responsible for the award of the degree and for issues relating to progression. The Programme Leader is responsible for the operation of the programme.

25. Please explain the systems and arrangements regarding:

a) Quality assurance of the management, operation and monitoring of the programme

The following mechanisms ensure that standards of provision are monitored and continually enhanced on the MFA programme:

- MFA student meetings
- MFA class representatives' meetings
- SoFA PGT Student/Staff Consultative Committee
- MFA Programme team meetings
- Programme Annual Monitoring Report
- Quinquennial Periodic Review
- Institutional review in accordance with the QAA and SCQF guidelines.

The GSA committee structure can be found at the following link:

http://www.gsa.ac.uk/media/875399/GSA_Committee_Structure_Web.jpg

A full list of current GSA External Examiners for all programmes can be found at the following link:

<http://www.gsa.ac.uk/about-gsa/our-structure/academic-services/external-examiners/>

b) Student feedback and representation

Student feedback and representation

In 2017 the GSA renewed its commitment to student feedback and representation under the heading of the Student Voice. This revamped system for Student Representation aims to inform and empower the student body to work together and to take action. It introduces the new role of Lead Reps for each academic school, for undergraduate and postgraduate taught students. Lead Reps and Class Reps are working for you. This is an initiative run jointly with GSASA and GSA's Student President and arises from collaborative discussions with students and Course Reps across session 2016-17.

As such at GSA there are four main vehicles of representation:

- The Student Representative Council of GSA SA (SRC/Association reps) (responsible for voicing student opinion regarding the Students Association and extra-curricular project funding)
- The School Forums
- The formal GSA Staff Student Consultative Committee cycle (which includes Lead Reps and Class Reps). (Responsible for representing student opinion within the academic structures at GSA)
- The School Boards of Studies.

Lead Reps

Two Lead Reps are elected yearly for each of the Schools, one for Undergraduate study and another for Post-graduate (two for two-year programmes). Lead Reps attend Class Meetings, the SSCCs, and their School's Board of Studies. Lead Reps play a lead role in the organising and convening of the School Forum, an open forum that fosters discussion about School matters in advance of the SSCC. They represent the whole School and hear collective student issues. They represent issues for their School at the School's Board of Studies. They work closely with the Student President and the Deputy Director to ensure that the student voice is recognised.

Class Reps

There is one class rep per year, per programme. They represent department specific experiences for your year group. They attend SSCC Meetings, School Forums and provide localised feedback for their class. The role of Class Reps is not only to communicate student opinion from their programme at class Meetings and the Staff Student Consultative Committee (SSCC) but also to participate in wider discussions that happen across their School. All Class Reps are offered an induction into the roles and responsibilities of the position, and a programme of training by the Student Representative Council.

President of the Student's Association

The President of the Students' Association represents the views of all students on the Committees beyond BoS level, including the Undergraduate and Postgraduate Committee, Academic Council and the Board of Governors.

Additional meetings and surveys

Student feedback and participation is also encouraged by additional student meetings held to discuss issues that inform the enhancement and quality of learning and teaching provision within the School. Annual questionnaires are used to seek feedback from the students that informs the programme quality enhancement process at all levels; delivery of courses, provision of equipment and resources, learning environment and student support.

c) Programme based student support

Where problems or difficulties arise, students should feel free to discuss them with a tutor or the Programme Leader at any time. The Programme Leader should be the first point of contact for anyone experiencing any problems. Help and/or advice is also available from Learning Support, which is located in the Haldane Building. All problems are best dealt with quickly, and no problem is too insignificant to mention. Staff are committed to helping students with any issues or problems that arise and will help to find the right solution, or an individual that can help.

NOTE TO STUDENTS:

Please make sure the Programme Leader is notified of any personal problem or illness that may affect your ability to engage with the programme. Such issues are taken into account at assessments but cannot be taken into account retrospectively, unless there are very good reasons (mitigating circumstances) why this should be so. Mitigating circumstances are circumstances that arise suddenly that could compromise your ability to perform at your best.

As part of a support system, Fine Art has a Student Advisor, John Quinn. The Student Advisor is available by appointment to discuss problems and issues that you feel you are unable to discuss with staff from your department. Meetings with the Student Advisor should not be seen as tutorials, or counselling sessions. If the Student Advisor is unable to help you, then he will guide you in the direction of someone who will. Appointments with the Student Advisor can be made through the Fine Art Office.

Additionally you, or any of your staff advisors, may approach the Head of Registry for guidance and assistance.