



Programme Specification

Please note that this specification is subject to change, in line with the national guidance on the response to the Covid-19 pandemic.

1. General information

Awarding institution:	Royal College of Art
Programme title:	MA Jewellery and Metal
Award:	Masters
Qualification framework level:	Level 7
School/Department or equivalent:	School of Arts and Humanities
Programme duration:	2-years
Total UK credits:	240 credits
Mode of study:	Full time
Date valid from/to:	2020-21

2. Programme Philosophy

The Jewellery and Metal (JaM) programme at the Royal College of Art is driven by the human urge and necessity to engage with the material world.

Jewellery and metals play significant roles in all cultures; jewellery is a social artform, acting as both as a public form of communication alongside its role as very a personal and intimate dialogue between person and material.

Metals take up 80% of the periodic table; they are ubiquitous, from technologies that instrument the support systems of contemporary living, down to the trace elements in our bodies, essential to biological life. Our focus has shifted from the autonomous object to this wider scope embracing narratives that speak of the human role in material culture and the human condition. We investigate the significance of person-centric artforms, and explore subjective and cultural narratives that comment on personal and universal issues as well as proposing new possibilities for metals in the future.

These wider agendas open up greater scope for interdisciplinary investigations and our students draw on historical as well contemporary and future technologies in nurturing intellectual and creative skills directed at understanding and pushing forward jewellery and objects of human making. The rich and extensive bodies of knowledge associated with metal object-making and jewellery underpin an approach that is outward-looking, open to the wider discourse on commodity objects, connecting to contemporary life.

As artists, designers and makers, material manipulation is key to transforming thought through to outcome; being in control of the making process either by using our hands or through digital technologies is essential. It is our way of making sense of the world.

The growing importance and interdisciplinary character of our distinctive discipline within material

culture gives JaM a special vibrancy and relevance. We believe the physical act of making has an essential role to play in an increasingly virtual world whilst embracing the possibilities offered by digital realms.

Our approach to teaching is premised on an understanding that artists, makers, writers, curators, critics and historians today are neither constrained by their discipline, the medium they use nor by a sense of what content their work should address. Practitioners in the Arts & Humanities are valued for their contribution to culture and the broader economy because they test and reflect upon the way in which we try to engage with our rapidly changing world; exploit the possibilities of new technologies while also engaging with the value of traditional approaches; they enact new philosophical positions as well as reflecting upon how our thinking has led us to where we are. And they often adopt stances informed significantly by the past to antagonise our assumptions about society.

We also conceive of the Arts & Humanities as a range of subjects that are accessible to collaboration with other fields and disciplines; subjects that celebrate the deployment of diverse methods of research and production that are invented, borrowed and even stolen. At the Royal College of Art, we enjoy an intellectual environment that is supportive of the varied research enquiries that the Arts & Humanities can enable. We support customary methods and processes whilst enabling others that we cannot even anticipate. We are committed to examining and researching both the means by which enquiries in the Arts & Humanities emerge – the rich array of positions, techniques, methods and materials used by practitioners to develop their research – as well as the subjects, ideas and issues that are successfully articulated, with a view to understanding a broader cultural, societal and economic impact.

Teaching in the school is organised around programmes that provide specific material and historical co-ordinates as points of reference from which students are encouraged to consider the development of their own work. Regardless of their programme of study, students interact across the broad area of the Arts & Humanities and are also encouraged to engage with other areas of the College.

Research in the School of Arts & Humanities often leads staff and students to less immediately cognate fields of the Arts & Humanities as well as the sciences, and the school works with a range of significant partners such as the V&A and Imperial College to further its ambitions in this regard.

We therefore view all our programmes in the School of Arts & Humanities as useful pedagogical structures, in that they focus specific areas of activity within an ever expanding field. The programmes enable directed study within an environment that is ambitious not to proliferate and perpetuate what we know but to generate new practices and insights.

3. Educational Aims and Outcomes of the Programme

Programme Aims

The J&M programme aims to:

- To develop, nurture and support the student in developing and their own creative potential
- Provide a learning environment which allows and promotes exploration and experimentation of multiple themes through the manipulation of materials and self-reflexivity in order to develop both a personal vocabulary and advance practice

- Enable students to plan and produce challenging, innovative works of high quality and ambition technically and conceptually
- Empower students with an understanding of the communicative power of material exploration, both through analogue and digital means.
- Establish a dialogue between theory and practice and to produce a practice which negotiates received theories
- Position the disciplines of Jewellery and Metal within the wider context of contemporary art and design practices and theory
- Enrich the students' experience by facilitating participation and involvement in the postgraduate culture of the School of Arts & Humanities
- Engender an awareness of sustainability and the ecological impact of our discipline.

What will I be expected to achieve?

The MA in Jewellery and Metal aims to provide students with an environment for exploring, in practical and theoretical ways, the values and power of working with material. We see our role as challenging norms and questioning conventions, interrogating the role and purpose of production, labour, objects and adornment through the development of a personal approach to researching, experimenting, designing and making.

Students can expect to work through a variety of materials and narratives, exploring best ways to communicate through visual and object forms. Students can expect to create physical and speculative works which will aid them in developing a final collection of work which will help define their future career path as artist, designer or maker.

Programme-Specific Learning Outcomes

Able to:	A. Intellectual Engagement
A1.	Develop innovative ideas that challenge your understanding of practice in the discipline.
A2.	Demonstrate an advanced understanding of historical and contemporary debate relating to the subject and its contexts and how this relates to your practice.
A3.	Demonstrate an advanced understanding of the principles and methods of critical and creative research and apply these effectively in your own practice.
A4.	Effectively articulate and debate the developments in creative and critical thinking involved in the production of your work.

Able to:	B. Technical Skills
B1.	Produce work at an advanced level that integrates thought, creativity and technique.
B2.	Experiment in your use of materials, processes and environments in order to translate ideas into practice.
B3.	Display a mastery of the technical skills required in the creation, exhibition and

	documentation of your work.
Able to:	C. Professional Development
C1.	Take responsibility for directing your studies through setting goals and managing time and resources effectively.
C2.	Participate as an active, thoughtful and responsible member of a community.
C3.	Define your professional identity through self-reflection and an understanding of the opportunities available within the creative economy.

4. What will I learn?

Year One

During the first year of the programme students undertake three units of study: Unit 1A, Unit 1B and CHS. These units are each worth 40 credits, and are assessed through a combination of continuous and summative assessment methods.

To support their progress in Units 1A and 1B students are assigned a Core Theme personal tutor with whom they discuss their work in tutorials during the academic year. Students will also be given the opportunity for tutorials with other members of the programme team each term, and will have the opportunity to sign-up for tutorials from other staff within the school.

The First Year begins with a project designed to review student's established creative thinking patterns. This project allows for students to undertake a series of technical introductions that are relevant to the aims and outcomes of the project. These may take place online, depending on local circumstances. This project allows staff to gain an insight into student working methods and thought processes and for students to get to know the staff in the Jewellery and Metal programme.

Students are assigned to a Core Theme tutor. This tutor will support their students through the personal project and studies for the rest of the year. Core Themes are divided into headings which align to important themes with Jewellery and Metal. These are; Material Thinking, Concepts/Narratives, Miniature Thinking, Metal and Digital/ Analogue. Students will be placed in a Core Theme that best suits them and which allows them to best address and explore creative methodologies, professional contexts and presentation skills. Throughout the year the programme and school will offer technical inductions and introductions. Please note that these may be delivered online, according to local circumstances.

Although working primarily on their own practice, students also take part in group critiques, seminars, lectures, workshops, and tutorials. Students must produce work for studio critiques which take place throughout Unit 1A and Unit 1B.

Students are expected to participate in the (Im)Material Culture Lecture and Seminar series.

Each unit is assessed in full at its conclusion as per the following table:

<p>Unit 1A:</p> <ul style="list-style-type: none"> • 40 Credits • Self-assessment then progress feedback from programme unit assessment meeting (staff double marking meeting) (continuous assessment) • December. • Learning Outcomes: A2, A3, A4, B2, C1, C2, C3 	<p>Unit 1B:</p> <ul style="list-style-type: none"> • 40 Credits • Self-assessment (Continuous assessment) and Exam feedback (Summative assessment) from 1B exam panel. • May. • Learning Outcomes: A1. A2. A4. B2. B3. C1. C2. 	<p>CHS:</p> <ul style="list-style-type: none"> • 40 Credits
---	---	---

Year Two

During the second year of the programme students undertake three units of study: Unit 2A (40 credits), Unit 2B (60 Credits) and SoAH School Unit (20 Credits). These units are assessed through a combination of continuous and summative assessment methods.

During the second-year students are expected to pursue their Personal Projects and produce work that will reflect the context of their anticipated professional practice. Students are assigned a relevant personal tutor who supports their practice throughout the year. They produce a self-initiated body of work, which is evaluated and discussed in group critiques and tutorials throughout the year.

Year 2-specific professional/contextual seminars have been scheduled during the year to help each student establish their own niche and career direction.

In the third term the work students exhibit in the graduating show is linked to the examination of their final unit 2B - the Independent Research Project. It consists of a major project undertaken in the second year of the programme. Their practice should now demonstrate that they are able to make, develop and realise work at Masters level. Students' work should now have a clear direction and resolution, demonstrating a level of conceptual and technical competence appropriate to their own aims and objectives. Students' practice is expected to be self-initiated and thoroughly researched. They will be asked to articulate this process of producing work in their viva voce examination.

Alongside their participation in programme-based units, students will also participate in the SoAH School unit, which, through study groups, lectures, symposia, crits and tutorials will support students in discussing and evolving their work against a broader frame of reference. Students are expected to participate in the (Im)Material Culture Lecture and Seminar series.

Each unit is assessed in full at its conclusion as per the following table:

<p>Unit 2A:</p> <ul style="list-style-type: none"> • 40 Credits • Self-assessment then progress feedback from 	<p>Unit 2B:</p> <ul style="list-style-type: none"> • 60 Credits • Self-assessment (continuous assessment) and 	<p>SoAH School Unit:</p> <ul style="list-style-type: none"> • 20 Credits • Assessed Portfolio at 2B/School Unit Joint Panel. (summative
--	--	--

<p>programme unit assessment meeting (staff double marking meeting) (continuous assessment)</p> <ul style="list-style-type: none"> • December • Learning Outcomes: A1, A2, A3, A4, B1, B2, C1, C2 	<p>Exam feedback (summative assessment) from 2B/School Unit Joint Panel.</p> <ul style="list-style-type: none"> • June. • Learning Outcomes: A2. A3. A4. B1. B2. B3. C1. C2, • C3. 	<p>assessment).</p> <ul style="list-style-type: none"> • May • School Exam Board then reviews marks from all units and recommends pass or fail. • Learning Outcomes: B2. C2. C3.
---	---	---

CHS Information

Critical & Historical Studies is the cross-College platform that delivers teaching and activities aimed at enabling critical engagement to take place within, and between, the different disciplines at the RCA.

All studio-based first year MA students have a CHS unit as a core part of their programme of study, designed to enable this critical dialogue and enhance each student's development. Led by a team of dedicated, highly skilled and deeply engaged staff, CHS delivers a programme of lectures, seminars, workshops and tutorials (both small group and one-to-one). Students will be encouraged to engage with vital and challenging ideas that relate to their practices. This both enriches and provides a broader intellectual framework within which to establish a coherent inter-relationship between theoretical and practice-based approaches to art and design.

As a team, our disciplinary interests span the fine and applied arts, architecture, design (including fashion, graphics, interior and product design), craft, communication, film, humanities, photography, digital media, science and technology.

CHS provides:

- contemporary, thought-provoking lectures by CHS staff and visiting tutors
- the opportunity for students to explore the theoretical background of their chosen discipline through a taught dissertation process
- individual and group tutorial support from our Programme's team of expert tutors

The CHS Handbook sets out the broad principles of CHS at the RCA. It outlines what you can expect of us and what we require of you to engage and produce work to your best ability. On the Moodle pages you will find details of the scheduled programme and the broad areas to be covered in each term, details about the tuition and assessment of your CHS dissertation, and information on resources that will help you during your studies.

Your main points of contact for CHS will be your group tutor and your School Liaison Tutor for your School. You will be assigned your group tutor at start of the Autumn Term.

We hope that you will enjoy working with the CHS team and use all the opportunities offered to you as a student at the Royal College of Art.

Curriculum Map

Jewellery and Metal – Year One

MA Jewellery and Metal Year 1		
Term One	Term Two	Term Three
Unit 1A Studio (40 Credits)	Unit 1B Studio (40 Credits)	
Critical Historical Studies (CHS) – (40 credits)		

Jewellery and Metal – Year Two

MA Jewellery and Metal Year 2		
Term One	Term Two	Term Three
Studio Unit 2A Studio (40 Credits)	Studio Unit 2B Independent Research Project (60 Credits)	
Portfolio (20 credits)		

5. How will I learn?

Please note that these are subject to change, in line with the national guidance on the Covid-19 response.

Teaching consists of individual and group tutorials, workshops, reading groups, group critiques, symposia and lectures by leading artists and theorists.

Tutorials

Students are allocated a personal tutor and will meet with them five times per academic year. There are opportunities to arrange tutorials with other members of the school team. Tutorials may also include a small group of students discussing work in progress with a tutor or visiting artist.

Students will also have a tutorial in their second year of study as part of their integrated school-wide group.

At the end of each studio unit, students write a self-assessment form, which is a critical account of

their practice, its development and reception in tutorials and critiques. This enables students to articulate and clarify in writing what their work attempts to achieve and the direction it takes. At the end of each Unit of study, the student's Personal Tutor writes an evaluative feedback report in response both to the students' self-assessment and to the considered and moderated assessment of their work.

Seminars and Tutorial Group Discussions

Seminars are interactive events. They are topic-focused, with presentations and discussion and are led by staff or visitors, but students are expected either to contribute spontaneously, or to prepare presentations according to the context. Tutorial Group discussions are similar to Seminars but are structured around an individual tutor's personal tutees. The Personal Tutor or student tutees can ask to call a meeting of the group at any convenient time. Discussions may be on agreed general themes or, more often, provide an opportunity to share and gain insight into individual work-related issues.

Lectures / Demonstrations

A regular series of informal lectures and seminars runs throughout the year by staff and invited guests talking about their work and their own professional practice. Typically, these trace individual career trajectories and stimulate discussion on professional practice. Students are asked to contribute to the selection process by nominating people who they feel could offer relevant and challenging insights to our practice. Alongside this programme is a series of technical inductions aimed to introduce techniques and processes and to present new ideas and information.

Critiques

Group critiques take place throughout the school and programme and may also involve guest tutors. The group critique collectively appraises and evaluates the reception and processes of students' work.

Visits

Group visits may be arranged to museums, galleries and J&M industries to augment theoretical learning and practical experience gained in the workshops and studios. These are subject to local and national restrictions.

Workshops

Students come from a wide range of backgrounds, with very different expertise. In the autumn and spring terms the programme provides workshops primarily for first year students. As part of their school-wide group, students will participate in a yearly workshop around a particular theme.

Personally Directed Study

A great deal of time is spent on personally directed study. Much of the work of a postgraduate student is self-directed. Students are expected to show considerable individual responsibility and initiative, discovering, and following up personal avenues of exploration. This ensures that the creative dialogue is driven by personal needs, and ensures that the teacher-student dialogue is real and constructive. This is also important in preparing the student for the demands and strategies of professional life.

6. Assessment and feedback

Assessment

Continuous Assessment

Continuous assessment enables the student's performance and progress to be understood and accounted for through a wide variety of academic contact points, recognising that students are able to perform in different ways and through different means and aspects of the curriculum while still

achieving the requisite performance standards. This assessment is validated through a structure that ensures that student performance is evaluated from a range of perspectives and by a range of different tutors who are able to triangulate their experience of the student and enable parity of assessment across the cohort.

All Studio based Units (1A, 1B, 2A & 2B) are assessed wholly or in part through a process of continuous assessment.

Final Examination

Summative assessment examines the students' ability to synthesise their learning and to express it in a formal exam context, either through their performance in a live event, such as the viva voce examinations (previously interim and final exams) at the conclusion of Units 1B and 2B, or through the submission of a formal assessed element such as a dissertation or portfolio at the conclusion of the SoAH School Unit and CHS.

Unit 1B

The Summative Examination for Unit 1B is held at the beginning of the third term as a Viva Voce. A Unit Assessment Meeting chaired by the Head of Programme or a Senior Tutor reviews the work produced by the student on the Unit. Students will be asked to demonstrate that their practice is evolving and that they are able to position your work within the context of contemporary art practice and theory, as per the relevant Learning Outcomes.

Unit 2B

The Summative Examination for Unit 2B is held at the beginning of the third term as a Viva Voce. A Unit Assessment Meeting chaired by the Head of Programme or a Senior Tutor reviews the work produced by the student on the Unit. Students will be asked to demonstrate that their practice is evolving and that they are able to position their work within the context of contemporary art practice and theory, as per the relevant Learning Outcomes.

SoAH School-Wide Unit

Assessment: Critical Reflection

Students will be required to produce a 1000-2000 word critical reflection on their learning from the School Unit. This written response offers the opportunity to consider the question of The Urgency of the Arts in relation to your own thinking and practice. The critical reflection should contextualise your work in relation to contemporary debates and needs to include:

- A reference to at least one speaker from the SoAH School Unit Lecture Series
- A reference to a text / concept / theme that was covered during the MA School Group that you attended
- Up to 3 images (max. 5mb each) relating to your participation in the School Crit with some evaluative commentary

This will be submitted to the joint assessment panel for the Joint Unit 2B / School Unit Exam, taking place toward the end of academic year.

Information regarding individual assessments will be included in the Unit Descriptors, and will be available to students at the beginning of the academic year.

7. What award can I get?

To be awarded an RCA MA degree you need to gain 240 credits at level 7 of the Framework for Higher Education Qualifications (FHEQ). This will involve successfully completing all units.

If you fail a unit at the first attempt, you will be offered an opportunity to resit the unit. If you are successful you will be awarded the credits for that unit. If you are unsuccessful, you cannot progress further in your programme.

Exit awards:

If you have gained at least 120 credits at level 7 of the FHEQ, you may be eligible for the exit award of Postgraduate Diploma. An exit award is a final award from the College and cannot be rescinded.

For more detailed information about the College's assessment, progression and awards policies see the Regulations.

8. Admissions

Cross-College requirements

Academic Entry Requirements

Candidates must normally have obtained a good relevant undergraduate degree or an equivalent qualification. The College recognises as an equivalent qualification any degree, diploma, certificate or other evidence of formal qualification awarded by a university or other higher education establishment where the award is made following the successful completion of a course of at least three years' study, the programme of study being open, as a general rule, only to persons holding a certificate awarded on the successful completion of a full course of upper secondary education.

Other qualifications may be approved, providing that the College's Academic Board for Concessions and Discipline (ABCD) is satisfied that the applicant has the ability to pursue the programme of study successfully. The ABCD is empowered to make judgements about the extent to which qualifications or experience gained elsewhere may be accepted in partial fulfilment of its requirements.

Portfolio

All applicants are required to submit a portfolio as part of the application process. A portfolio is a showcase of an applicant's work as an artist or designer and can be made up of images, videos or writing examples. The portfolio helps us to better understand the applicant and allows them to show evidence of their ability and motivation to undertake a given programme.

Each programme is looking for different things in a portfolio; each Head of Programme provides specific advice on portfolio requirements in the online application system. We advise prospective students to consider these requirements carefully before submitting their application.

Applicant Qualities

Generally, we are looking for applicants to demonstrate their:

- creativity, imagination and innovation;
- ability to articulate the intentions of the work;
- intellectual engagement in areas relevant to the work;
- technical skills appropriate to the work;

- potential to benefit from the programme and achieve MA standards overall.

English Language

Applicants who are not a national of a majority English-speaking country will need to demonstrate their English language proficiency. The College accepts a range of English language qualifications. The full list can be seen at <https://www.rca.ac.uk/studying-at-the-rca/apply/entrance-requirements/english-language-requirements/>

Applicants are exempt from this requirement if they have received a 2.1 degree or above from a university in a majority English-speaking nation within the last two years.

If a student would need a Tier 4 visa to study at the RCA, they will also need to meet the Home Office's minimum requirements for entry clearance.

Admission Process

Applications must be made directly to the College through our online application portal: <https://www.rca.ac.uk/studying-at-the-rca/apply/application-process/ma-application-process/>

Upon completion of that first stage of the application process, candidates will be invited to submit a portfolio of their work, a 300-word statement of intent and a video communicating clearly their motivations, personal interests and why they are pursuing a Master's degree at the Royal College of Art. These materials are reviewed by members of the programme team who will communicate an academic decision to the College Registry, who manage the process of offer-making in line with the College's recruitment targets. In some cases, where the programme team is not able to make an admission decision based solely upon the work submitted by the applicant, we may invite the candidate to undertake an interview with us.

Applications are considered chronologically by date and time of final portfolio submission. Whilst a programme still has vacancies, successful candidates will be made an offer of a place. Once a programme becomes full, subsequent successful applicants will be placed on a waiting list, and may be made a firm offer should a place become available for them.

Programme-Specific requirements

Specific advice on programme portfolio requirements is provided by the Head of Programme in the online application system. Please consult the College website for further information on programme-specific admission and portfolio requirements:

<https://www.rca.ac.uk/study/programme-finder/jewellery-metal-ma/#requirements>