



MA Fine Art
Student Handbook
2016/17

City&Guilds
of London
Art School



BIRMINGHAM CITY
University



Welcome to City & Guilds of London Art School. This handbook will be your first point of reference throughout your studies at the Art School for information on your course, The Art School, learning and teaching and academic policies. Copies of the handbooks are kept in the Art School Office and the Library; and are always available online via the Art School's Moodle site.

The documents that you will be given whilst studying at the Art School are important and you should keep them, particularly as future employers may wish to see evidence of your achievements. Make sure that you keep:

- Your programme specification
- Individual module descriptors
- Your award certificate – this is evidence of the qualification which you have obtained
- Your final transcript – this is a record of your achievement which lists your grades for the assessments

In addition, you are asked to familiarise yourself with the contents of this Handbook that sets out the key information about your course.

Your course is validated by Birmingham City University. The relationship between the University and the collaborative partner is described as a validation. The term validation is used to describe courses which lead to an award of the University but which have been developed by a partner organisation for delivery by the staff of that organisation. As the awarding body the University retains ultimate responsibility for the quality and standards of the awards. Students on validated courses are not enrolled as BCU Birmingham students.

Part One: Course Information



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The course

The MA Fine Art course at City & Guilds of London Art School focuses on a deep exploration of your own practice and its research territories and critical frameworks. Whether you are continuing after recently graduating in Fine Art or returning to study after some years as a practising artist (or from working in another related field), our aim is to help you to move beyond your current position, to exceed your expectations. We don't believe in a 'house style'; this is an Art School where your ambitions will be interrogated and supported and the end of year MA exhibition consistently demonstrates the distance our students have travelled through engagement in this intensive course.

The MA Course runs from September to September, twelve months for full time students and twenty four for part time students. Full-time students are based in large well-lit studio spaces in the Art School, while part-time students are expected to have their own studio base with access to our workshops and other facilities. Part-time students are allocated summer studio spaces in their final year leading up to the MA shows and may also be able to work in studios at the Art School at the end of their first year.

The main objective of the course is to both challenge and support you to identify, develop and refine your individual practice. Evaluation and review through group and individual discussion with a wide range of tutors enables you to identify critical models and areas of research appropriate to your work. The course comprises three main areas of activity; studio practice, professional practice and critical aesthetics.

Studio teaching focuses on contextualisation, process into practice and realisation. Tutorials, group critiques and both peer and tutor led events and sessions set out to equip you with the practical and theoretical knowledge and experiences necessary for the development of an ambitious body of work, concluding in a public exhibition.

Professional Practice workshops, visits and seminars delivered by artists, critics, gallerists and other art world professionals will help you to critique approaches and construct your own strategies for professional practice to sustain your art practice in the future.

Critical Aesthetics seminars run alongside studio discussion and consider historic precedents and contemporary practices, theories and debates, supporting you to develop a framework for your research that will form the basis for the Critical Model Dissertation, exploring key themes related to your practice. You will be supported by a personal dissertation supervisor, a member of the Art Histories team.

Term dates 2016/17

Autumn term	26 September – 16 December 2016
Spring term	9 January – 31 March 2017
Summer term	24 April – 15 September 2017

Fine Art team



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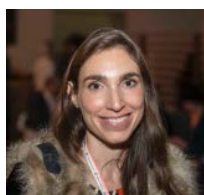
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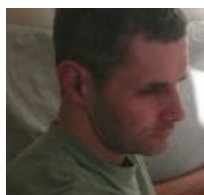
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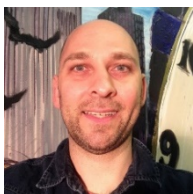
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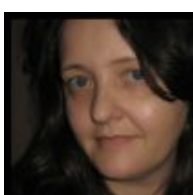
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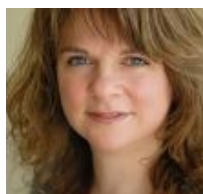


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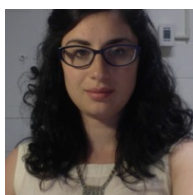
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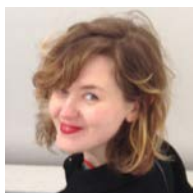
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Modules and credits

Your course is based on a modular scheme and validated by Birmingham City University. It is delivered over 1 year full-time or 2 years part time. The course comprises of 180 credits. Credits are awarded on successful completion of a unit of study. For MA Fine Art, each unit of study that you will work on is called a module and each module is usually worth 20, 40 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 180 credits (i.e. 1800 hours of learning) to be awarded the MA award.

While the course is designed to be completed as an MA, should you need to leave at an earlier stage there are 'exit awards' as described below:

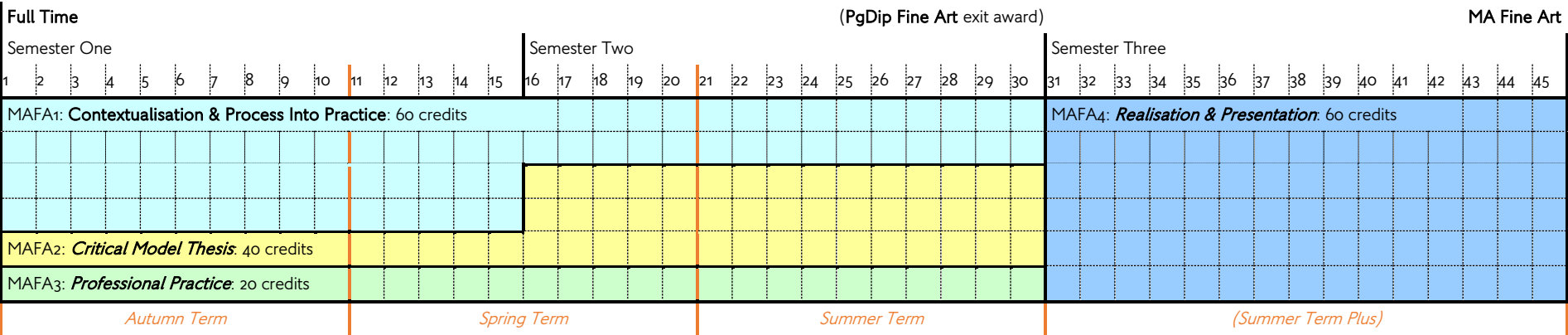
- For part-time students the 1st year (2 Semesters) comprises of a 60 credit module. Successful completion of this module results in progression to the 2nd year, or if you wish to leave at this stage you will have achieved a Postgraduate Certificate in Fine Art.
- For part time students by the successful completion of the 4th Semester you will have 120 credits. This results in progression to the final 5th Semester that is taken at full-time rate. If, having passed all modules, you wish to leave the course at this stage (end of 4th Semester) you will have achieved a Postgraduate Diploma in Fine Art
- For full-time students at the successful completion of the second semester you will have 120 credits. If, having passed all modules, you wish to leave the course at this stage you will have achieved a Postgraduate Diploma in Fine Art
- The 3rd Semester for full time or 5th Semester for part time students comprises of a single 60 credit module and successful completion results in an MA Fine Art.

Course diagrams

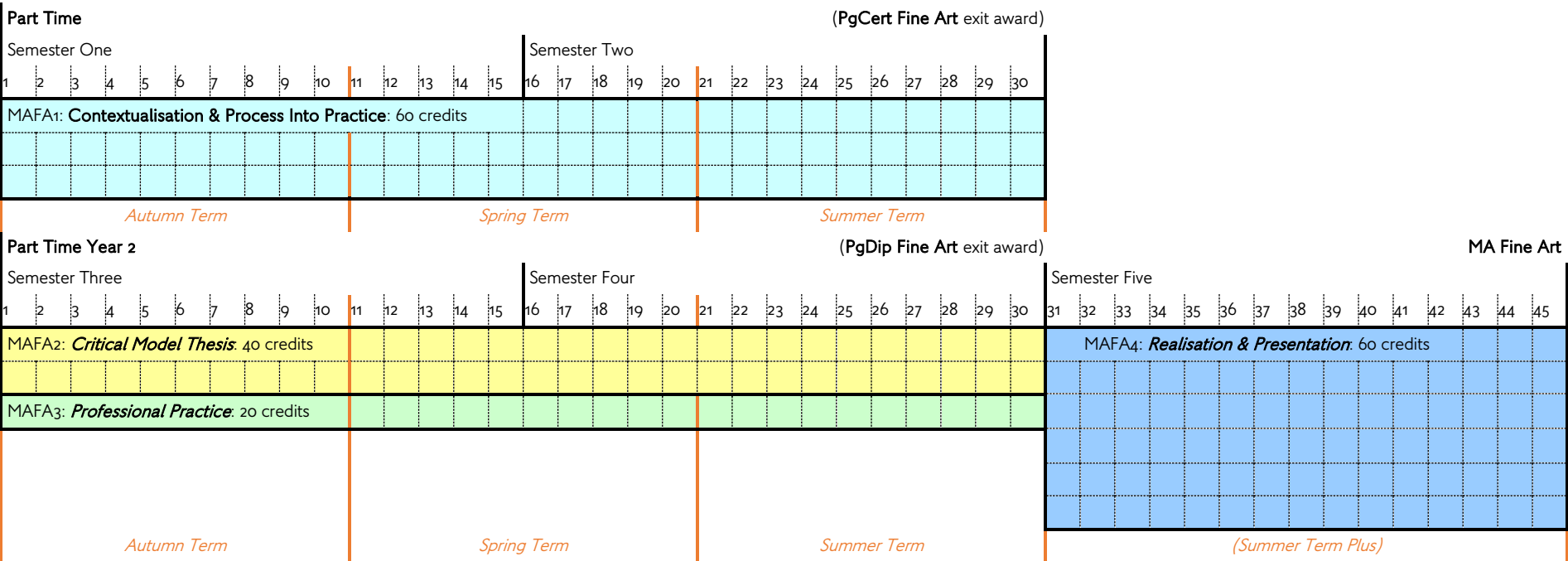
See overleaf.

The following diagrams illustrate how the modules are delivered across the semesters and in relation to each other.

MA Fine Art (full time)



MA Fine Art (part time)



Module descriptors

CONTEXTUALISATION AND PROCESS INTO PRACTICE

1	OVERVIEW		
Module	MAFA1		
Credit	60		
/ECT value	(30)		
Overview	<p>This module runs alongside the <i>Critical Model Thesis</i> module and the <i>Professional Practice</i> Module and focuses on the development of your fine art studio practice through a thorough review of its context and processes. The module provides you with a platform to critically interrogate your work, re-thinking and questioning your approach and exploring and re-invigorating your terms of reference through seminars, workshops, group critiques, presentations and 1 to 1 tutorials.</p> <p>Alongside studio research, intensive practical exploration of processes and methodologies, you will engage in contextual research to thoroughly investigate specific artworks by other artists that intrigue you. Establishing a network of artists and artworks that relate to your practice, you will focus on the choices of subjects, materials and processes, interrogating the role of materials and processes in the production of meaning or implication in artwork.</p> <p>By critically exploring the processes and materials used in the production of your own works, against those of other artists, you will use these case studies to engage in a reflective and reflexive exploration of methods, materials and languages to deepen and enrich your making and your 'reading' of your own and other's work.</p> <p>At the end of the module you will test out the presentation of your practice in the MA Mid-course review exhibition, for full time students this usually takes place in March. While for part time students it runs alongside the MA exhibition in September. This is an opportunity to focus your practice towards a professional public presentation.</p>		
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <hr/> <p>research, contextualisation and evaluation that explores, questions and challenges your practice and its territories;</p> <hr/> <p>a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice;</p> <hr/> <p>development of your own criteria for evaluating, making decisions, planning and managing your work effectively.</p>		
Learning hours	600		
Learning hours breakdown	Scheduled learning and teaching activities:	35	%
	Guided independent learning:	65	%
	Placement /external activity /study abroad:	00	%

See Learning & Teaching Schedule for further information.

Library & Learning Resources

Purchase

Grover, K. 2015. *Art since 1989*. Thames and Hudson.

Barthes, R. *Camera Lucida*. Vintage classics.

Essential books and journals

Dexter, E. 2005. *Vitamin D: new perspectives in drawing*. London: Phaidon.

Rattemeyer, C. 2013. *Vitamin D2: new perspectives in drawing*. London: Phaidon.

Schwabsky, Barry. 2002. *Vitamin P: new perspectives in painting*. London: Phaidon.

Schwabsky, Barry. 2011. *Vitamin P2: new perspectives in painting*. London: Phaidon.

Harrison, C. and Wood, P. 2003. *Art in theory, 1900-2000: an anthology of changing ideas*. Oxford: Blackwell.

Bachelard, G. 1994. *The poetics of space*. Boston: Beacon Press.

Caygill, H. 1998. *Walter Benjamin: The colour of experience*. London: Routledge.

Fried, M. 1998. *Art and Objecthood: essays and reviews*. London: University of Chicago Press.

Langt-Berndt, P. 2015. *Materiality. Documents of Contemporary Art*.

2016 *Art Now Vol 4*. Taschen.

Agamben, G. 2007. *Infancy and History, the destruction of experience*. Verso.

Rose, G. 2005. *Sexuality in the field of Vision*. Verso.

Specific chapters and journal articles

Fisher, E. & Fortnum, R. 2013. Preface. In: *On Not Knowing: How Artists Think*. London: Black Dog, p7.

Homer, S. 2006. The Studium and the Punctum. In: *Routledge Critical Thinkers: Jacques Lacan*. London: Routledge, p.92.

Barthes, R. 1977. The death of the author. In: *Image, music, text*. London: Fontana, pp.142- 148.

Foucault, M. 2002. Las Meninas. In: *The order of things: an archaeology of human sciences*. London: Routledge, pp.3-18.

O'Doherty, B. 1999. The eye and the spectator. *Inside the white cube: the ideology of the gallery space*. University of California Press, pp 35-64.

Heidegger, M. 2001. The origin of the work of art. In: *Poetry, language, thought*. New York: Perennial Classics, pp.17-86.

Agamben. G. 1999. Potentialities. Stanford University Press. Pp. 177-184

Howes, D. 2005. *Empire of the Senses*, pp 59-67

Digital sources

<http://www.galleriesnow.net>

Podcast series for *History of the World in 100 Objects* on **Radio 4** by Neil MacGregor:

<http://www.bbc.co.uk/programmes/boonrtd2>

Recommended

MA: MIT Press. Eagleton, T. 1996. *The illusions of postmodernism*. Oxford: Blackwell.

Eakin, P.J. 1999. *How our lives become stories: making selves*. London: Cornell University Press.

Braidotti, R. 2002. *Metamorphoses: towards a materialist theory of becoming*. Cambridge:

Barthes. R. *Mythologies*. Vintage classics.

Danto, A. 1981. *The transfiguration of the commonplace: a philosophy of art*. London: Harvard University Press.

Derrida, J. 2005. *On touching*, Jean-Luc Nancy. Stanford: Stanford University Press.

Iser, W. 2000. *The range of interpretation*. New York: Columbia University Press.

Goodman, N. 1984. *Languages of art: an approach to a theory of symbols*. 2nd edition. Cambridge: Hackett Publishing Company.

Additional Research/reading.

Materials and Processes

Mayer, R. 1991. *The Artist's Handbook of Materials and Techniques*. London: Faber and Faber.

Drawing

Berger, J. 2005. *Berger on Drawing*. Cork: Occasional Press.

Butler, C.H. 1999. *Afterimage: Drawing Through Process*. London: MIT Press.

Craig-Martin, M. 1995. *Drawing the Line: Reappraising Drawing Past and Present*. London: South Bank Centre.

Dexter, E. 2005. *Vitamin D: new perspectives in drawing*. London: Phaidon.

Garrels, G. 2005. *Drawing from the Modern, 1945-1975*. London: Thames & Hudson.

Hauptman, J. 2004. *Drawing from the Modern, 1880-1945*. London: Thames & Hudson.

Kantor, J. 2005. *Drawing from the Modern, 1975-2005*. London: Thames & Hudson.

Kingston, A. 2003. *What is drawing? Three Practices Explored: Lucy Gunning, Claude Heath, Rae Smith*. London: Black Dog.

Rattemeyer, C. 2013. *Vitamin D2: new perspectives in drawing*. London: Phaidon.

Rawson, P. 1987. *Drawing*. Philadelphia: University of Pennsylvania Press.

Painting

Collins, J. et al. 1987. *Techniques of Modern Artists*. London: New Burlington Books.

Gillen, E. (ed.) 1997. *German Art from Beckmann to Richter*. Cologne: DuMont Buchverlag.

Hindle, Y. 2001. *Paint Theory, Paint Practice: Materials and Methodologies within Contemporary Painting Practice*. London: Lee Press.

Schwabsky, Barry. 2002. *Vitamin P: new perspectives in painting*. London: Phaidon.

Schwabsky, Barry. 2011. *Vitamin P2: new perspectives in painting*. London: Phaidon.

Stephenson, J. 1989. *The Materials and Techniques of Painting*. London: Thames & Hudson.

Printmaking

Newell, J. & Whittington, D. 2006. *Monoprinting*. London: Bloomsbury.

Stobart, J. 2001. *Printmaking for Beginners*. 2nd edition. London: A&C Black.

Barratt, M. 2008. *Intaglio Printmaking*. London: A&C Black.

Oxley, N. 2007. *Colour Etching*. London: A&C Black.

Gale, C. 2006. *Etching and Photopolymer Intaglio Techniques*. London: A&C Black.

Sculpture

Adajania, N. 2009. *Vitamin 3-D: New Perspectives in Sculpture and Installation*. London: Phaidon.

Collins, J. 2007. *Sculpture Today*. London: Phaidon.

George, H. 2014. *The Elements of Sculpture: A Viewer's Guide*. London: Phaidon.

Mills, J. 2005. *Encyclopedia of Sculpture Techniques*. London: Batsford.

Penny, N. 1993. *The Materials of Sculpture*. London: Yale University Press.

Trusted, M. (ed.) 2007. *The Making of Sculpture: The Materials and Techniques of European Sculpture*. London: V&A Publications.

time and part time students. Group full time and part time seminars are held in the MA Seminar room, which can seat around 26 with data projector facilities, this also doubles as a space for group critiques and as a space for tutorials for part time students.

Modules are supported by tutors with a range of specialist skills, experiences and interest. Tutors will be named on the timetable and will be available in the studios for group and individual one to one tutorials. You will also have access to technical support by booking in advance.

For all studios, it is vital that you use the spaces effectively and well. Outside of taught time the space remains yours to use to develop your practical work. Be flexible and accommodating of others needs and use this openness to continue to help develop and support everyone's ideas and intentions.

<i>pre-sessional /preparation</i>	<p>Contextualising Practice. <i>You are asked to instinctively identify and photocopy or print out nine reproductions of artworks that are relevant to your own interests and practice for a Round Table discussion, fitting into the following periods in history:</i></p> <p>Now - 2011 to 2016</p> <p>2000 – 2000 to 2010</p> <p>1990 – 1990 to 2000</p> <p>1980 – 1970 to 1990</p> <p>1960 – 1950 to 1970</p> <p>1900 – 1850 to 1950</p> <p>1800 – 1650 to 1850</p> <p>1500 – 1400 to 1600</p> <p>1000 – 1300 to pre 1000</p>
Session 1	<p>Induction you will be introduced to Postgraduate level study, The Art School, The Course guide, Moodle and the Library. The module's aims and schedule will be introduced and tutors will introduce themselves and how they will work with you during the course. Introduction to the <i>Personal Development Archive</i> and <i>Research Survey Journal</i>. Health and Safety and good studio practice will also be discussed with an induction arranged by the Site Manager. Introduction to plans for the Interim and Final Exhibition and your role in organising and planning for each exhibition, including fundraising for the final show publication.</p> <p>Merging Contexts – facilitated round table discussion using the collected images from the artworks you have selected as a starting point.</p> <p>Workshop Inductions available</p> <p>Introduction to PowerPoint on a sign up basis</p>
<i>follow-up /preparation</i>	<p><i>Prepare a digital visual presentation (usually PowerPoint) for a seminar in session 3 Sharing Contexts where you will share the results of your research into the 9 chosen artworks. You should aim to demonstrate your knowledge and understanding of the context in which the works were made and any</i></p>

subjects or themes you might have found relevant to the works. This project will help to develop your Research Survey Journal and the contextualisation of your own practice. You will be using the Research Survey Pro-formas to document, analyse, edit and refine your findings. These will build in to a comprehensive Research Survey Journal, a research tool for current and future practice and a method of organising and documenting your ongoing research.

Session 2	<p>Developing a Research Archive. This session focuses on your developing research with tutorial input. Develop a visual research profile, a montage of visual information. You should look for images, which indicate or identify the primary interests/themes inherent in your practice. These selections should evidence any developments related to the subject of your work so far and should demonstrate a range of research sources e.g. Visits to museums, galleries, libraries, archives, magazines, books, philosophers, historians, literature (fiction), literature (non-fiction), online sources, drawing, writing, visiting, interviewing, tape recording, discussing, video recording, photographing,</p> <p>At the end of the module this material will become part of your research file / scrapbook. This will become an important element of your Personal Development Archive (PDA) as discussed during inductions.</p> <hr/> <p><i>follow-up</i> <i>/preparation</i></p> <ul style="list-style-type: none"> • <i>Use gallery visits, library and online resources to research the artists being suggested by your research interrogations and by your peers and tutors.</i>
Session 3	<p>Sharing Context Seminar - You will each present a 6 to 8 minute PowerPoint presentation based on the shared images during Session 1.</p> <hr/> <p><i>follow-up</i> <i>/preparation</i></p> <ul style="list-style-type: none"> • <i>Ensure all researched material is digitally archived.</i>
Session 4	<p>Developing Research into Practice. This session, supported by tutorial input, focuses on how forms of drawing can be used to analyse and interpret material and imagery from your visual research. You will produce a series of drawings that set out to study and analyse each of your chosen artworks. You may for example explore and reflect on the composition, structure, dynamics weight, concept, material properties and context through your drawings.</p> <hr/> <p><i>follow-up</i> <i>/preparation</i></p> <ul style="list-style-type: none"> • <i>Continue to develop your research material and ideas through drawing and small scale works in the studio.</i>
Session 5	<p>Integrating Research Methodologies into Practice. You will have developed a substantial archive of researched material and analysed this through seminar discussion, drawing and through discussing your own art practice. In this session you will engage in more material enquiry – testing and expanding your approach to art practice by interrogating your former practice alongside your research of the 9 artworks. Tutorial discussion will support you to build upon this work towards more ambitious outcomes.</p> <hr/> <p><i>follow-up</i> <i>/preparation</i></p> <ul style="list-style-type: none"> • <i>Continue to develop studio based investigation and begin to plan a more substantial work that sets out the territory you wish to explore in your practice.</i>

Session 6	Emerging Work. Begin to work on a more substantial project that is based on a reflexive dialogue with your research and potentially with your past practice.
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Write a reflection on progress so far (Pro-forma available on Moodle) and on the new emerging work. This will help to prepare you for an upcoming presentation you will give.</i> • <i>Prepare a visual (PowerPoint) presentation that discusses the dialogue between your research and current practice developments.</i>
Session 7	Visual (PowerPoint) presentation. With group discussion and feedback.
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Continue to develop studio work</i>
Session 8	Progress Tutorial/ Formative Assessment –Discussion of work in progress and written feedback within 14 working days Meeting to discuss Interim Exhibition planning
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>During the next phase of the module you will deepen your material enquiry referencing your research and exploring the fundamental role of materials in the making, meaning and reading of art objects.</i> • <i>Read introduction to The Eyes of the Skin</i>
Session 9	Study visits to museums and galleries to directly consider <ol style="list-style-type: none"> 1. artists' material choices 2. curation and written commentary on works 3. the nature of the institution discussion with peers and tutors on location
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>make notes, follow up with any relevant reading</i> • <i>continue to develop studio practice</i> • <i>Prepare for Interim exhibition planning with your peers</i>
Session 10	Sound, Senses & Expression. Seminar considering the relationship between the senses and expression. Followed by a study visit to a major collection to test out the discussion and take documentation of works for a discussion in the following session. Continue to develop studio practice with tutorial input.
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Prepare PowerPoint for Session 11 Seminar considering material choices</i> • <i>Continue to develop studio practice</i>

	<ul style="list-style-type: none"> • <i>Prepare for Interim exhibition planning with your peers</i>
Session 11	<p>Seminar - Comparing Material Choices. Round table discussion of thoughts and findings relating to the research visits using digital images (PowerPoint) collected from the research visit. You will give a 3 min presentation in which you discuss:</p> <ul style="list-style-type: none"> • The materials, methods and processes employed in the production of the work. • The relation with your own practice/ why choices were made • How the materials have contributed to the meaning of the work <p>This is not a theoretical exercise, but an exploration of the materiality and presence of an artwork.</p>
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Reflect on discussion and feedback and the appropriateness of your chosen artworks and adjust as necessary.</i> • <i>Prepare for Interim exhibition planning with your peers</i>
Session 12	<p>Group Critique - Reflecting on Material Choices</p> <p>The focus of this critique is on the most recent work and the material choices you have made and any processes you have developed or employed.</p> <p>You will be asked to address:</p> <ul style="list-style-type: none"> • Your material influences – citing other artist's work/objects/relevant materials. • Reasons for your choice of materials and methods/processes of making. • What you think you have done. • Whether you think that your approach is working and how, or if not, why? <p>This is an experimental presentation and as such you should aim to use it to test out ideas and ways of articulating your work. The focus is not on good or bad, we encourage you to use your own voice, experiences and understanding of your practice thus far but with particular consideration of the elements of this module.</p>
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Write up Reflective Journal text to review your thoughts post critique advice and suggestions.</i> • <i>Continue to develop studio practice</i> • <i>Prepare for Interim exhibition</i>
Session 13	<p>Interim Show and Pre Formative Assessment Briefing</p> <p>Group discussion finalising plans and staff briefings on the exhibition and formative assessment.</p> <p>Installation of Interim Show.</p>

<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Complete all work on the Interim Show and ensure all Formative Assessment requirements are in place</i>
Session 14	<p><i>Interim Show and Formative Assessment (Feedback within 14 working days)</i></p> <p>MA students discuss their work in a tour with BA Fine Art students.</p> <p>Progress Tutorial as formative assessment</p>
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Reflect on feedback and prepare for Studio Seminars.</i>
Session 15	<p>Over a 3 week period all Studio Seminars will take place. Tutor facilitated studio seminars to discuss research and working progress and plans for future developments.</p>
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Reflect on feedback and advice from Studio Seminars.</i> • <i>Continue to develop studio practice</i>
Session 16	<p>Assessment Briefing</p> <p>Continue to develop studio practice with tutorial input</p>
<i>follow-up /preparation</i>	<ul style="list-style-type: none"> • <i>Prepare studios for assessment presentation.</i> • <i>Ensure all Assessment requirements are in place.</i>
Session 17	<p>Assessment</p>
3	ASSESSMENT
Method	<p>Presentation of practical work supported by developmental practical and contextual research material.</p>
Rationale	<p>The assessment is based on the presentation of practical work produced in response to the project requirements.</p> <p>It will evidence workshop skill development and creative & practical skills in articulating ideas using a range of methods and materials.</p> <p>It will be supported by reflective contextual research and evidence of the development of ideas. The assessment should allow you to communicate your knowledge and understanding practically, verbally and through writing.</p>

Requirements	<p>You should submit a portfolio of material to include:</p> <hr/> <p>1) completed work and work in progress</p> <hr/> <p>2) curation of Interim Show</p> <hr/> <p>3) Personal Development Archive to include notes and documentation from visual presentations</p> <hr/>
Alternative forms of assessment	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p> <hr/>
Week	30
Date & time	Notified in module briefings and detailed on Moodle.
Scope	The summative assessment will be supported by regular tutor interaction with a progress tutorial (formative assessment) offering feedback on progress in relation to the aims of the module and the learning outcomes.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 33.3% of the mark for the module.

Grade	FAIL			PASS			
	0%	1 – 39%	40-49%	Pass 50 – 59%	Merit 60 – 69%	Distinction 70 – 79%	80 – 100%
Descriptor	No work submitted to demonstrate...	There is inadequate evidence to demonstrate...	There is limited evidence, with some examples of potential to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is substantial and strong evidence with excellent examples to demonstrate...	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...
Learning Outcome	↪ research, contextualisation and evaluation that explores, questions and challenges your practice and its territories;						
	↻ a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice;						
	↻ development of your own criteria for evaluating, making decisions, planning and managing your work effectively.						

Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

CRITICAL MODEL THESIS

1

OVERVIEW

Module	MA Fine Art: module MAFA2
Credit	40
/ECT value	(20)
Overview	<p>The Critical Aesthetics Seminars for this module run alongside studio discussion and consider historic precedents and contemporary practices, theories and debates, supporting you to develop a framework for your research that will form the basis for the Critical Model Dissertation that explores key themes related to your practice.</p> <p>The aim of the module is to equip you with the knowledge and skills to develop and construct a 'critical model' related to your studio practice. Artist's practices, Histories of art, critical theories and theoretical or philosophical ideas will be used to reflect upon and critically interrogate your position within the contemporary field and the extent to which you are able to articulate this through the use of materials, processes, form and aesthetics.</p> <p>Rather than adopt or prescribe to a set theoretical position, you will be encouraged to articulate the complexities and possible contradictions inherent in your practice and the extent to which these challenge, intersect with or reflect recent critical issues and debates. This research is intended to be reflective, constructive and at times reflexive, taking on its own presence as part of your practice.</p> <p>You will be engaged in critically discursive group seminars as well as more bespoke one-to-one tutorials with a personal dissertation supervisor relating to your specific area of research. Tutorials are usually held in your studio space and are based on a consideration of your practice, in relation to your research, theoretical, social and professional contexts to support you to articulate a model that best reflects the specificity of your practice.</p> <p>Formative assessment will provide feedback on student presentations and tutorial evaluation and a written draft</p>
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <hr/> <p>conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice;</p> <hr/> <p>an in-depth systematic knowledge and critical understanding of theories, historical precedents, contemporary practices and debates relevant to your practice;</p> <hr/> <p>the evaluation of prior knowledge, interpretation of research findings and synthesis in a coherent and relevant argument.</p>
Learning hours	600

Learning hours breakdown	Scheduled learning and teaching activities:	10	%
	Guided independent learning:	90	%
	Placement /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		

Library & Learning Resources	Purchase
	To be determined by personal research and through tutorial discussion
	Essential books and journals
	To be determined by personal research and through tutorial discussion
	Specific chapters and journal articles
	To be determined by personal research and through tutorial discussion
	Digital sources
	To be determined by personal research and through tutorial discussion
	Recommended
	Bolker, J. 1998. <i>Writing your dissertation in fifteen minutes a day</i> . New York: H. Holt.
	Buzan T. & Buzan, B. 2010. <i>The Mind map book: unlock your creativity, boost your memory, change your life</i> . Harlow: Pearson.
	Buzan, T. 2006. <i>Use your head: innovative learning and thinking techniques to fulfil your potential</i> . New edition. London: BBC.
	Cottrell, S. 2008. <i>The study skills handbook</i> . 3 rd edition. Basingstoke: Palgrave Macmillan.
	Godfrey, J. 2010. <i>Reading and making notes</i> . Basingstoke: Palgrave Macmillan.
	Greetham, B. 2008. <i>How to write better essays</i> . 2 nd edition. Basingstoke: Palgrave Macmillan.
	Greetham, B. 2014. <i>How to write your undergraduate dissertation</i> . 2 nd edition. Basingstoke: Palgrave Macmillan.
	Mann, S. 2011. <i>Study skills for art, design, and media students</i> . Harlow: Longman.
	Williams, K. 2009. <i>Getting critical</i> . Basingstoke: Palgrave Macmillan.
	Williams, K. 2013. <i>Planning your dissertation</i> . Basingstoke: Palgrave Macmillan

Logistics

This module will mainly be delivered in the MA Seminar Room though some sessions maybe off site museums and galleries.

The following programme is indicative of the module content although the sequencing of the elements within it may change.

Pre-Sessional /preparation	Get familiar with the brief on Moodle.
Session 1	<p>Seminar 1: Introduction to the Critical Model</p> <p>This seminar introduces you to the Critical Model, its timetable and the expectations of the module. You will be asked to reflect on the relationship between historical context, subject matter and personal motives or drive. This seminar aims to unravel some of the paradoxes and complexities at stake in writing about one's own art practice and presents these within a philosophical structure. At the heart of the seminar will be the idea that art is always in excess of our understanding of it.</p> <p><i>Key Words & Concepts</i></p> <p>Context, content, subject matter, drive, language, excess, desire, otherness.</p>
Follow-up / preparation	<ul style="list-style-type: none"> Edwards, S. 2012. Introduction: stories of modern art. In: <i>Art & visual culture 1850-2010: modernity to globalisation</i>. London: Tate, pp.1-12.
Session 2	<p>Seminar 2: Rethinking Art History – Theory in Context</p> <p>The seminar considers the rise, decline and legacy of Modernist art practice and theory- exemplified by the works of the first generation New York School artists and the influential writings of the American art critic Clement Greenberg. In examining these we will focus on the role that MoMA (The Museum of Modern Art) in New York played in defining and promoting a selective version of Modernist art history and on the socio political context in which this took place. We will also be considering the challenges that Greenberg's account of the development of Modernist art faced from the mid-1960's and exploring the on-going implications of this for art practice today.</p> <p><i>Key Words & Concepts</i></p> <p>Traditional Art History, Critical Art History, Connoisseurship, Formalism, Modernism, Post-Modernism, Canon, Critical Practice</p>
Follow-up / preparation	<ul style="list-style-type: none"> Kant, I. 2000. Critique of Judgement [extract]. In: Harrison, C. et al. (eds.) 2000. <i>Art in theory. 1648-1815: an anthology of changing ideas</i>. Oxford: Blackwell, pp.784-788.
Session 3	<p>Seminar 3: Aesthetics & Phenomenology – Observers & Things</p> <p>This seminar aims to introduce students to two different approaches towards understanding artworks: The aesthetic view in which the human subject is regarded as a separate observer to the work and who evaluates it critically through an appreciation of its formal features, and the more object-centred phenomenological view in which the truth of being of an object is revealed in an encounter with an artwork.</p> <p><i>Key Words & Concepts:</i></p>

	Kant and the Enlightenment, the Aesthetic, Judgment, Disinterestedness, Universality, Beauty, Genius, Heidegger, Hermeneutics, Phenomenology, the work of art, Equipment, Things, Being, Earth, Ground.
Follow-up / preparation	<ul style="list-style-type: none"> Heidegger, M. 2009. The Origin of the Work of Art. In: Preziosi, D. (ed.) <i>The History of Art History: a Critical Anthology</i>. Oxford: Oxford University Press, pp.284-295.
Session 4	<p>Seminar 4: Speculative Realities –Unobservable Real Things</p> <p>This seminar aims to develop students thinking around recent critical discussions surrounding speculative realism, in particular to see how ideas of an object oriented ontology, in which objects are supposed to have their own agency independent of their interactions or perceptions by humans, can build on and pose problems for the different approaches of appreciating artworks set out in seminar 3.</p> <p><i>Key Words & Concepts</i></p> <p>Post Kantian Correlationism, Infinity, Object Orientated Ontology, Speculative Materialism, Equipment, Tool Analysis, Realism, Agency, Transcendentalism</p>
Follow-up / preparation	<ul style="list-style-type: none"> Bovenschen, S. 1985. Is There a Feminist Aesthetic? In Ecker, G. (ed.) <i>Feminist Aesthetics</i>. London: The Women's Press, pp.298-308. Johnson, C. 2015. <i>Issues Surrounding the Representation of Naked Body of a Woman</i>. In: <i>Sexuality</i>. London: Whitechapel Gallery, pp.54-56. Rinder, L. 2015. <i>In A Different Light: Visual Culture, Sexual Identity, Queer Practice</i>. In: <i>Sexuality</i>. London: Whitechapel Gallery, pp. 117-121.
Session 5	<p>Seminar 5: Bodies in Art – Gender, Sexualities, and the Body Politic</p> <p>This seminar will consider the importance of the politics of the body as it impacts on the relationship between artistic practice and the study of visual culture. We will consider how feminist, queer and post-colonial approaches to issues such as gender, sexuality, race and class have been articulated in historical and contemporary ways by key artists and scholars.</p> <p><i>Key Word & Concepts</i></p> <p>Feminism, Queer Theory, Post-Colonialism, Essentialism, Social Constructivism, Intersectionality, Performativity.</p>
Follow-up / preparation	<ul style="list-style-type: none"> Guest lecture recommendation
Session 6	<p>Seminar 6: Guest Lecture</p> <p><i>Archeology of Final Decade – An Archaeological Guide to the Deployment of an Archive, by Vali Mahlouji (2016 Example)</i></p> <p>Mahlouji is a London-based curator, writer and translator, currently and independent advisor to the British Museum on its modern/ contemporary Iranian collections. His research platform Archeology of the Final Decade</p>

	<p>engages in curatorial and educational programmes, events and publications with the aim of raising awareness about contested areas within arts and culture and have remained obscure, under-exposed, overlooked or in some cases destroyed. This seminar entitled <i>An Archaeological Guide to the Deployment of an Archive</i> deconstructs an archaeological methodology employed to examine historical objects/artworks.</p> <p>Key words and concepts: Archeology, curation, material history, collective memory, archive. See http://valimahlouji.com for details of Vali's recent work.</p>
Follow-up / preparation	<p>http://t3h.hfk-bremen.de/papers/Simon%20o%20Sullivan%20-%20Aesthetics%20of%20Affect.pdf</p>
Session 7	<p>Seminar 7: Radical a-subjectivities – Art and Affect</p> <p>This seminar introduces students to ways of thinking about art through a Deleuzian model. Students will discover how key philosophical thinkers and ideas are combined to form a philosophical model which privileges an a-subjective, affect-based, and principally creative ontology. They will be asked to reflect on how the Deleuzian approach intensifies or dilutes an encounter with an art object and how this might become useful to their own art practice. Critical to this lecture will be the idea of having to both 'forget' who and what we are in order to fully experience and express our creative potential.</p> <p><i>Key Words & Concepts</i></p> <p>Affect, Becoming, Rhizome, Organs without Bodies, Multiplicity, The Virtual.</p>
Follow-up / preparation	
Session 8	<p>Commence the development of the Critical Model Thesis (CMT) self-directed phase of the module: Research, Preparation & Contextualisation</p> <p>Tutorial 1: introductory meeting between student and CMT supervisor (usually in studio) to discuss research interests, direction of study and artwork.</p>
Follow-up / preparation	<p>Write first draft of CMT 'Contextualisation' (3000 words): an exploration of the contexts that define your practice as it currently exists. This should include an analysis of the historical specificity of your ideas and subject matters as they relate to art historical precedents from the past.</p>
Session 9	<p>Tutorial 2: Feedback and written summary report on your first section draft. Advice on the draft of the text you plan to present in the 'Process into Practice' Presentation and guidance on its development into a longer draft.</p>
Follow-up / preparation	<p>Write second draft of CMT 'Process into practice' (3000 words). An exploration of your practice as it currently exists, with an emphasis on the materials and processes that are central to it. This should also include an examination of some of the larger questions and concepts that you can identify as being of particular relevance to your own practice.</p>
Session 10	<p>Continuing the development of the CMT: Articulation & Specification</p>

	<p>Tutorial 3: Reflection on and critical feedback of your studio practice. Identifying strengths and weaknesses and points for developments and clarification. Suggestions of research that introduces a critical /theoretic framework encompassing elements.</p>
Follow-up / preparation	<ul style="list-style-type: none"> • Research, writing and development.
Session 11	<p>Tutorial 4: Review of progress to date and suggestions for further research in relation to the current developments within the studio practice and thinking.</p>
Follow-up / preparation	<ul style="list-style-type: none"> • Develop draft in response to guidance of supervisor.
Session 12	<p>Tutorial 5: Review of progress to date and suggestions for further research and analysis in relation to the current developments within the studio practice and thinking.</p>
Follow-up / preparation	<ul style="list-style-type: none"> • Continuing the development of the CMT: Specification & Refinement • Develop draft in response to guidance of supervisor.
Session 13	<p>Tutorial 6: Review of progress to date, coherence of CMD and suggestions for analysis and critical reflection in relation to the current developments within the studio practice and its thinking.</p>
Follow-up / preparation	<ul style="list-style-type: none"> • Write and submit full length draft of CMT: a structured and carefully composed full-length draft consisting of the revised and significantly developed aspects of the first and second drafts of the CMT. The full-length draft will also feature the theoretical and individual concerns that have been explored with the support of your studio tutors and CMT supervisor.
Session 14	<p>Finalising the development of the CMT: Refinement & Completion</p> <p>Tutorial 7: Comments and feedback on full-length draft. Restructuring and editing towards final deadline.</p>
Follow-up / preparation	<ul style="list-style-type: none"> • Make suggested edit of final draft, bibliography, referring and citation.
Session 15	<p>Submit finished draft of Critical Model Thesis</p> <p>Assessment of the CMT and Reintegration</p>
Follow-up / preparation	<ul style="list-style-type: none"> • Reflect on learning

3

ASSESSMENT

Method	Submission of a critical model thesis.
Rationale	The assessment is of the presentation of academic research produced in response to the requirements of the module. It will evidence specific knowledge, the application of structured ideas and academic conventions.

Requirements	<p>You should submit:</p> <hr/> <p>1) the critical model thesis conforming to good academic practice and 7,500 - 8,500 words in length.</p> <hr/>
Alternative forms of assessment	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p> <hr/>
Week	30
Date & time	Notified in module briefings and detailed on Moodle.
Scope	<p>The summative assessment will be supported by regular tutor interaction with progress tutorials offering feedback on progress in relation to the aims of the module and the learning outcomes.</p> <hr/>
Marking Criteria	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 33.3% of the mark for the module.</p> <hr/>

Grade	FAIL			PASS			
				Pass	Merit	Distinction	
	0%	1 – 39%	40-49%	50 – 59%	60 – 69%	70 – 79%	80 – 100%
Descriptor	No work submitted to demonstrate...	There is inadequate evidence to demonstrate...	There is limited evidence, with some examples of potential to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is substantial and strong evidence with excellent examples to demonstrate...	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...
Learning Outcome							
	1	conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice;					
	2	an in-depth systematic knowledge and critical understanding of theories, historical precedents, contemporary practices and debates relevant to your practice;					
	3	the evaluation of prior knowledge, interpretation of research findings and synthesis in a coherent and relevant argument.					

Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

PROFESSIONAL PRACTICE

1

OVERVIEW

Module	MAFA3		
Credit	20		
/ECT value	(10)		
Overview	<p>This Module runs alongside <i>Contextualisation, Process and Fine Art Practice</i> for 30 weeks and is focused on the professional realisation of your art practice, specifically how you document, describe, curate and situate your artwork. Professional Practice workshops, visits and seminars delivered by artists, critics, gallerists and other art world professionals will enable you to critique approaches and construct your own strategies for professional practice to sustain your practice both on the course and in the future.</p> <p>Having established a contextual framework for your practice through your engagement in the <i>Critical Model Thesis</i> module, you will be expected to use your developing knowledge of the professional approaches related to your practice, identifying possibilities with a realistic pro-active and entrepreneurial attitude towards seeking out and creating opportunities to present your practice in a way that relates to your specific intentions.</p> <p>Professional practice at this level is about synthesising your practical, contextual, critical and professional knowledge and skills and, through a questioning and exploratory interrogation, developing your own bespoke approach.</p>		
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <p>critical evaluation and selection, independent decision making and the appropriate presentation of your artwork in visual, verbal and written forms;</p> <p>understanding of both practical and conceptual professional issues related to your own and others artwork and the exercise of initiative and personal responsibility in the management of your own practice.</p>		
Learning hours	200		
Learning hours breakdown	Scheduled learning and teaching activities:	15	%
	Guided independent learning:	85	%
	Placement /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
Library & Learning Resources	<p>Purchase</p> <p>There are no titles that are necessary to be purchased.</p> <p>Essential books and journals</p> <p>O'Doherty, Brian, <i>Inside the White Cube</i>, Santa Monica: Lapis Press, 1986.</p> <p>Abbing, Hans, <i>Why Are Artists Poor? The Exceptional Economy of the Arts</i>, Amsterdam: Amsterdam University Press, 2002.</p>		

Digital sources

Artquest primer: <http://www.artquest.org.uk/project/primer/> Everything you wanted to know about being an artist, but didn't know you needed to know, and probably didn't know who to ask anyway. Primer covers the things you need to consider in your first couple of years after graduation: finding and working with galleries; understanding your rights; living in London while avoiding total poverty; finding a studio; maintaining a network; and getting more advice.

Artquest: <http://www.artquest.org.uk/> Artquest enables visual artists to practice by providing information, advice, opportunities and services at any stage in their careers.

Artquest Artlaw: <http://www.artquest.org.uk/artlaw/> Hundreds of articles on all aspects of art and the law.

Artquest 'How to': <http://www.artquest.org.uk/how-to/> Our 'How to' section addresses this with a rich range of content: audio interviews, films and articles by artists, curators, gallerists and other art-world figures cover a truly comprehensive range of subjects relevant to an artists' lives. From the day to day (money, housing, employment) to the exceptional (exhibiting, residencies) we like to think that it contains everything an artist needs to know.

a-n <http://www.a-n.co.uk> a-n provides information, research and debate for visual and applied artists. It is a not-for-profit company, with annual subscriptions – a subscription is required for full website access to opportunities listings and articles, with some articles available for non-subscribers. Subscribers also benefit from artwork, studio and public liability insurance.

Artquest opportunities: <http://www.artquest.org.uk/opportunities/> Updated daily from a huge selection of magazines, newsletters, emails, submissions and tips from artists. Only high-quality, fair opportunities are listed, and never for advertising fees.

re-title artist opportunities: <http://blog.re-title.com/opportunities/> Founded in London in 2003, re-title.com is an independent international contemporary art network specializing in portfolio, publicity and information services for the contemporary art professional.

re-title portfolio listing: http://www.re-title.com/about/artist_membership.asp

A simple, effective portfolio presentation service for professional and emerging contemporary artists

Short films on artlaw case-studies from

Artquest: <http://www.artquest.org.uk/artlaw-category/our-projects/case-study/>

System Failure talks delivered by

Artquest: <http://www.artquest.org.uk/project/system-failure-4/>

The funding problem or a better way to distribute

funding: <http://www.artquest.org.uk/project/system-failure-4/the-funding-problem-or-a-better-way-to-distribute-public-funding/>

The city problem: or, how artists can benefit from urban

regeneration: <http://www.artquest.org.uk/project/system-failure-4/the-city-problem-or-how-artists-can-benefit-from-urban-regeneration/>

The money problem: or, how artists could be paid more than £10,000 a

year: <http://www.artquest.org.uk/project/system-failure-4/the-money-problem-or-how-artists-could-be-paid-more-than-10000-a-year/>

The family problem; or how the art world should work for artists with children <http://www.artquest.org.uk/project/system-failure-4/the-family-problem-or-how-the-art-world-should-work-for-artists-with-children/>

The education problem: or, how art schools could encourage more diverse ways to be an artist: <http://www.artquest.org.uk/project/system-failure-4/the-education-problem-or-how-art-schools-could-encourage-more-diverse-ways-to-be-an-artist/>

The gallery problem: or, what artists can do when their work doesn't fit in galleries: <http://www.artquest.org.uk/project/system-failure-4/the-gallery-problem-or-what-artists-can-do-when-their-work-doesnt-fit-in-galleries/>

<http://www.artscouncil.org.uk> <http://www.britcoun.org.uk>

<http://www.hse.gov.uk>

<http://www.charity-commission.gov.uk>

<http://www.spacestudios.org.uk>

<http://www.aspex.org.uk>,

<http://www.iniva.org>

<http://www.locusplus.org.uk>

<http://www.artangel.org.uk>

<http://www.criticalnetwork.co.uk>

<http://www.luxonline.org.uk>

<http://www.diacenter.org>

<http://www.ubu.com>

<http://www.hi-beam.net>

<http://www.curatingdegreezero.org/>

Recommended

Reading is assigned during the module.

2

LEARNING & TEACHING SCHEDULE

Logistics

Seminars take place in the MA Seminar rooms while study visit locations will be announced in advance.

The following programme is indicative of the module content although the sequencing of the elements within it may change.

pre-sessional /preparation

Session 1(a)

Module briefing: discussion of the aims and purpose of the module and the assessment requirements.

Exhibition Analysis: You will take part in a tutor-facilitated session at a major London exhibition where you will respond critically to the work on display by taking part in discussion of the work on display, followed by a reflective session

	considering the curation and premise for the exhibition. The aim is to give you the experience of a more rigorous approach to visual arts analysis and aims to equip you with the skills needed to improve your own critical and analytic abilities as well as strengthen confidence in expressing opinions. This will also act as an introduction to the exhibitions' analysis pro-forma (available on Moodle).
follow-up /preparation	<ul style="list-style-type: none"> • <i>Write up an exhibitions' analysis based on the pro-forma</i>
Session 1(b)	Gallery Immersion: The aim of this session is to give you a 'deep-dive' experience of a range of London galleries from high-end commercial spaces to younger emerging galleries and artist-run project spaces. During the tutor-facilitated two-day excursion you will visit a wide range of galleries in order to learn in depth about how the wider art world and London gallery systems work. As well as insights and critical dialogues with tutors, you will also have an opportunity to learn more about specific galleries and the gallery system directly from gallery directors and exhibition curators.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Write an analysis of the exhibitions on a pro-forma (downloadable from Moodle)</i>
Session 2	Professional Practice Seminar 1 A session that builds upon the research visits with discussion about the professional interface between artwork and audience and ways that artists may use this as a critical space. The session will include insights in to the London Art Scene and facilitated discussion.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Collate information and write up Professional Practice Journal</i>
Session 3	Art world Insights 1 (off site talks and visits). Running a Gallery – from the ground up. Commercial galleries – a behind the scenes look.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Collate information and Write up Professional Practice Journal</i> • <i>Write draft Artist's statement for discussion at next session.</i>
Session 4	Professional Practice Seminar 2. Further exploration of the specifics of professional practice for artists including advice on writing about your work for different applications and purposes.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Collate information and Write up Professional Practice Journal</i> • <i>Develop Artist's Statement, write 1st draft of an application.</i>
Session 5	Art world Insights 2 (off site talks and visits). Public Sector – museums, galleries and arts organisations.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Collate information and write up Professional Practice Journal</i> • <i>Document your work</i>
Session 6	Professional Practice Seminar 3.

	Funding and sponsorship in kind, managing finances and working as a freelancer- how do artists support themselves and their work? With discussion of case studies.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Collate information and write up Professional Practice Journal</i> • <i>Document your studio practice.</i>
Session 7	Art world Insights 3. Curatorial Projects – proposing, pitching and managing. Teaching – options and opportunities
follow-up /preparation	<ul style="list-style-type: none"> • <i>Collate information and write up Professional Practice Journal</i>
Session 8	Progress Tutorial on your progress with portfolio developments and writing on your work
follow-up /preparation	<ul style="list-style-type: none"> • <i>Further developments of your documentation and writing on your work</i>
Session 9	Seminar: The Artist's Talk consideration of different approaches to giving a verbal illustrated talk on your work with discussion of case studies.
follow-up /preparation	<ul style="list-style-type: none"> • <i>Further developments of your documentation and writing on your work, preparation of your Artist's talk.</i>
Session 10- 15	Group and 1 to 1 tutorials to consider progress on the module and review portfolio developments Continue to work on all elements- portfolio, writing, documentation towards completing material
follow-up /preparation	<ul style="list-style-type: none"> • <i>Follow up on feedback continue developments alongside and in relation to your practice</i>
Session 15-19	Artist's Talks delivered with feedback and tutorials to consider progress on the module and review developments Continue to work on all elements- portfolio, writing, documentation towards completing material
follow-up /preparation	<ul style="list-style-type: none"> • <i>Follow up on feedback continue developments alongside and in relation to your practice</i> • <i>Ensure all documentation is collated for assessment.</i>
Session 20	Presentation of work for assessment

ASSESSMENT

Method	Submission of a portfolio of professional practice outcomes related to your ongoing practice
Rationale	The assessment is based on the presentation of practical work produced in response to the module requirements. It will evidence workshop skill development and creative & practical skills in articulating ideas using a range of methods and materials. The assessment should allow you to communicate your knowledge and understanding practically, verbally and through writing.
Requirements	<p>You should submit a portfolio of work to include:</p> <ol style="list-style-type: none"> 1) digital portfolio that effectively represents your work, ideas and their context with photographic documentation, written statements, notes from your own Artist Talk to undergraduate students and biography, this could be in the form of a blog or a website. 2) a physical portfolio of 8 to 12 selected works on paper. 3) evidence of a completed art related application such as a fellowship, an exhibition proposal, funding application or equivalent opportunity.
Alternative forms of assessment	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Week	30
Date & time	Notified in module briefings and detailed on Moodle.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	FAIL			PASS			
				Pass	Merit	Distinction	
	0%	1 – 39%	40-49%	50 – 59%	60 – 69%	70 – 79%	80 – 100%
Descriptor	No work submitted to demonstrate...	There is inadequate evidence to demonstrate...	There is limited evidence, with some examples of potential to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is substantial and strong evidence with excellent examples to demonstrate...	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...
Learning Outcome	1 conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice;						
	2 understanding of both practical and conceptual professional issues related to your own and others artwork and the exercise of initiative.						

Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

REALISATION AND PRESENTATION

1

OVERVIEW

Module	Course: module MAFA4											
Credit	60											
/ECT value	(30)											
Overview	<p>This module initially runs in parallel with thesis development and writing, and has a symbiotic relationship with The Professional Practice module.</p> <p>Marking the culmination of the MA course, the module provides an intensive period to focus exclusively on the development and professional realisation of a new body of self-directed work for a public facing exhibition. Using the experiences and knowledge gained through the other course modules, you will be asked to research and test the curatorial options relevant to your practice and, through the realisation of your work, to evidence the higher level of conceptual, practical and theoretic understanding you have developed.</p> <p>A series of studio seminars, individual tutorials, group critiques, concentrated studio activity, and peer group interaction, will provide you with the critical support, advice and encouragement to test possibilities and options prior to your presentation of a final proposal for the MA show. You will then project manage the realisation of your exhibition, producing the work, contextual material about your practice and working collaboratively with your peers on aspects of promoting the exhibition.</p>											
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <p>a comprehensive knowledge and understanding of the position of your practice in relation to historical and contemporary precedents and professional contexts;</p> <p>self-direction and originality in the creative application of knowledge and research;</p> <p>synthesis, reflection and evaluation of the application of material processes and practical understanding in the realisation of a sustained and developed independent professional fine art practice.</p>											
Learning hours	600											
Learning hours breakdown	<table><tr><td>Scheduled learning and teaching activities:</td><td>10</td><td>%</td></tr><tr><td>Guided independent learning:</td><td>90</td><td>%</td></tr><tr><td>Placement /external activity /study abroad:</td><td>00</td><td>%</td></tr></table> <p>See Learning & Teaching Schedule for further information.</p>			Scheduled learning and teaching activities:	10	%	Guided independent learning:	90	%	Placement /external activity /study abroad:	00	%
Scheduled learning and teaching activities:	10	%										
Guided independent learning:	90	%										
Placement /external activity /study abroad:	00	%										
Library & Learning Resources	<p>Purchase</p> <p>There are no titles that are necessary to be purchased.</p> <p>Essential books and journals</p> <p>Based on individual students own research and agreed in tutorials</p>											

Specific chapters and journal articles

Based on individual students own research and agreed in tutorials

Digital sources

Based on individual students own research and agreed in tutorials

Recommended

Based on individual students own research and agreed in tutorials

2

LEARNING & TEACHING SCHEDULE

Logistics

For the first 6 weeks of this Module, the student group of full time students are normally housed in the studios in the Georgian houses during this module. Part time students continue to work in their own studios. Project spaces, fabricating spaces and workshop facilities are available for the fabrication of specialist and larger works by full time and part time students. Group full time and part time seminars are held in the MA Seminar room, a large studio space which can seat around 26 with overhead projector facilities, this also double as a space for group critiques and as a space for part time students tutorials. From week 7 onwards full time and part time students initially share the generous spaces in the foundation block, before moving into the large Victorian studios over the summer where final year students will realise and exhibit their work in the end of course exhibition. Part time students will exhibit a work in the Interim Show at the same time.

Modules are supported by tutors with a range of specialist skills, experiences and interest. Tutors will be named on the timetable and will be available on a in the studios for group and individual one to one tutorials. You will also have access to technicians by booking in advance on an as needed basis.

For all studios, it is vital that you use the spaces effectively and well. Outside of taught time the space remains yours to use to develop your practical work. Be flexible and accommodating of others needs and use this openness to continue to help develop and support everyone's ideas and intentions.

The following programme is indicative of the module content although the sequencing of the elements within it may change.

Pre-sessional /preparation

- *work on a draft Proposal for a body of work for the end of year exhibition (pro-forma available on Moodle)*

Session 1 -3

Module induction; This module sees the journey towards self directed study as an individual body of art work, building upon previous study and practice and presented in the form of the end of year exhibition.

Proposal Seminar. You will make a brief presentation of your proposal for the work, followed by group feedback and advice.

Follow-up /preparation	<ul style="list-style-type: none"> • <i>Reflect on feedback and advice. Prepare a work plan that includes coordinating and seeking advice from technicians for workshop and machinery access where needed.</i> • <i>Start to work towards developing work in preparation for a micro critique progress review</i>
Session 3-6	<i>Micro Critique</i> progress review. Individual tutorials, engagement in organisation of exhibition
Follow-up /preparation	<ul style="list-style-type: none"> • <i>Reflect on feedback and advice.</i>
Session 6-9	<i>Sustained studio activity, developing studio work for exhibition with progress tutorial, engagement in organisation of exhibition</i>
Follow-up /preparation	<ul style="list-style-type: none"> • Continue studio exploration and research towards exhibition
Session 9-13	<i>Studio activity including testing approaches to curation of work for a public facing exhibition with tutorial input</i>
Follow-up /preparation	<ul style="list-style-type: none"> • <i>Write statements and start to complete all necessary documentation for assessment</i>
Session 13-15	Visual and verbal presentation of work to peer group -assessment Final installation of work for exhibition and assessment
Follow-up	Document exhibition and publish to own website or blog

3

ASSESSMENT**Method**

Professional presentation of a body of work and supporting material.

Rationale

The assessment is based on the presentation of practical work produced in response to the module requirements. It will evidence workshop skill development and creative & practical skills in articulating ideas using a range of methods and materials. It will be supported by reflective contextual research and evidence of the development of ideas.

Requirements

You should submit:

- 1) an exhibition of your practice and support work
- 2) notes and visual material used in your Visual and Verbal presentation of work

Alternative forms of assessment	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Week	45
Date & time	Notified in module briefings and detailed on Moodle.
Scope	<p>The summative assessment will be supported by regular tutor interaction with a progress tutorial offering feedback on progress in relation to the aims of the module and the learning outcomes.</p> <p>You will be assessed using the following matrix of grading criteria against the module learning outcomes.</p>
Marking Criteria	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 33.3% of the mark for the module.</p> <hr/>

Grade	FAIL			PASS			
	0%	1 – 39%	40-49%	Pass 50 – 59%	Merit 60 – 69%	Distinction 70 – 79%	80 – 100%
Descriptor	No work submitted to demonstrate...	There is inadequate evidence to demonstrate...	There is limited evidence, with some examples of potential to demonstrate...	There is adequate evidence with some good examples to demonstrate...	There is substantial evidence with some very good examples to demonstrate...	There is substantial and strong evidence with excellent examples to demonstrate...	There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...
Learning Outcome	1	a comprehensive knowledge and understanding of the position of your practice in relation to historical and contemporary precedents and professional contexts;					
	2	self-direction and originality in the creative application of knowledge and research;					
	3	synthesis, reflection and evaluation of the application of material processes and practical understanding in the realisation of a sustained and developed independent professional fine art practice.					

Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Part Two: Learning and Teaching



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Learning and teaching strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop your practice.

The course will be mainly delivered in the departmental studios and in workshops and is structured around a series of inter-related modules. You will be encouraged to take increasing responsibility for your own learning and, as the course develops, you will evaluate your learning and progress in studio discussion and tutorials. Your tutors and the Technicians are responsible for managing Health and Safety and will introduce you to Health and Safety for art practice and safeguards that you will have to comply with while on the course and in the future as a professional arts practitioner.

The Art School's Learning & Teaching Strategy can be accessed in full on [Moodle](#) > Art School Office > Policies & Procedures.

Teaching methods

Definition of terms

TUTORIALS

All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

1. a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
2. a named Personal Progress Tutor responsible for supporting you in areas relating to your academic progress, through:
 - a. the systematic monitoring of your progress with an agreed record in writing; and
 - b. the discussion of module specific and general progress.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Progress Tutor.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.

For more information on tutorials, see the Art School's Tutorial Policy, available to access on [Moodle](#) > Art School Office > Policies & Procedures.

PERSONAL PROGRESS TUTOR

Personal Progress Tutors have responsibility to support you in your learning on all modules of the academic year. Personal Progress Tutors are usually allocated in the first few weeks of term. You may be allocated a

different Personal Progress Tutor for different years of study on the course. Your tutor will arrange tutorials with you directly.

PASTORAL TUTOR	Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their cityandguildsartschool.ac.uk email to book a meeting.
INDIVIDUAL / PERSONAL PROGRESS TUTORIAL	Conducted between you and your Personal Progress Tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.
GROUP TUTORIAL	Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.
SEMINAR	Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or exhibition. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.
STUDIO SEMINAR	Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art in a formal and critical manner. They also provide an opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.
LECTURE	Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.
WRITTEN SUBMISSIONS	Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.
THESIS	Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.
PROJECTS	These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate

	between students and between staff and students, and to promote personal research. At the end of each project there is a critical review of the work produced.
COLLABORATIVE PROJECT	Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.
CRITICAL REVIEW	“Crits” are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Fine Art there may be an emphasis on methods of presentation and how an artwork is ‘read’.
WORKSHOP / DEMONSTRATION	Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.
LIVE PROJECTS	Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.
GALLERY/ MUSEUM VISITS	The Art School takes full advantage of its central location to utilise the city’s cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.
STUDY TRIPS	In recent years there has been an annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore for Conservation and Historic Carving Students. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

Art Histories

To become a creative, successful practitioner requires knowledge of historical context – traditional and contemporary – and an awareness of the latest critical debates within today’s visual and material culture. We also believe that successful learning depends on the quality of the learning experience. Our solution is to make Art Histories an integral part of all our courses, and to teach it in such a way that it informs, inspires and incentivises the makers of today.

We believe that the study of Art Histories and studio work should sustain and enhance each other, engendering in students a good observational ability and a deeper awareness of the historical and critical contexts underlying contemporary studio practice. Regular discussions and debates in museums and galleries also form an essential aspect of student learning.

The Art Histories Department aims to:

- Ensure that Art Histories learning is integrated, relevant and core to students’ main areas of study
- Enable every student to develop the academic skills, knowledge and critical tools needed to succeed as artists, craftspeople and creative thinkers
- Uphold the highest standards in teaching and learning, valuing a student-centred approach and being sensitive to the learning styles of practising artists and craftspeople
- Engage in wider debates about the role of Art Histories in shaping societal attitudes, politics, scientific research and philosophical thought

Assessment is usually based upon essays, aural presentations and a final year thesis. All are thoroughly supported by workshops, one to one tutorials and special learning support where required. Library inductions and advice are arranged to enable you to carry out independent research and study. Moodle

and online resources will aid your learning and provide you with the necessary tools, skills and confidence to work as a professional artist or researcher on successful completion of the course.

Royal Literary Fund Writing Fellow

As part of the [Royal Literary Fund's Fellowship Scheme](#), Writing Fellow Mario Petrucci will be onsite every Monday and Tuesday during term time to offer support for any student who wishes for advice on good writing practice, be it for written assignments, personal statements or grant applications.

Email writingfellow@cityandguildsartschool.ac.uk to make an appointment.

Research processes

Visits to museums, group discussions, seminars, interviews, galleries, archives, libraries, lectures, online sources, film, magazines, newspapers, documentaries...

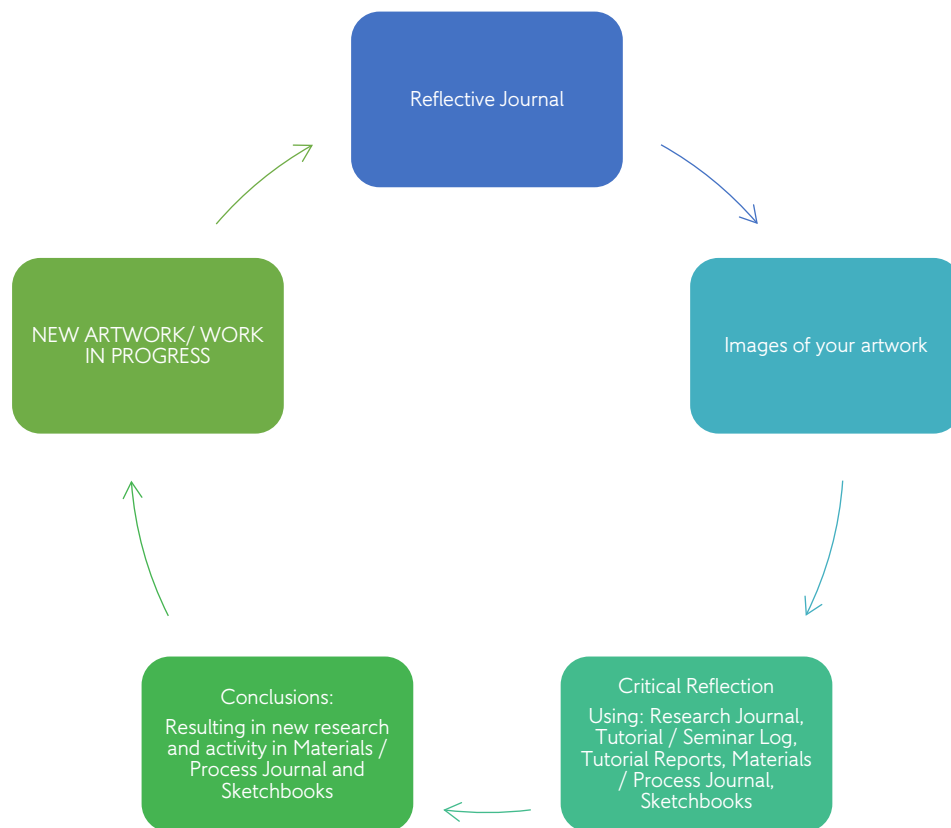
Evidence of research can be recorded in the form of:
...notes, photographs, drawings, diagrams, postcards, photocopies, downloads, video, tutorial notes, lecture/seminar notes, recordings, scrap books...

Analyse, edit, select

Research Form

Information for
...presentations, assessments, dissertation, statements, studio practice...

Reflective processes



Personal Development Archive

You are required to maintain a Personal Development Archive, or PDA, that will support you to structure your approach to research and to build and maintain the habit of documenting, reflecting upon and archiving research material. This will become an important resource for you during your time on the course and establishes a model for future professional practice.

The PDA will help you to:

- Compile material effectively for assessment submissions
- Provide a means of recording your achievements
- Enable you and your tutors to reflect upon your progress
- Support your personal development planning
- Provide you with a one point access to information collected and needed for presentations, seminars, statements, and assessments
- develop an archive for future reference and a methodology for the continuing development of your practice

The Personal Development Archive contains:

		PHYSICAL FORMAT	DIGITAL FORMAT
Research Form from template*	Evidences the gathering, selecting, editing and analysis of research material that you have chosen in relation to your art practice.	✓	✓
Research Books	Contain your responses and a record of actions taken following research advice and self-directed research	✓	
Note Books			
Scrap Books			
Reflective Journal from template*	An arena for, and evidence of, your self-reflective activity based on research material and how you have applied in relation to your studio activity.	✓	✓
Studio Development Books	Contain evidence of action taken, relating to practical advice and strategies and self-directed development, from Research book material, it should include both workings and photographic (digital) records of studio activity.	✓	
Sketch books			
Materials/Process journal			
Tutorial Seminar Log from template*	Maintain a record of the advice and feedback that you have received during the course along with your own reflections on progress	✓	✓
Tutorial Reports		✓	
Assessment Feedback		✓	
Personal Development Plans	Your proposals, plans and statements of intent for your work while on the course and in the future.	✓	

* The templates you will require for the Research Form, Reflective Journal and Tutorial Seminar Log are all available on [Moodle](#).

Moodle

The Art School's online learning platform is Moodle, available at moodle.cityandguildsartschool.ac.uk

Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

- Course information: timetables, project briefs, assessment forms
- Lecture notes, presentations, and readings
- Research and study skills including essay writing, referencing and citation guides
- Student support information
- Bursary and prize information
- Course calendars
- News and updates

All of the learning materials on Moodle are available remotely, so you can access them and engage with your studies off campus as well. As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes).

All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance with using Moodle, please contact the Librarian h.lam@cityandguildsartschool.ac.uk.

Referencing

Referencing is an important part of any written assessment, as the method by which you acknowledge the background reading and research that you have done to inform your argument. When writing an essay, you need to provide sufficient information about this background reading so that the person assessing your work can identify your sources. Proper referencing is also important as a way of avoiding *plagiarism* (the presentation of someone else's work and/or ideas as one's own). Plagiarism is a serious academic offence, and will result in a formal investigation.

In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations for use in all Art Histories assignments, based on the Harvard system. It can be accessed on [Moodle](#).

Assessment

Assessment is an integral part of the learning process. In teaching we use three forms of assessment:

1. **Diagnostic assessment** occurs early on in a module; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.
2. **Formative assessment** focuses on looking forward in the development of your work. It usually occurs part way through a module, for example in the progress tutorial or through a group presentation. Tutors will advise you on areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the module.
3. **Summative assessment** is applied to work submitted for module assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the module, there will also be some advice on areas for development.

Learning outcomes and module assessment

Learning outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the modules on your course and against which your work will be assessed.

- Your work will be assessed on the extent to which it meets the Learning Outcomes described for each module.
- To pass a module your work will need to demonstrate that all of the Learning Outcomes have been met.
- Each module will have between 2 to 4 Learning Outcomes.
- Where there are 2 Learning Outcomes they will each be worth 50%, where there are 3 outcomes they will each be worth 33.3% and where there are 4 they will be valued at 25% each. In this way Learning Outcomes are 'equally weighted'.

Assessment deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning outcomes, assessment requirements and deadlines provided.

While any work submitted late will be assessed and you will receive an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 40% on your student record.

If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Student Support or from the Office Administration team. Forms are available in the Art School office and can be downloaded from [Moodle](#) > Art School Office > Art School Office Information.

If you believe that you have an ongoing condition that impacts upon your work you are advised to seek guidance from Student Support as early as possible.

Please be advised that there are no extensions to deadlines.

There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (e.g. a doctor's letter).

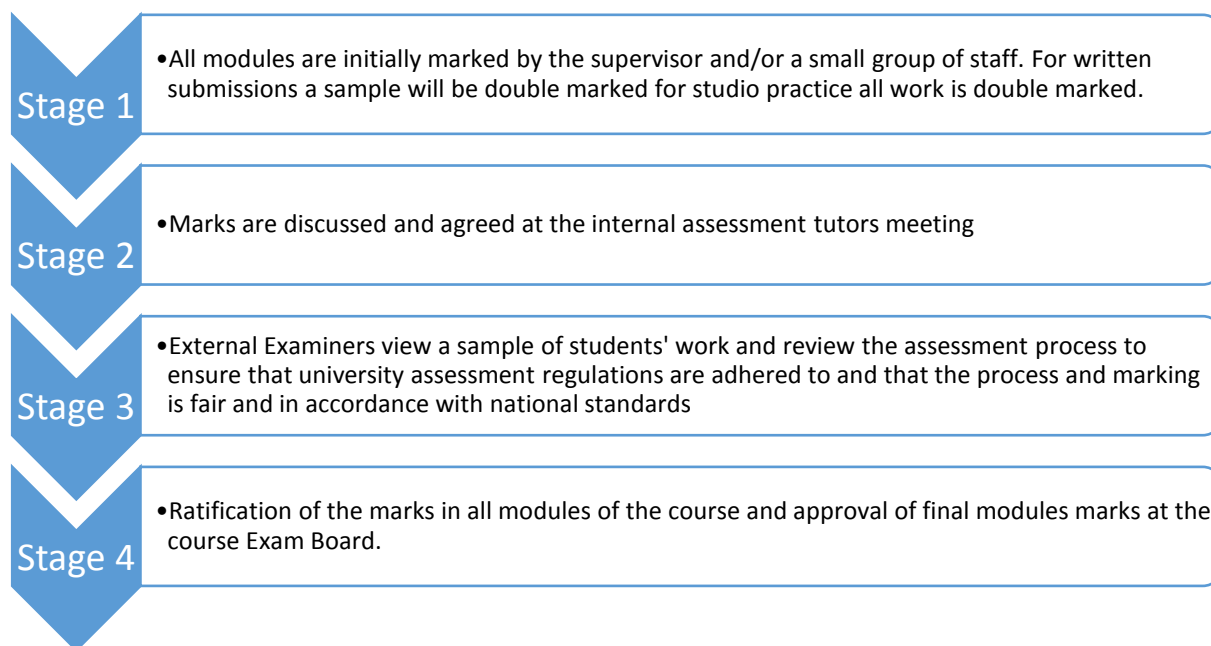
How will you be assessed?

You will be assessed against the learning outcomes set out in each module descriptor using the marking criteria to determine the actual mark. Each Module Descriptor outlines the Marking Criteria. The table below gives you an indication of how marks are graded.

Grade	FAIL			PASS		
				Pass	Merit	Distinction
Descriptor	0%	1 – 39%	40 – 49%	50 – 59%	60 – 69%	70 – 84%
	No work submitted	There is inadequate evidence	There is limited evidence, with some examples of potential	There is adequate evidence with some good examples	There is substantial evidence with some very good examples	There is substantial and strong evidence with excellent examples
	85 – 100%					
	There is consistent and strong evidence with outstanding examples					

Specific requirements for the display and presentation of final work, oral and written presentations will be indicated in the module descriptors and any related project briefs. These will be discussed in a briefing session and will also be available on [Moodle](#).

In terms of procedure, for all modules on the course the following stages are adhered to:



External examiners

External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.

External examiners do not mark students' work. External examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They will also meet students in order to find out their views about the course.

External examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.

Grade descriptors

The following descriptors are indicative of levels of achievement related to postgraduate level grading bands such as pass with distinction; pass with commendation and pass. Each module on the course will be assessed in relation to the learning outcomes for the module that are specifically related to the area of study, level of study and credit value.

Grade	%	Indicative descriptors
Pass with Distinction	85-100	Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to future developments, issues and methodologies relevant for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is ground breaking in a way that would be recognised by subject experts. Fully realised ambitious goals building upon extensive and consistently outstanding research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative original problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of divers audiences and contexts. Evidence of consistent outstanding judgment and decision-making an ability to manage complex issues and unpredictable circumstances to outstanding results. Evidence of consistent outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.
Pass with Distinction	70-84	Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to potential future developments or issues for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is potentially ground breaking in a way that could be recognised by subject experts. Fully realised ambitious goals building upon extensive and at times excellent research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of divers audiences and contexts. Evidence of outstanding judgment and decision-making and an ability to manage complex issues and unpredictable circumstances to excellent results. Evidence of outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies potentially ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.
Pass with Commendation	60-69	Evidence of a systematic and extensive knowledge and understanding of the subject and its wider contexts and debates with insight in to potential future developments or issues for the subject. Analysis and exploration of self-directed research demonstrates originality and self-direction in tackling and solving complex problems. Achievable and mainly ambitious goals are met, building upon extensive and very effective research, reflection, planning and exploration. Communication is persuasive, demonstrating a very good, effective and

		integrated critical awareness of diverse audiences and contexts. Evidence of astute judgment and decision-making and an ability to deal with complex issues and unpredictable circumstances to very good results. Evidence of very good critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies highly effective use of technical skills with a very good understanding of the conceptual and ethical contexts of technical choices.
Pass	50-59	Evidence of an accurate knowledge and understanding of the subject and a sound grasp of its wider contexts and debates with some insight in to issues for the subject. Analysis and exploration of self-directed research demonstrates effective self-direction in tackling and solving problems. Achievable and well-constructed goals are largely met, building upon effective research, reflection, planning and exploration. Communication is effective, demonstrating a sound critical awareness of audiences and contexts. Evidence of sound judgment and decision-making and an ability to comprehend, identify and employ solutions for complex issues and unpredictable circumstances. Evidence of a good level of critical awareness, motivation and commitment in the analysis and application of professional working practices. Execution embodies effective use of technical skills with understanding of the conceptual and ethical contexts of technical choices.
F	39- 49	Evidence of a limited knowledge and understanding of the subject and its wider contexts and debates with little evidence of insight in to issues for the subject. Limited evidence of analysis and exploration of self-directed research and self-direction in tackling and solving problems. Goals are not met and may be ill judged. Evidence of research, reflection, planning and exploration is lacking with little evidence of its effective employment. Communication is largely ineffective, demonstrating a lack of critical awareness of diverse audiences and contexts. Judgments and decision-making are not sound and critiques are not well argued. Insufficient evidence of the analysis and application of appropriate professional working practices. Execution demonstrates limited or rudimentary technical skills with a lack of awareness of the conceptual and ethical contexts of technical choices.
F	1-39	Little or no evidence of knowledge and understanding of the subject, its wider contexts, debates and issues. Little or no evidence of analysis and exploration of self-directed research. Goals are ill judged and not met. Little or no evidence of research, reflection, planning and exploration. Communication is ineffective, demonstrating little or no critical awareness of diverse audiences and contexts. Judgments, critiques and decision-making are poor. Little or no evidence of the analysis and application of appropriate professional working practices. Execution demonstrates very limited technical skills with a little or no awareness of the conceptual and ethical contexts of technical choices.
NS	o	Non-submission

Part Three: The Art School



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Opening Hours

Cleaver Square site

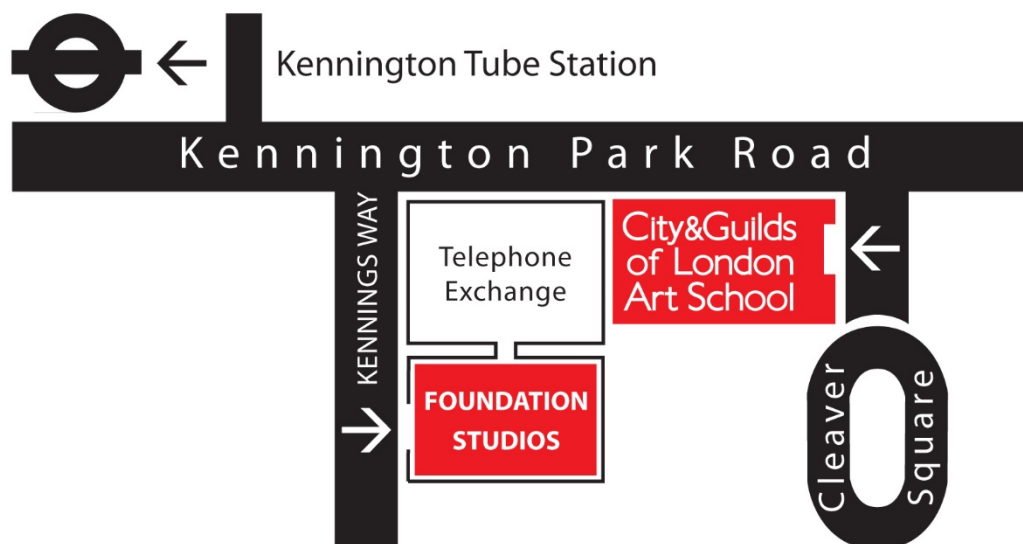
Monday	08.45 – 20.00
Tuesday	08.45 – 20.00
Wednesday	08.45 – 20.00
Thursday	08.45 – 20.00
Friday	08.45 – 18.00

BT Building – Foundation site

Monday	09.00 – 18.00
Tuesday	09.00 – 18.00
Wednesday	09.00 – 18.00
Thursday	09.00 – 18.00
Friday	09.00 – 16.30

Location and Orientation

Map of the two sites



Plan of the Cleaver Square campus

See map overleaf

The Art School Team

Senior Management Team



Tamiko O'Brien

Principal

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Magnus von Wistinghausen

Vice Principal

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Dr Marina Sokhan

Head of Conservation Studies

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Robin Mason

Head of Fine Art

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Keith Price

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Tim Crawley

Head of Historic Carving

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Tom Groves

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Teresita Dennis

Head of Student Support

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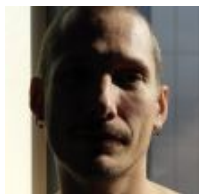


Janine Catalano

Senior Manager, Development, Alumni & External Relations

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j.catalano@cityandguildsartschool.ac.uk



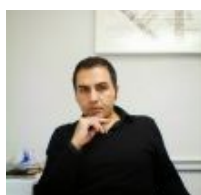
Wesley Schol

Academic Registrar

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The Art School Office team



Shahzad Asghar

Finance Director

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s.asghar@cityandguildsartschool.ac.uk



Emilia Yamamoto

Senior Administrator

admin@cityandguildsartschool.ac.uk

e.yamamoto@cityandguildsartschool.ac.uk



Mari Shiba

Art School Administrator

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Takayuki Hara

Admissions Officer

admissions@cityandguildsartschool.ac.uk

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Site Manager



Paul Weston

Site Manager

p.weston@cityandguildsartschool.ac.uk

Librarian

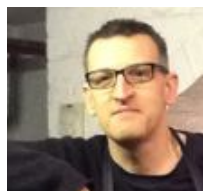


Harriet Lam

Librarian

h.lam@cityandguildsartschool.ac.uk

Print Room team



Jason Hicklin

Print Room Manager

j.hicklin@cityandguildsartschool.ac.uk



Laura Clarke

Print room technician

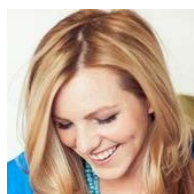
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Chris Roantree

Print room technician

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Caroline Jane Harris

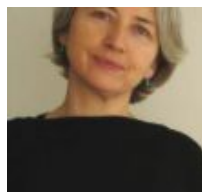
Print room fellow



Gabrielle Lockwood-Estrin

Print room fellow

Drawing Studio



Diane Magee

Drawing Studio Manager

d.magee@cityandguildsartschool.ac.uk

Technical Staff



Kester Hammond-Teka

Senior Technician

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General Technician

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Eyal Edelman

Metal Technician

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Ben Levings

Carving Technician

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David MacDiarmid

Wood Workshop Technician

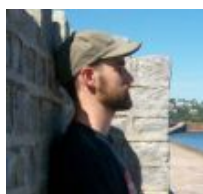
d.macdiarmid@cityandguildsartschool.ac.uk



Eva Masterman

Casting Technician

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Nicholas Middleton

Darkroom Technician

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Nick Moss

IT Technician

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Anne Petters

Glass Workshop Technician

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Zoe Schoenherr

Woodwork Fellow

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Emma Simpson

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Josh Vaughan

Technician & Woodwork Fellow

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Kirsty Walsh

Conservation Technician

conservation@cityandguildsartschool.ac.uk

Reception/Shop



Colette Ozanne

Receptionist

reception@cityandguildsartschool.ac.uk

Tue: 08.45-20.00

Wed: 08.45-16.00

Fri: 08.45-18.00



Sarm Micciche

Receptionist

reception@cityandguildsartschool.ac.uk

Mon: 08.45-20.00

Wed: 16.00-20.00

Thu: 08.45-20.00

The Art School Office

During term time, the Art School Office is open for casual student drop-in at the following times:

Monday	CLOSED	15.00 – 16.00
Tuesday	09.30 – 14.00	15.00 – 16.00
Wednesday	09.30 – 14.00	CLOSED
Thursday	09.30 – 14.00	15.00 – 16.00
Friday	CLOSED	CLOSED

You are welcome to schedule appointments with Art School Office staff outside of these times. To make an appointment please call 020 7735 2306, or email office@cityandguildsartschool.ac.uk. As well as in English, if at all helpful, we may also be able to assist you in French, German, Japanese and Portuguese.

Library



The Sackler Library, situated across three rooms on the first floor of the terraced houses, holds a collection of books, journals and magazines to support all taught programmes in the Art School. You will receive a full library induction from the Librarian, Harriet Lam, at the start of your first term at the Art School; and ongoing research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

Library opening hours

Term time only

Monday–Thursday	09.30 – 19.00
Friday	09.30 – 17.00

Library catalogue

The [library catalogue](#) is available to access online. You will need to download a free plug-in (Microsoft Silverlight) in order to access this from you own computer or mobile device.

Borrowing

You can borrow most items from the library other than those marked as reference only. You will automatically be given a library account on enrolment. Please bring your student ID card to the library to borrow books. You must borrow books from the librarian or evening library assistants. You are entitled to borrow:

- ✓ Up to 10 books for 2 weeks
- ✓ Up to 3 DVDs for 7 nights

Items requested by another student must be returned within 1 week. Items can be renewed if they haven't been requested by another student. All journals and magazines are for reference use only and may not be removed from the library. Books may be returned during library opening hours.

Fines

Late fees are not charged, but it is important to remember that all items that you borrow from the library are your responsibility and that others may need access to the same material. You will be charged the full replacement cost of any item that you lose, damage or fail to return within 1 month of borrowing, plus an administration fee of 20% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all of our students.

London Library

www.londonlibrary.co.uk

The Art School holds an institutional membership to the London Library. BA, Diploma and MA students can request to borrow London Library books. Please note that fines will be charged should these not be returned in time.

Although the Art School Library does not directly subscribe to any electronic resources, you can request articles from the London Library's online resources (such as JSTOR). Please ask the librarian for more information.

Portfolio Collection

The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. These portfolios are in the process of being catalogued but can be accessed and used by students; please apply to the Librarian for more information.

Photocopying

There is a colour photocopier in the periodicals room. Credit can be purchased at Reception.

A4 Black & White: £0.05	A4 Colour: £0.10
A3 Black & White: £0.15	A3 Colour: £0.30

Library environment

Please respect your fellow students by turning mobile phones to silent whilst in the library, and keeping noise to a minimum in the quiet study room. Only bottled water is allowed in the library. Please do not bring any other food or drink into the library as it may damage the books. The canteen is located on the ground floor.

Suggestions

We welcome your input regarding the library's collections. Feel free to make any purchase suggestions, either by email or in person.

The Drawing Studio



The Drawing Studio focuses on the diverse applications of drawing that can both inform and stimulate the development of your practice as artists and crafts specialists.

Timetabled day and evening classes provide opportunities to engage with drawing through a range of ideas and approaches, in response to a variety of subjects, including the figure. Specialist drawing tutors provide structure and focus for each drawing class, specific to the requirements of your course, whilst building on your individual abilities and experience.

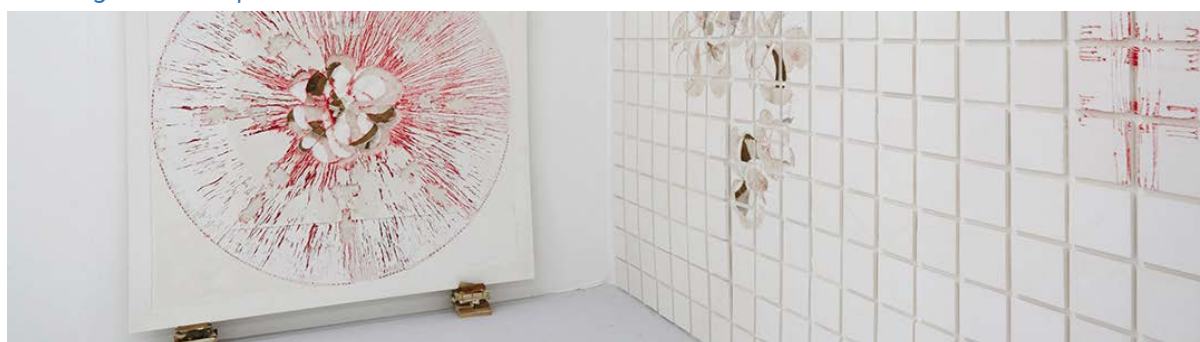
Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as [Moodle](#) will display the timetable of all the drawing classes, as well as inform you about Drawing Studio activities.

Whilst the Drawing Studio is a facility open to all students, priority is given to those who are timetabled to attend classes as a part of their course.

Technical Facilities

The technical facilities are available throughout the BA term time. For MA Fine Art students, access to facilities during the 3rd Semester over the summer period is more limited and based on project work with a schedule agreed and published after the Easter Break to allow for planning.

Casting Workshop



The Casting Workshop is open for students from all departments across the Art School to support their study. In the workshop students are supported in learning and using techniques and processes relating to:

- Mould-making and casting
- Fired clay / ceramics
- Use of plaster and other materials (i.e. Jesmonite, waxes, non-toxic resins)

In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. The workshop provides a programme of lessons for academic modules. This includes sessions on mould-making/casting and creative uses of clay for first year BA Sculpture Pathway and MA Fine Art students.

Casting Workshop opening hours

Monday, Tuesday, Thursday and Friday

09.30 – 13.00 and 14.00 – 16.30

Equipment

The workshop is equipped with work benches, sink (with plaster sink trap), wax heaters and a range of hand tools.

Casting Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Computer Room



The Computer Room is on the second floor of the terraced houses, above the Library. New students will receive an IT induction at the beginning of the first term from the IT Technician, Nick Moss, and are not permitted to use any of this equipment until this has been successfully completed. There are additional computer facilities in the Foundation building and in the Library. Please note that eating or drinking is not permitted at any time in this resource area.

Computer room opening hours

Monday–Thursday

09.30 – 20.00

Friday

09.30 – 18.00

The IT Technician is available for student assistance daily from **10.00 – 12.00 noon**; and **16.00 – 17.00**. Outside of these hours it is advisable to book an appointment with him by email:

n.moss@cityandguildsartschool.ac.uk

IT Facilities

- PCs & iMacs
- Scanners
- Graphics tablets
- Colour and Black & White laser printers
- Microsoft Office
- Adobe Photoshop/Premiere suite
- High speed internet access & Wi-Fi throughout the Art School

Equipment loan

Video and photography equipment is available for loan from the computer room. Items such as cameras, tripods and lighting equipment can be signed out after discussion with the IT Technician. Any equipment that is damaged or lost whilst in your care must be replaced; and should not to be taken off Art School premises under any circumstances.

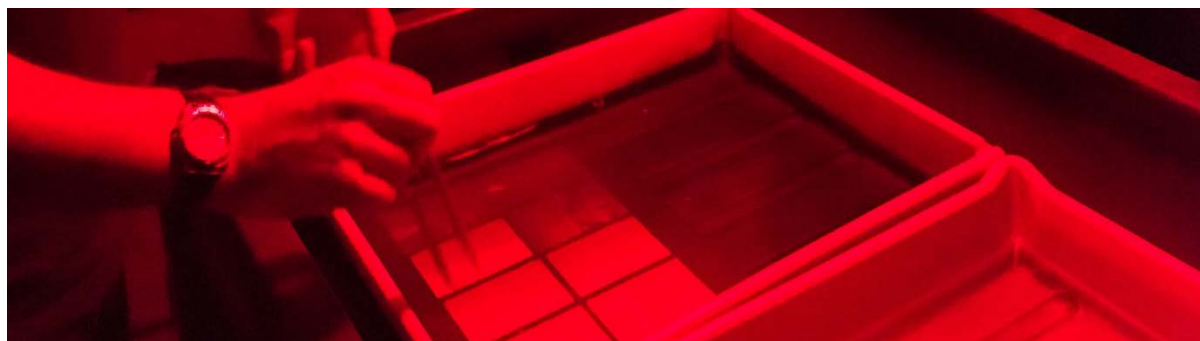
Printing and Photocopying

There are both colour and black & white laser printers which serve all machines in the Computer Room. You will need to create a printing account at Reception in order to use the printing and photocopying facilities throughout the Art School.

Saving your work

Remember, you are responsible for saving your work. NEVER keep work on the hard disk. If the machine crashes or is stolen then you will lose all your work; and work saved on the hard disk will be accessible to others using the machines. USB flash drives/ memory sticks are available for purchase at the Shop.

Darkroom



There is a small darkroom on the third floor for traditional black and white analogue photography. The darkroom is managed by Nicholas Middleton and after inductions are completed students may use this facility on a first come first served basis.

Glass Workshop



The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

Glass Workshop opening hours

Monday, Tuesday and Friday

09.30 – 13.00 and 14.00 – 16.30

Equipment

The workshop is equipped with a

- Glass kiln

- Linisher

- Work benches

- A range of bench and hand tools

Glass Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Metal Workshop



The Metal Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the fabrication of works in metal and metal casting and finishing. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of workshop sessions as is relevant. This includes metal fabrication techniques (including welding) the exploration of techniques and methods of construction and introductory sessions for metal casting.

Metal Workshop opening hours

Monday, Thursday and Friday

09.30 – 13.00 and 14.00 – 16.30

Equipment

The workshop is equipped with

- Electric arc welding and plasma cutting machines

- Bench and hand tools

- Foundry equipment

- Fume extraction

- Personal protective equipment

Metal Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required. Steel Toecap boots must be worn at all times.

Print Room



The Art School has a well-equipped Print Room to which all students have access. With full time technical support students are encouraged to make full use of the facilities.

Print Room opening hours

Monday – Friday

09.30 – 16.30

Equipment

- Offset lithographic press for plate printing
- Etching presses for intaglio work
- Albion press for relief printing (wood engraving, linocut and woodcut printing)
- Screen-printing vacuum bed and darkroom UV exposure unit

Print Room staff aim to:

- Provide the technical means to develop students' potential in print as a creative process
- Help the development of innovative ideas within printmaking
- Differentiate between different methods of printmaking
- Provide an understanding of the historical development in printmaking

It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities.

As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and monoprint. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.

Print Room Health & Safety Regulations

Health & Safety in the Print Room is very stringent. All of these safety instructions must be read and the Health & Safety book signed by students using the Print Room. Students must make themselves

aware of the codes of practice, which are on the walls in the Printmaking Studio. All materials, tools and equipment must be cleaned at the end of each session. Remember, a clean room makes a clear print.

General guidelines

- Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes
- Goggles must be worn when using the spit-bite technique
- Hands must be washed after inking and before handling the press blankets
- Press and acids must not be used unsupervised; acids are only prepared by staff and fellows
- Hot plate controls must not be adjusted
- Pressure on the presses must not be adjusted
- The metal guillotine must not be operated by students
- Music is prohibited in the Print Room

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use.

If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

When using the aquatint box you must wear a protective mask. In the long term, the rosin dust can do damage to the throat and lungs. When melting rosin dust on a plate make sure that the fume cupboard is closed.

Students should NEVER handle acid bottles or baths. Only staff should deal directly with any acid or chemical mixtures. Acid baths should only ever be used in the presence of a member of staff.

Corrosives and Irritants

Be aware that corrosives and irritants can cause severe burns. In any emergency situation call the first aiders immediately and, if necessary, dial 999 for the emergency services

Inhalation

Vapour in high concentrations is extremely irritant and corrosive to the respiratory tract. Severe over-exposure will result in coughing and wheezing, shortness of breath and chest pain. It may also cause lung damage. Protective respiratory masks may be obtained from the Art School shop

Skin contact

Liquid causes irritation and burns following prolonged skin contact. There is no evidence of skin absorption occurring. If affected wash well with water and remove contaminated clothing. Protective PVC clothing, rubber boots/gloves should be worn

Eye contact

Liquid causes severe burns to the eyes which may result in permanent damage unless it is removed immediately. Both high and low vapour concentrations may also cause eye irritation. If affected the eye(s) must be irrigated immediately with clean water, forcing the eye open if necessary. Continue washing the eye for fifteen minutes. Protective goggles or a face shield should be worn

Ingestion

Ingestion of nitric acid and its solutions will cause local corrosive injury to the tissues contacted. The severity of the injury will be dependent on the strength of the solution involved. Nitric acid is of relatively low systemic toxicity. If affected wash out mouth immediately with water.

Wood Workshop



The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is a place where students can test new ideas and develop working methodologies as part of their ongoing experimentation and research within their chosen subject area.

Wood Workshop opening hours

Monday, Tuesday, Thursday & Friday

09.30 – 13.00 and 14.00 – 16.30

Equipment

The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planing equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

Wood Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Additionally, the workshop provides a programme of lessons for academic modules. This includes stretcher and surface making for first year Painting students, an introduction to material practices and theories for Sculpture students, the exploring of techniques and methods of experimentation with MA Fine Art students, and introductory sessions for all Foundation students.

Campus Facilities

Meeting rooms

There are two meeting rooms available for students to book for Art School business, or activity relating to the course. Please contact the [Art School Office](#) to enquire about booking.

Canteen

There is a canteen provision, *Allan's Cafe*, located on the lower ground floor of the terraced houses. During term time freshly made sandwiches, salads, hot soup and jacket potatoes, as well as a variety of crisps, sweets and snacks are available. The Kitchen opens around 09.30 and it is advisable to get your orders in early to avoid queues at lunchtime. The kitchen staff are open to any suggestions you may have. In addition, there is a drinks machine in the canteen area providing hot and cold drinks when the kitchen is closed – it is always advisable to have the correct change.

Shop: The Box

The Shop, also called the Box, is located at Reception, and is open throughout the day except for one hour at lunchtime, 1 to 2pm. It is stocked with essential items such as

1. Paper, pencils, charcoal and other drawing materials
2. Notebooks and sketchbooks
3. Brushes
4. Oil and acrylic paints
5. Canvas
6. Specialist tools

A complete list of art materials for sale and prices is available at the box and also on [Moodle](#). Payment is accepted in cash or debit card (minimum payment of £5).

You should also acquaint yourself with London's art suppliers, some of which are listed here:

Cornelissen (Bloomsbury) www.cornelissen.com

Stuart Stevenson (Clerkenwell) www.stuartstevenson.co.uk

Atlantis (Old Street) www.atlantisart.co.uk

Green and Stone (Chelsea) www.greenandstone.com

London Graphic Centre (Covent Garden, Fitzrovia, Clerkenwell and Kings Cross)
www.londongraphics.co.uk

Health & Safety

Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You must be aware of the health & safety implications of what you are doing and put neither yourself nor others at risk. Failure to operate in accordance with Art School policies may result in disciplinary action. For further information and guidance, the Studio Code of Practice can be accessed on the Art School's [Moodle](#) site.

Health & Safety committee

The Art School is committed to ensuring the safety of all of its staff and students and appropriate guidelines must be adhered to. There is a Health & Safety notice board next to the Site Manager's office and you are asked to note any changes or information updates that are posted here as well as on the Health & Safety [Moodle](#) page. The Art School has a Health & Safety Committee which meets regularly to discuss any issues that arise. If you have anything that you wish to raise regarding health & safety, please contact Paul Weston (Site Manager) or Magnus von Wistinghausen (Vice Principal). They will either respond to your issue immediately, or if it is not urgent, raise it at the Health & Safety committee. The minutes for the meeting that also has student representatives are posted on the Health & Safety notice board. The Committee members are as follows:

Magnus von Wistinghausen	Vice Principal & designated Health & Safety Officer
Paul Weston	Site Manager
Tamiko O'Brien	Principal
Robin Mason	Head of Fine Art Department
Andy Bannister	Senior Co-ordinator Fine Art UG
Jason Hicklin	Print Room Manager
Marina Sokhan	Head of Conservation Department
Keith Price	Head of Foundation Department
Tim Crawley	Head of Historic Carving Department
Teresita Dennis	Head of Student Support
David MacDiarmid	Wood Technician
Ben Levings	Carving Technician
Kester Hammond-Teka	Senior Technician
Emma Simpson	Foundation Technician
TBC	Student Representatives x 2

First aid

In the event of an accident or illness there are a number of qualified first aiders in the Art School. These are:

Tim Ellis	Foundation
Nick Middleton	Foundation
Katie New	Foundation
Keith Price	Foundation
Emma Simpson	Foundation
Ben Levings	Historic Carving
Mari Shiba	Office
Sarm Micciche	Reception / Shop
Colette Ozanne	Reception / Shop

Tom Groves	Art Histories
Jack Bullen	Technician
Kester Hammond-Teka	Senior Technician
Paul Weston	Site Manager
Harriet Lam	Librarian

In the event of an emergency, you must contact one of the above immediately and/or dial 999 or 112.

Fault reporting

Our aim is to provide a safe working environment for all users of the Art School premises. You can help us to do this by bringing our attention to defects and potential hazards that you observe while you are on the premises. There is a fault reporting form on the Health & Safety page of [Moodle](#) which you can use to report the following:

- ✓ trip/slip hazards
- ✓ blocked emergency exits
- ✓ health & safety issues which concern you
- ✓ faulty light switches/sockets
- ✓ cleanliness of the building
- ✓ blocked toilets
- ✓ as well as any suggestion for improvement in respect to the site in general

Accident reporting

In ALL cases of injury students must report the accident to the Site Manager and/or Vice Principal or the Academic Registrar. Every accident, no matter how trivial it might appear, must be recorded in the Accident Book. The reasons for keeping an Accident Book are to monitor and prevent a more serious occurrence as well as for legal reasons. Each service area has its own safety and warning notices with regard to handling potentially hazardous equipment and chemicals. Following a health & safety induction it is the student's own responsibility to familiarise themselves with these guidelines and procedures.

Card entry system

To gain entry to Art School premises, you will need to use your student ID card. This electronic system has been put in place to increase security on campus, to monitor attendance, and as a health & safety measure. In the event of a fire, the attendance records are used to ascertain if anyone is missing within the building and to inform the emergency services in the event of fire or other emergency. Please see Part 4 of your student handbook (Student Support and Services) for more information.

No smoking policy

Smoking is prohibited in all areas of the Art School. This is a legal requirement and failure to comply would result in a very large fine for both the Art School and the perpetrator. For this reason we run a strict policy of no smoking that applies equally to all Art School premises, staff and students.

Power tools

Students must be supervised when using machinery and all power tools. If students have completed an introductory health & safety induction in using the equipment concerned, then it is satisfactory to have indirect supervision. However, documentary proof must be shown. Students must not use their own power tools or electrical equipment (including heaters) on campus – all equipment in the Art School must be PAT (portable appliance tested) tested and any portable appliance without a PAT certified label must not be used.

Hazardous materials

As a potential fire and health hazard, aerosols and chemical solvents must not be used in the studio or anywhere else in the buildings. They can only be used following advice and permission from the Site Manager or Head Technician this includes:

1. Spray paints
2. Aerosols
3. Solvent sprays
4. Fixatives
5. Spray foam

Hazardous materials are not limited to aerosols and chemical solvents, while some 'safe' materials become dangerous in combination with others or in particular circumstances. Always discuss the use of materials with your tutors and relevant technicians and consider the risks involved.

Fire safety & emergency evacuation

Following induction, please ensure that you familiarise yourself with the escape routes. All emergency exits are clearly sign-posted and fire drill procedures are posted on the Health & Safety notice board. The fire alarm system is checked regularly on Thursdays at 11am and will go off only for a few seconds. If you hear the alarm at any other time you should treat this as a serious warning of fire and evacuate the building.

The names and photos of all Fire Marshals can be found on the Health & Safety noticeboard:

Nick Middleton	Foundation
Katie New	Foundation
Keith Price	Foundation
Emma Simpson	Foundation
Shahzad Asghar	Office
Mari Shiba	Office
Emilia Yamamoto	Office
Jack Bullen	Technician
Paul Weston	Site Manager
Sarm Micciche	Reception / Shop
Collette Ozanne	Reception / Shop
David MacDiarmid	Wood Technician
Ben Levings	Historic Carving
Hugi Hicyilmaz	Conservation
Harriet Lam	Library
Nick Moss	Computer Room

Emergency evacuation: Cleaver Square building (main site)

All staff and students must evacuate the building **immediately** when the fire alarm sounds. The assembly point for all students and staff is in Cleaver Square at the rear of the building where tutors will take a roll call of their students against the registers. You may not re-enter the building until you are told it is safe to do so by the member of staff in charge (normally the Vice Principal or Site Manager).

Emergency evacuation: BT building (Foundation Studios)

The Art School is equipped with fire extinguishers and fire blankets and these should be kept free from obstruction at all times. It is the personal responsibility of the student to make themselves aware of their location. There are clearly sign-posted exit routes and fire doors and these must be kept clear and free from obstruction at all time.

The main exit from the BT building is down the main stairs and out of the front doors on to the street. All students and staff should assemble at the front of the building where tutors should check against the registers to see if their students are accounted for.

New & expectant mothers

Expectant mothers should notify, either the Site Manager, Vice Principal or the Senior Administrator as soon as possible after a positive test. It is important that this is done early in order to consider any hazards they may be exposed and to ensure a safe working environment is established.

Part Four: Student Support and Services



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Rights and Responsibilities

This section of the handbook will tell you about both your rights within the Art School, and the responsibilities that you have towards the Art School, its staff and your fellow students. In general, you must not: behave in any way that disrupts or adversely affects the conduct or reputation of the Art School, stop others from enjoying the full facilities that the Art School offers, inhibit freedom of speech, bring a firearm or any other offensive weapon onto School premises, engage in racial, sexual or other forms of harassment of any member of the Art School.

Student cards

You will receive a City & Guilds of London Art School student ID card at enrolment, with your unique student ID number printed on it. This is your official Art School ID, and you will need it daily to enter the premises, top up your printer credit, and to borrow books from the library. It is also essential for obtaining student discounts for exhibitions and some shops.

You may also wish to apply for an [NUS](#) (National Union of Students) card, which now also comes with a free [ISIC](#) (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.

Please take care of your student card; and should you lose it, contact the Art School Office as soon as possible and they will issue you a replacement card. **Please be aware there is a £10 replacement fee.**

Attendance, sickness & timeliness

It is essential that you attend all scheduled sessions on time as poor attendance and lateness will affect both your performance and results and that of others. Your attendance will be monitored via your student ID card throughout your time at the Art School.

If you are ill and cannot attend for whatever reason you must notify the Art School Office by telephone (020 7735 2306) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or *fit note*) from your GP.

Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (e.g. lectures) please try to leave plenty of time for travel. You are asked to arrive at your Art Histories lectures 5 minutes before the designated start time. It is at the discretion of the tutor holding the session whether or not to admit latecomers.

Access to the premises

You are required to use your student ID to access Art School premises by swiping the card at the front doors. Should you enter the building with other students in a group then you must each swipe in with your own ID card.

If you forget your card, please use the buzzer and a member of staff at Reception or the Art School Office will let you in once you have identified yourself and signed in.

The system has been installed to enhance campus security and to prevent intruders gaining access to the buildings; **please be sure to keep your Student ID on you at all times when on the premises.** All external visitors must sign the registers at reception on entering and leaving the buildings.

Security of personal property

You are responsible for the safety and security of your personal property. All personal property is brought onto campus entirely at your own risk and the Art School does not accept liability for any loss or damage to property, however caused. Any thefts or damage to personal property should be reported immediately to the Art School Office.

Communications

Any mail or messages that arrive here for you will be put into your pigeon-hole located in the entrance foyer. **Please check your pigeon hole regularly.** Uncollected mail will be disposed of during the vacations.

Email

It is important that prior to your enrolment you make arrangements to set up your own personal email address through which academic and administrative staff in the Art School can routinely contact you. It will be used to send you important information and notices concerning your academic work and your studentship at the Art School. Please note that no hard copies of such information or communications will be sent to you and it is your responsibility to regularly check your email (at least once each week). Advice on setting up an email address can be obtained through staff in the computer room.

Change in personal details

To ensure that you receive all official correspondence, make sure the Art School Office has your current contacts details and your email account is set-up to receive messages from cityandguildsartschool.ac.uk.

Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You have to be aware of the Health & Safety implications of what you are doing and put neither yourself nor others at risk. In extreme cases, failure to operate in accordance with Art School policies may result in severe disciplinary action.

Every Friday at 15.30 all students are asked to tidy the studios. In addition, all students should clear away at the end of every day.

Childcare

The Art School does not provide childcare facilities. On Health & Safety grounds students are not permitted to bring their children into the Art School at any time.

Pets

The Art School environment is not conducive to having pets on the premises. Please keep your pets at home.

Student Welfare and Services

Registering for Learning or Disability support

The Art School is a small institution, which does not receive direct funding from government. As such it is not in a position to provide the range of facilities and support services that can be expected from larger educational institutions. That said, our small scale allows us to offer a personalised, supportive environment and the flexibility to address individual needs in a simple and straightforward way. It is each student's responsibility to ensure that the Art School is aware if you have specific learning difficulties, disability or condition in order to make the best of your time studying with us and to help us enable you to make full use of what we have to offer.

You can alert the School to your needs or requirements in the following ways:

- By completing registration forms at the back of this booklet on **your acceptance** of a place at the Art School - and posting them to the Art School, or emailing them to the Head of Student Support
- At any time as a **registered** student at City & Guilds of London Art School, by direct contact with the Head of Student Support t.dennis@cityandguildsartschool.ac.uk.

Early disclosure is strongly recommended to ensure the timely provision of appropriate support.

All students accepted on the course will be sent the Student Guide to Learning Support, which includes the registration forms and the Disclosure and Confidentiality Form.

What happens next

- 1) On receipt of the completed forms the Head of Student Support will contact you to arrange a meeting to discuss and identify the type and level of support required and the kinds of support the Art School is in a position to offer, in the first few weeks of term.
- 2) Following the meeting, the Head of Student Support will make an assessment of the support that is needed, which will be kept in your file for future reference. The information given will be used for the administration of academic and practical support, and any other legitimate Art School purpose.

Eligibility for support

To receive support, you must:

- Be an enrolled student at The City & Guilds of London Art School.
- Where appropriate, provide documentary evidence of your condition, (such as a letter from your GP or specialist).

If you have a specific learning difference such as dyslexia, you must:

- Provide evidence in the form of a post-16 diagnostic assessment, in English, from an educational psychologist or suitably qualified specialist, particularly if you are planning to apply for Government funding (Disabled Students Allowance - DSA).

If you have not been diagnosed but feel that you need support you may still complete the registration forms and discuss your concerns with the Head of Student Support.

We encourage and assist students with a recognised condition and valid supporting documentation, to apply for government funding (DSA) where possible. Conditions such as Dyslexia, M.E, Chronic Fatigue Syndrome and many others, are recognised as eligible and students enrolled on BA or MA courses can apply for funding to assist their learning.

Students who are not eligible to apply for funding¹ but know that they encounter difficulties in any area of their education should make contact with Student Support as soon as possible so that a support plan can be developed for you.

Questions about disclosure and confidentiality

City & Guilds of London Art School respects your right to confidentiality in relation to your learning and/or specific needs. We will not give out information about your situation or your needs unless you give us permission to do so.

Why may staff need to know about my situation?

Some members of staff on your course may need to know about your situation so that they can provide you with the appropriate support, for example, if you are late or absent because you need to attend a regular hospital appointment.

How are staff told about my situation?

The most common way of informing other staff about your needs is by sharing the assessment of your needs that the Head of Student Support will make. However, they may also e-mail, phone or meet with the staff member personally.

What if I don't want anyone to know about my situation?

You may choose to keep all information about your situation, condition or specific needs entirely confidential so that information cannot be disclosed to any other person. It is your right to do this - but please be aware that the Art School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur?

In the case of an emergency, or if there are any concerns about the health safety and/or well-being of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.

The Support team

Head of Student Support - Teresita Dennis

Teresita Dennis is a Senior Lecturer in MA Fine Art and the Head of Student Support. She works part-time to work together with the core teaching and administrative staff, in order to offer practical solutions and strategies for students declaring a need for support.

She works in this support role **every Monday, between 9.30 am and 4.30pm** during the academic term times and can be contacted by email during the week.

Teresita is there to assist and to enable students to manage their individual situations in relation to their studies, in order to create an accessible, non-discriminatory, fulfilling learning environment and make the most of their time at the Art School. Although Teresita is the first point of contact, her role operates as part of a network of staff that meets regularly to share information and good practice. She will liaise between individual students and their Departments within the Art School in order to help establish the right support infrastructure. She is also a general source of advice and guidance about disability and specific needs enabling the Art School as a whole to respond appropriately.

Teresita can arrange for assistance/support/adjustments where appropriate and possible, for students registered for support.

Sometimes a student just needs someone to talk to in confidence about any worries or concerns, or they might need a little advice about something personal. In this case a student can contact Teresita by

¹ Foundation students, overseas students and students enrolled on diploma courses are usually not funded by Student Finance DSA – for further information on eligible study please go to: www.yourdsa.com

email or pop into the support office on Mondays. There are signs around the Art School to direct you to where this is.

To access: Contact the Head of Student Support as soon as you can so that we can ensure that you have the support you need

Student Learning Mentor

The mentor works fortnightly in the Art School with students who need help with planning and management of studio and academic practices. Priority is given to students without funding.

To access: By tutor referral or Learning Support assessment

Pastoral Tutors

You will be assigned a pastoral tutor at the start of each semester. You may speak to this tutor about anything that is concerning or troubling you and he/she will be able to either advise you or direct you to the Head of Student Support if needed. The pastoral tutor has a duty of care to share sensitive information with the Head of Student Support in confidence. The procedures for Confidentiality as stated in the Disclosure Policy will be observed.

Specialist Tutor

Students in receipt of DSA funding for one to one non-medical support for dyslexia or study skills support are able to have these tutorials on site rather than travelling to their meetings. This is organised by the support tutor once the student has been awarded funding from the DSA.

The Head of Student Support will assist in these applications and arrangements.

See www.gov.uk/disabled-students-allowance for more information.

Occasionally, a student may choose to self-fund this Specialist Support. This can be arranged on-site and in confidence.

To access: Contact Head of Student Support

We can arrange study skills workshops with a trained dyslexia tutor, for small groups of students who have some learning difficulty and cannot apply for funding.

To access: Contact Head of Student Support

Counsellors

We provide placements for final year trainee therapists from the Centre for Freudian Research (CFar) to offer counselling at a very low cost to enrolled students. These therapists are already highly qualified and experienced in their chosen field and are adding the study of Lacanian methods to their education and professional practice.

They work at the Art School during the day and some evenings by appointment, to see students in the Art School building during term time only, and we have a quiet and private room for the sessions to take place.

The service is completely confidential and all the trainees are recommended and supervised by CFAR. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a students' welfare in which case The Head of Support would be contacted.

It is between the student and the therapist to decide how often they meet, but students are asked to arrive for appointments on time and to contact the therapist at least 24hours before appointments if they are unable to attend.

There is a small payment of £3.00 for each session, which should be given to the therapist at the start of each session.

To access: Contact Head of Student Support; after your first meeting you can make contact directly

The Royal Literary Fund Writing Fellow

A member of the Royal Literary fund is awarded a placement with the Art School each year. He or she is on hand two days per week to offer help and advice to all students with writing issues; essays, applications, letters etc.

This is a service for any students enrolled on any course in the Art School. You do not need to be registered for support to see the Fellow.

To access: email writingfellow@cityandguildsartschool.ac.uk for information and/or to make an appointment

Health care

If you have not yet done so, it is vital that you register with a local GP. If you need advice please see the Office Manager. It will also be helpful for you to find out where your local dentist is. Full time students may be exempt from prescription charges. Please let the Art School Office know if you are experiencing difficulties.

Finance

Payment of fees & other charges

The Art School is an independent institution which means that its major source of income is through tuition fees. Some of you may receive Student Loans, Local Education Authority grants or bursaries, but the majority of students are responsible for the payment of their fees.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course. If at any point you have any financial difficulties please discuss the matter immediately with the Finance Manager.

The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

If you are enrolled on the basis of a sponsor it is your responsibility to make sure they make the necessary payments. The Art School reserves the right to charge you directly if the sponsor subsequently fails to pay.

All fees are payable on or before the first day of each term. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. If you withdraw from your course after it has commenced, you are liable to the Art School as a minimum for the following:

- Tuition fees for all the terms for which you were enrolled; **and**
- Tuition fees for the term in which your withdrawal takes place.

If you have paid your fees in advance, you will receive a refund for the terms following that in which you withdraw, after deduction of any debts owing to the Art School; e.g. Library debts or money owed for materials.

All students must clear their debts before the end of the year. No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.

Bursaries, scholarships and hardship

Each year, the Art School provides financial support to students through bursaries and scholarships. **Please note that bursary funding is not currently available for students on the Foundation Diploma course.**

The Art School does provide two scholarships for outstanding applicants for its BA (Honours) Fine Art course and a scholarship for an outstanding student progressing from the Foundation Diploma in Art and Design to one of the Art School's undergraduate courses.

Student loans

If you are a UK student on one of our BA (Honours) degree courses, and you don't already hold an undergraduate degree, you are eligible to apply for a loan from the Student Loan Company. These loans cover both tuition fees and maintenance. Please note that this will cover up to £6000 of your fees. Further information on all aspects of student funding is available at:

www.direct.gov.uk/studentfinance and www.sfengland.slc.co.uk

If you are not resident in England please try the following:

Northern Ireland: www.studentfinancenir.co.uk

Scotland: www.saas.gov.uk

Wales: www.studentfinancewales.co.uk

If you are a student from another EU country and have been a resident in the UK for a minimum of three years you will also be entitled to a loan towards your tuition fees. However, you will not

normally be eligible for student maintenance loans or maintenance grants, although there are exceptions to this rule. For further information please consult www.direct.gov.uk/studentfinance-eu

Please note that the availability of student loan funding is subject to annual approval in line with the conditions for course designation set by the Department for Business, Innovation and Skills.

Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to vary from year to year. Prize winners are normally announced at the Foundation Private View in May, when the final grades are posted at the end of June for BA students and in September for MA students.

Council tax

As a full time student you may be exempt from paying Council Tax; if this is the case, please complete and submit a Council Tax Letter Request form, from the Art School Office.

Part 5: Academic Regulations and School Policies



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How can you contribute to the development of your course?

Your course will be subject an annual review process known as 'annual monitoring' to ensure that quality and standards are maintained; which includes consideration of comments from students, staff and external examiners. The Art School places great importance on the views of its students and there are various ways in which students can contribute to course development; primarily through the process of student fora and Board of Studies meetings.

Student Representation and Engagement

The Art School operates a student representation system where student reps have the opportunity to represent their fellow students on Boards of Study and they are therefore in a position to raise issues about their course and contribute to course development.

At the start of the year, students elect their course representatives for the academic session. The Art School provides student reps with a training session to brief them on their roles and responsibilities and the governance structure, including the Academic Committee structure outlined below. Student reps are also asked to nominate and elect from amongst themselves representatives to Academic Board, Marketing and Communications committee, and Health and Safety committee.

Student Fora

Student Forums are held for each department, and act as a meeting of the whole student group, chaired by the student reps who then report back to the termly Board of Studies. Notes are taken and agreed between the student reps and the Head of Department before the Board of Studies.

Student Representatives Meeting

Each term all student reps are invited to meet with the Principal, Vice Principal and Academic Registrar to discuss issues effecting the whole Art School.

Board of Studies Meetings

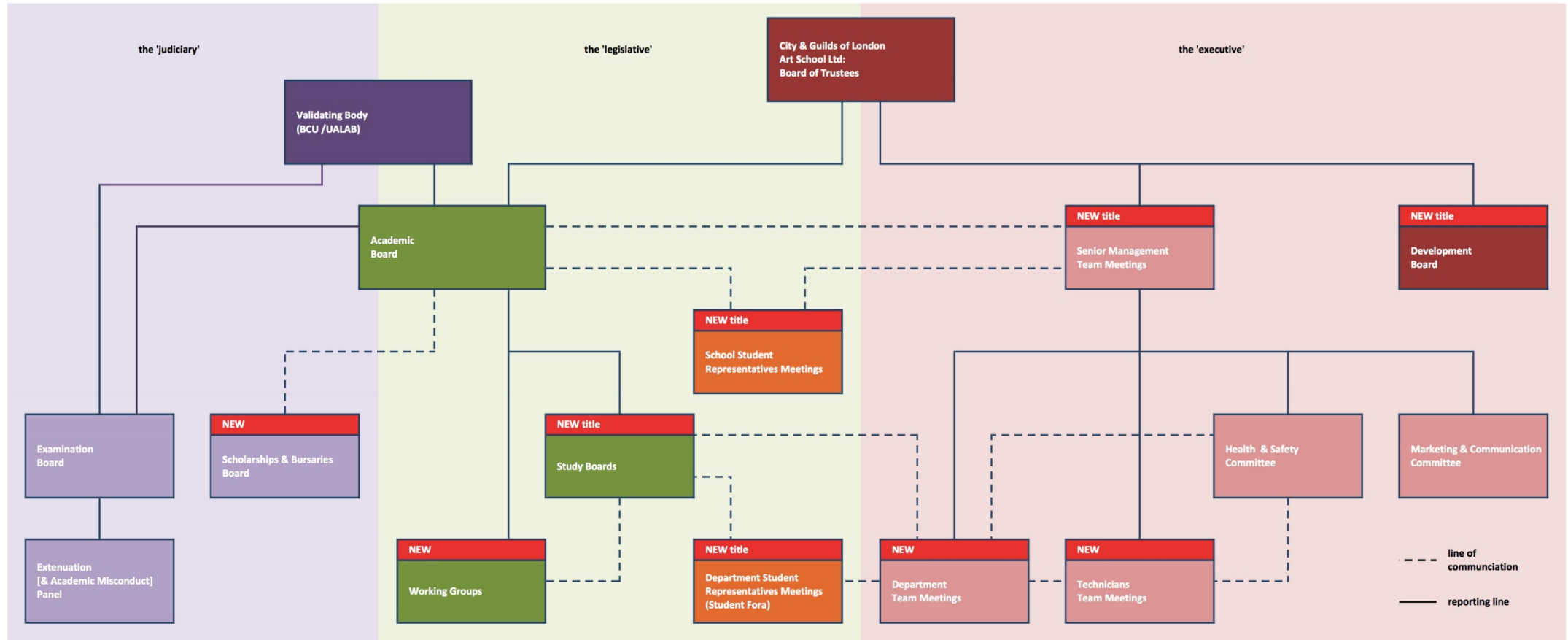
The departmental Board of Studies reports to the Academic Board, which in turn reports to the Board of Trustees. It is the forum for debate and the exchange of information and ideas. The Academic Board monitors and evaluates the condition and achievements of courses on the evidence of Examination results and External Examiners' reports and recommendations.

Membership of the Boards of Studies is as follows:

- Head of Department (Chair)
- Principal
- Vice Principal
- Academic Registrar
- Head of Art Histories
- Head of Student Support
- Librarian
- Member(s) of the departmental staff
- Student representatives
- (Representatives from Birmingham City University/City & Guilds Institute, as appropriate)

The Board of Studies meets at least once a term. Minutes are taken of each meeting and are distributed to all its members and to the Academic Board for discussion; and are also open for inspection by any member of the Art School, staff or students and are available to access on [Moodle](#).

Academic Committee structure



Art School Policies

The Art School has a number of interrelated policies and procedures which make clear the principles and responsibilities which underpin our approach to education and set out the actions we need to take to ensure that these principles are followed at all times.

A-Z of Policies and Procedures

1. Academic Appeals Procedure
2. Academic Integrity
3. Admissions Policy
4. Assessment & Feedback Policy
5. Equality & Diversity Statement & Policy
6. Freedom of Speech & Creative Expression
7. Inclusive Learning & Participation
8. Protecting Dignity & Respect
9. Safeguarding Policy and Procedures
10. Student Complaints Procedure
11. Student Participation, Attendance & Engagement
12. Tutorial Policy

The following A-Z list contains a brief description of each policy, why you need to be familiar with it, and some key points to note. There is also a diagram showing how the policies relate to each other.

The full version of each policy can be found on the Art School website and on [Moodle](#) > Art School Office > Policies & Procedures.

Academic Appeals Procedure

What's it about? This is the detailed procedure by which students can request a review of decisions of an Art School Examination Board. It lays out the possible grounds for appeal and the process routes, timelines and possible outcomes of appeals based on various criteria.

Why do you need to know about it? Any student wishing to investigate the possibility of appeal should be aware of the content of this policy and the following key points:

Key points:

- Grounds for appeal are limited; for example challenges to academic judgement are not considered under any circumstances
- Students on courses validated by Birmingham City University are subject to BCU's Regulations and may not need to use this procedure, except in cases solely based on 'additional exceptional circumstances (see details in the Procedure)

Academic Integrity Policy & Procedure

What's it about? This is a statement explaining the importance, for both staff and students, of adhering to and promoting sound academic and professional conduct and practices, as accepted throughout Higher Education and professional practice nationally and internationally. The document describes the responsibility of tutors to promote and reinforce good academic practice and to provide appropriate guidance to those students who may find the concept difficult to understand or comply with, particularly in the early stages of their course. It includes definitions and examples of the main types of academic misconduct, e.g. plagiarism, and their consequences for students; and it details the procedure to be followed in the event of suspected or reported academic misconduct.

Why do you need to know about it? All students should know and understand the principles of the academic integrity policy and the expectations for all staff and students to comply with them.

Key points:

- The idea of ‘academic integrity’ is essential for the Art School community to thrive
- All staff need to set an example of good academic and professional practice
- All students must adhere to the guidance for sound academic, and professional conduct as detailed in the policy, and/or promoted by staff and students
- Tutorial support and guidance for students, particularly in the early stages of their studies, is key to preventing Academic Misconduct
- The definitions and consequences of academic misconduct must be made clear to students by their tutors from the outset of their studies

Admissions Policy (And associated Complaints/Appeals Procedures)

What’s it about? This document articulates the framework for the operation of the Art School’s admissions procedures, and defines the roles and responsibilities of everyone involved in them. The document covers the requirement under consumer law to provide accurate information for applicants, how the Art School ensures fairness and transparency in the selection processes for all courses, and the importance of timely communication and effective management of the transition from applicant to new student status up to and including enrolment and induction. It also includes the procedures to be followed if an unsuccessful applicant makes a complaint or appeal in relation to the application and selection process.

Who needs to know about it? All staff involved in the recruitment and selection process for new students, i.e. Heads of Departments, staff who assess applications and portfolios, staff who sit on interview panels, staff who administer the application process, send out offers, and/or deal with applicant enquiries, those who prepare and/or publish information about the Art School and its courses, and potential new students and their families. The policy document is publicly available on the website so that applicants and their families can read it.

Key points:

- The Art School is committed to a fair, transparent and professional admissions process for all applicants, including those with disabilities or specific requirements
- All applications are assessed against previously-published criteria
- Applicants have responsibility to provide full and factual information about themselves
- Information provided by the Art School about courses must be kept up to date and accurate; applicants have rights under Consumer Protection legislation

Assessment & Feedback Policy

What’s it about? This Policy articulates the Art School’s commitment to provide students with assessment and feedback, which is fully integrated into the curriculum as a continuous dialogue throughout their studies. It describes the purposes, forms and agencies of assessment and the various types of feedback; the Art Schools’ principles, which underpin the design and operation of assessment and feedback, together with institutional and individual responsibilities for their management; and details of the information which the Art School undertakes to provide to students about assessment and feedback.

Why do you need to know about it? All students are able to identify and understand the principles of the assessment and feedback policy and the duty of all staff who participate in the design or delivery of assessment and/or provide feedback on assessments to students, i.e. teaching teams, Personal Progress Tutors, all those involved in curriculum planning, and all staff involved in the day-to-day operation or administration of assessment and feedback

Key points:

- Policy emphasises the mutually beneficial relationship between assessment and feedback
- Assessment must always be based wholly on the learning outcomes and assessment criteria stipulated in the programme and module descriptors
- Appropriate use of diagnostic, formative and summative assessments is to be complemented by clear, timely and sensitive feedback to students
- Appropriate information and guidance setting out expectations on assessment and feedback to be provided to students in Course Handbooks and on Moodle
- Continual informal feedback within tutorial sessions, especially on practical work, is also vital to student development and progression

Equality & Diversity Statement and Policy

What's it about? This is the Art School's over-arching Equalities statement which provides the legal and ethical starting-point for our other policies, all of which must have due regard for it and some, like the Protecting Dignity & Respect Policy, flow directly from it. The Policy Statement recognises our responsibilities to our students and employees under the Equality Act 2010 and the Public Sector Equality Duty, to eliminate discrimination, advance equality of opportunity, and foster good relations between people with the 'protected characteristics' defined in the Equality Act. The document also provides an overview of the ways in which the Art School will foster Equality & Diversity in everything we do, at all stages of the student or employment lifecycles, and the ways in which students and staff can pursue an allegation of breach of the policy.

Why do you need to know about it? Everyone, i.e. all Art School students, all Trustees, all staff regardless of contract type, contractors, and visitors are expected to be aware of, understand and comply with these core values and principles.

Key points:

- The Art School values and celebrates the diversity of its community
- Intention to integrate the Art School's ethos into all areas of Art School policy and practice, leading to a positive, fair and inclusive experience for both students and staff
- Full compliance with the Equality Act (2010) and the Public Sector Equality Duty in respect of all 'protected characteristics': age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex (gender) and sexual orientation, whether such a characteristic is actual, perceived, or by association
- Any breach of the policy can lead to disciplinary action

Freedom of Speech & Creative Expression Policy (Includes Code of Practice for the Organisation of Events)

What's it about? This document articulates the ways in which the Art School protects the principles of academic freedom and the right to the lawful expression of views and opinions, whether communicated in words or by means of artistic expression, as far as is commensurate with our values of equality, dignity and respect for others. It also contains the Art School's Code of Practice for the Organisation of Events, as required by law and under our statutory duties, and which includes the procedures to be followed for obtaining approval for external speakers and contributors at events organised in the name of the Art School, as well as a code of expected behaviour for all who participate in events.

Why do you need to know about it? All members of the Art School community, staff, students and in particular anyone who organises Art School events and wishes to invite an external speaker

or artistic contributor, need to know, so that every person studying and working in the school is aware of and understands the importance of these key principles.

Key points:

- The Art School has an absolute commitment to protecting academic freedom and freedom of expression within the law, and has to balance this against an equal duty and commitment to protect the dignity and respect of all
- A Policy/code of practice on the organisation of events with external speakers is a requirement of the Education (no.2) Act 1986 and the Prevent Duty 2015
- All external speakers/contributors at Art School events must have prior approval before being formally invited;
- Different levels of approval apply depending on risk - most events will therefore only require local (departmental) approval and the process will be very light-touch
- The Policy and Code of Practice apply to Art School events on both our own premises and elsewhere, and to both intra- and extra-curricular activities

Inclusive Learning & Participation Policy

What's it about? This Policy commits the Art School to provide a welcoming and inclusive environment for all who work and study here and to enable everyone to participate fully in Art School academic and social life. Specifically, its aim is to ensure that anyone who has a permanent or temporary physical/mental disability or a learning difficulty, is a vulnerable person or has other specific requirements such as religious observance or medical needs, can benefit, through the application of 'reasonable adjustments' from a learning or working environment which is, as far as reasonably practical, comparable with that of her/his peers.

Why do you need to know about it? All members of the Art School community need to know; staff in a tutorial role, especially Pastoral Tutors, Heads of Departments and the Head of Student Support; any members of staff who provide practical support to disabled students; staff with a disability or specific requirement relating to their employment environment, and particularly students who have, or believe they may have, a disability or any other specific requirement - so that the student is aware of and understands the Inclusive Learning policy and can identify the procedures for accessing support, if needed.

Key points:

- Art School has duty under the Equality Act 2010 to provide 'reasonable adjustments' for disabled students and staff - this policy goes beyond this requirement and covers issues pertaining to all 'protected characteristics' e.g. religious observance or parenting requirements
- However, no adjustment is to be implemented which would compromise academic standards or competency levels
- Emphasis on legal requirement to be anticipatory; Art School committed to 'mainstream' special arrangements as far as possible into future strategic thinking and course and curriculum development, and to consult affected people
- Inclusivity and accessibility to be prioritised in learning and teaching activities and in pastoral support

Protecting Dignity & Respect Policy

What's it about? Directly relating to the Equality & Diversity Policy (see below), this is a statement of the Art School's core values and principles in respect of the ways we treat each other. It contains a commitment to protect all individuals who make up our community from harassment, bullying, or any form of violent or demeaning behaviour, and also gives details of the procedure to be followed in the case of an alleged breach of this policy by staff or student(s).

Why do you need to know about it? Everyone; that is, all Art School students, all Trustees, staff, contractors and visitors are expected to be aware of, understand and comply with these core values and principles

Key points:

- Everyone is entitled to be treated with respect and consideration; behaviour which compromises someone's dignity will not be tolerated at the Art School
- Policy includes behaviour which is student-to-student, staff-to-student, or student-to-staff
- Any instances of harassment, bullying, victimisation or violence will be dealt with equally rigorously whether they are perpetrated in the physical or virtual environment; i.e. the policy includes the misuse of email and social media
- All reports of a breach of policy will be listened to sympathetically and treated seriously
- Everyone has a duty to report suspicions or any witnessed bullying, harassment or attack; 'no victimisation' assurance for anyone who comes forward in support of someone affected by a breach of policy

Safeguarding Policy and Procedures

What's it about? This document describes the measures the Art School will take to protect children (i.e. anyone under 18) and 'vulnerable' adults – whether students, staff, contractors or visitors - from any form of abuse including the possibility of 'radicalisation' as defined by the UK Government. It emphasises that the duty of care towards all vulnerable people is shared by the Art School as an institution, with all individuals who study or work here. It provides a clear statement of roles and responsibilities within the Art School and the procedures which must be followed if abuse of any kind is suspected or reported, together with confidentiality and information sharing requirements. This document also provides the framework for the Art School's compliance with the Government's *Prevent Duty Guidance for Higher Education Institutions in England and Wales (2015)*.

Why do you need to know about it? All members of the Art School community need to be aware of their duty of care responsibilities; in particular all those with pastoral tutorial and executive responsibilities, i.e. Pastoral and Progress Tutors, Heads of Department, the Senior Management Team, and the Trustees. It serves as a site for students to identify information about our duty of care, how to access advice, the procedures that will be followed in the event of a need to do so and a clear definition of the confidentiality and sharing information policy.

Key points:

- Policy and procedures on safeguarding are underpinned by law and statutory guidance, therefore significant adverse consequences if not complied with
- Policy acknowledges individual and institutional responsibilities to protect children and vulnerable adults from physical, mental, or sexual abuse as well as radicalisation (incitement to support terrorism)
- All instances of, or concerns about, abuse/radicalisation, without exception, must be reported and acted upon – the document explains how to do this
- Includes safeguarding frameworks for applicants, students, staff and other representatives of the Art School
- Includes statement of Art School expectations of best practice towards children and vulnerable people

Student Complaints Procedure

What's it about? This procedure is to be used by students to seek redress for an aspect of their experience at the Art School that they feel has not come up to the expected standard; e.g. if the Art School has failed to meet its published obligations, or a process has not been followed properly; it

can also be used to bring a complaint under the Protecting Dignity & Respect Policy. It describes the reporting, investigation and judiciary processes to be followed, together with timescales, in order to deal with complaints.

Why do you need to know about it? All students may use this document as an informative guide in the event of a query or complaint about their experience at the Art School.

Key points:

- All complaints taken seriously, and all parties to be treated with dignity and respect
- Complaints most easily dealt with if discussed early and local resolution applied via tutors, HoDs etc. (stage 1)
- Second stage is central investigation by Academic Registrar (or representative)
- Stage 3 is formal review by a Panel convened by the Principal
- Not to be used for issues of academic judgement
- Separate process for Academic Appeals and Admissions Appeals (see relevant Policies above)

Student Participation, Attendance and Engagement Policy

What's it about? This Policy lays down the Art School's developmental approach to student participation, attendance and engagement, with the aim of optimising student progression and achievement. It contains the Art School's expectations on students in relation to their attendance and participation in their studies, and on tutors and Heads of Departments and the Academic Registrar to monitor supportively the engagement of their students for academic and statutory purposes such as visa compliance. The document also details the procedures to be followed in the event of unsatisfactory attendance or engagement as defined by Art School Regulations.

Why do you need to know about it? This Policy is closely aligned to the Art School academic Regulations and therefore all students should be aware of it, as well as all staff, particularly those with an academic or pastoral tutorial role, Heads of Department, and academic support staff.

Key points:

- Student attendance and participation are key to retention, progression, achievement and employability; the Art School is committed to a supportive and developmental approach to optimising engagement
- Engagement includes communication; we need to provide opportunities for students to give continuous feedback on all aspects of their experience
- Important for students to know about, and use, the support services available to them, and to know the consequences of unsatisfactory attendance/participation, particularly in relation to overseas student visa requirements
- Importance of regular progress reviews and making an accurate record of outcomes/action plans
- Possibilities/procedures for voluntary suspension, withdrawal or transfer of study
- Definitions, procedures and possible outcomes for 'unsatisfactory attendance or participation'

Tutorial Policy

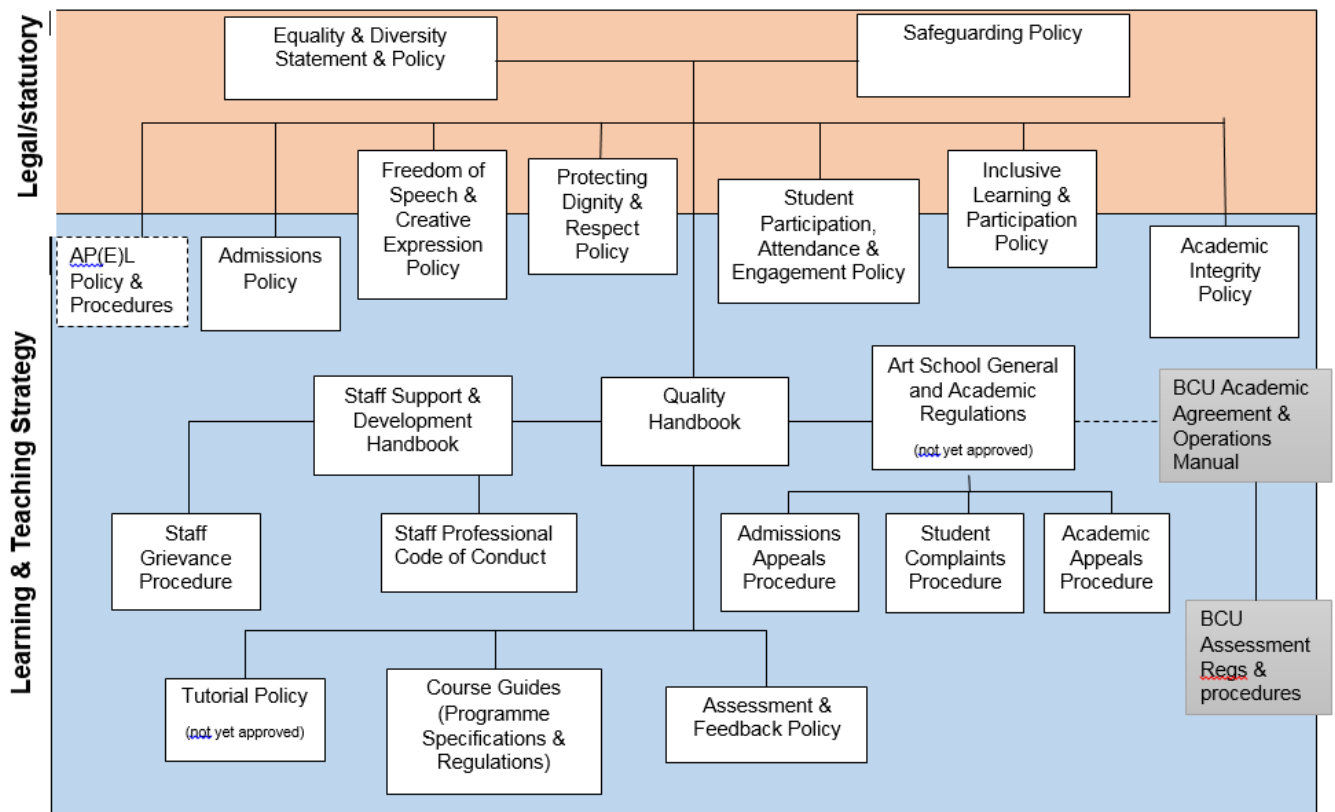
What's it about? This document provides a statement of principles which underpin the Art School's inclusive and personalised tutorial system. It includes a definition of the purpose of each type of tutorial support provided; it summarises what students are entitled to expect from the tutorial system and what they should do if things go wrong; it identifies the specific responsibilities of our Pastoral and Progress Tutors and the support we provide for them; and finally it describes the relevant quality assurance mechanisms we use to monitor the effectiveness of the tutorial system and enhance it to the benefit of all.

Why do you need to know about it? All students should be familiar with the tutorial policy in order to understand the roles of those who work with them, how the effectiveness of those roles are maintained and what to do if there are any problems.

Key points:

- Art School tutorial system provides individualised pastoral and academic support to all students from named tutors
- Definitions, role descriptions, responsibilities and expectations of Pastoral and Personal Progress Tutors, including statutory duties under Safeguarding and Prevent legislation, and the purpose and remit of tutorial meetings
- Named Tutors must make themselves aware of Art School regulations and policies
- Art School undertakes to provide support, guidance and training for Named Tutors
- Procedures to follow in the event of irretrievable breakdown of relations between tutor and tutee, or an allegation of improper conduct

Policy map

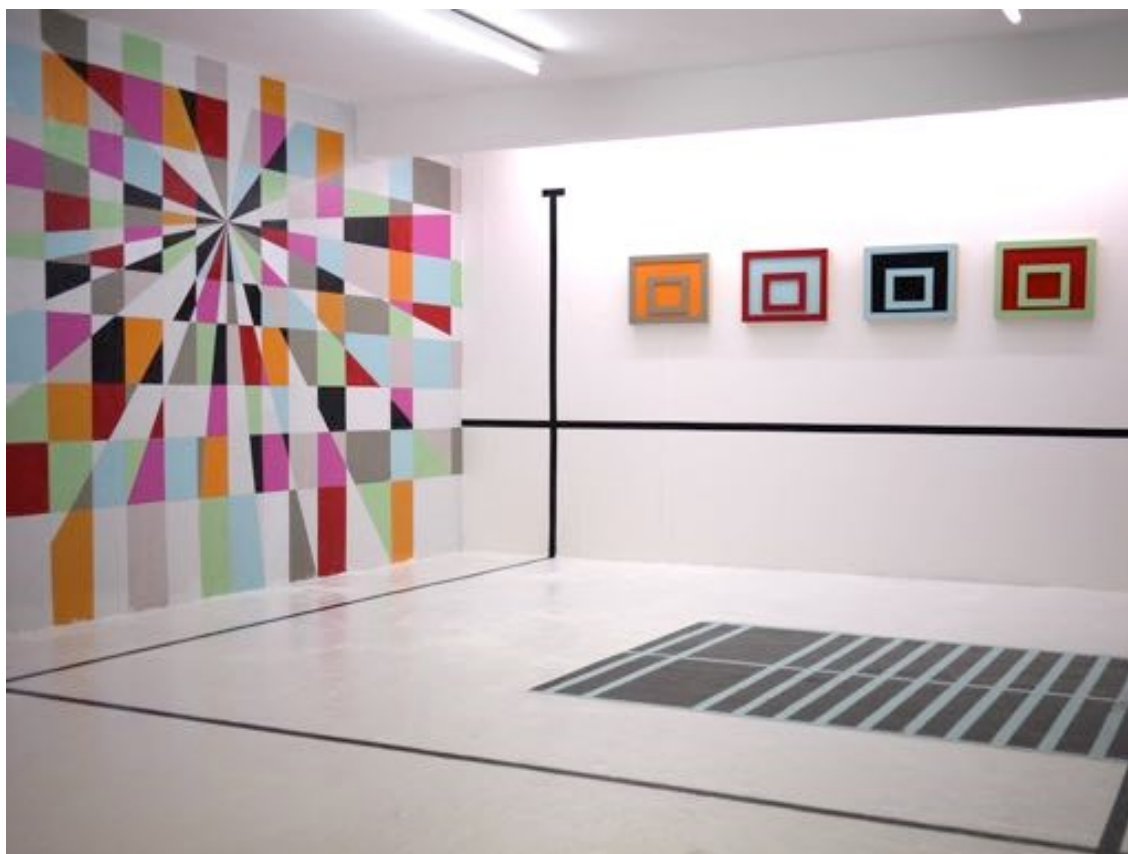


MA Fine Art

City & Guilds of London Art School

validated by

Birmingham City University



Section One

MA Fine Art: programme (course) specification

Introduction

The City & Guilds of London Art School (C&GLAS) is a small-scale Higher Education institution that specialises in Conservation, Fine Art and Historic Carving with courses at undergraduate and postgraduate levels as well as running a Foundation Diploma in Art and Design. With its not for profit status and focus on providing an excellent student experience, C&GLAS is committed to offering students a high level of contact time with professional experts. We consider that both the levels of contact time and access to specialist facilities are particularly important for our skills-based approach to our subjects.

C&GLAS Conservation and Fine Art courses are validated by Birmingham City University and the Programme Specification is therefore based on a BCU template. Your course will be organised and delivered by C&GLAS at our Kennington campus in London.

The Fine Art Department

The City & Guilds of London Art School's Fine Art Department, with its BA (Hons) Fine Art and MA Fine Art courses, sets out to offer students a supportive, creative and challenging environment to develop their art practice in relation to the wider context of contemporary Fine Art through a primary focus on the specialist areas of painting, sculpture, printmaking and drawing.

The Fine Art Department is founded on the following principles that:

- teaching specialist art practice skills fosters a rich understanding of the creative, technical and critical possibilities of making;
- studying art's varied histories alongside an interrogation of contemporary art practice provides students with the tools to develop an informed and critical understanding of their own and others work;
- developing studio based art practice requires space, time, regular access to tutors and focused group discussions;

- fostering an effective and creative learning community, where every individual is valued, supports students to build the confidence they need to thrive as practitioners;
- teaching by a range of practising artists and specialists enriches the culture and currency of the course through their experience of research and professional practice;
- engaging a range of cultural, educational, professional and social environments and communities enriches students experiences and understanding of the wider contexts for their practice and of future career opportunities;
- focused specialist approaches to professional practice equips students with the skills to negotiate the challenges of the contemporary art world, providing both applied and transferable skills to support art practice, further study and employment;
- promoting drawing as a research methodology and as a tactile practice in its own right, is foundational for visual thinking, analysis and the testing of ideas;
- drawing, painting, printmaking and sculpture have an important role in contemporary global fine art as vehicles for thinking and re-thinking the purposes and possibilities of art.

MA Fine Art: course philosophy

The MA Fine Art course's main objective is to both challenge and support you to identify, develop and refine your individual practice. Evaluation and review through group and individual discussion with a wide range of tutors enables you to identify critical models and areas of research appropriate to your work. In this way you are asked to set out your own terms of engagement and criteria for how you will work during the course and beyond.

The MA Fine Art course aims to:

- provide a specialist education in fine art centred on intensive investigation and exploration of studio practice;
- promote the meaningful integration of historical, critical, cultural, ethical, professional, technical, social, global and theoretical contexts with fine art practice;
- enable students to propel their fine art professional practice through speculative enquiry, exploration, experimentation, research, analysis and synthesis that is at/or informed by the forefront of the field of study;

- foster a creative learning environment that supports students from all backgrounds to be pro-active participants in their own learning, preparing them for the challenges of higher level research and their professional futures in the arts and culture as potential leaders in their field.

BCU Programme aims

City & Guilds of London Art School's Conservation and Fine Art courses are validated by our academic partner, Birmingham City University. Through their Academic Plan (2015), BCU have expressed their commitment to the following aims to enhance student experience in all programmes:

- pursuing excellence;
- practice-led, knowledge-applied education;
- interdisciplinary approaches;
- employability-driven; and
- internationalisation.

The City & Guilds of London Art School is equally committed to excellence and pursuing high standards; practice based education; cross- curricula discourse; professional practice and preparation for future careers and promoting an understanding of the International perspectives related to our subjects. We are also committed to in depth specialist study and to preparing students for the next level of study and research should that be their ambition.

MA Fine Art: course learning outcomes

Learning outcomes describe the knowledge and skills that you will be able to demonstrate upon successful completion of each of the modules on your course and against which your work will be assessed.

The **Course Learning Outcomes** relate, and map onto, the modules (MAFA1; MAFA2; MAFA3; MAFA4), which are described in more detail later in this document.

The following table sets out how the MA Fine Art **Course Learning Outcomes** are aligned to BCU's key aims.

Outcomes/Aims	Pursuing Excellence	Practice Led Knowledge Applied	Interdisciplinarity	Employability Driven	Internationalisation
Successful work should demonstrate					
1. Knowledge & Understanding					
1.1 conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
1.2 an in-depth systematic knowledge and critical understanding of theories and historical precedents relevant to your practice;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
1.3 an in-depth systematic knowledge and critical understanding of contemporary practices and debates relevant to your practice;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			
1.4 a comprehensive knowledge and understanding of the position of your practice in relation to precedents and professional contexts.	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
2. Cognitive & Intellectual Skills					
2.1 research, contextualisation and evaluation that explores, questions and challenges your practice and its territories;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
2.2 development of your own criteria for evaluating and making decisions about your art practice;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
2.3 effective critical evaluation, selection and independent decision making in relation to the production and presentation of your art practice;	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
2.4 evaluation of prior knowledge, interpretation of research findings and synthesis into a coherent form.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
3. Practical & Professional Skills					
3.1 synthesis, reflection and evaluation of the application of material processes and practical understanding;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			
3.2 a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			
3.3 appropriate professional presentation of your artwork;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	

3.4 self-direction and originality in the creative application of knowledge and research.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
4. Key Transferable Skills					
4.1 identification of solutions in complex and ambiguous contexts;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
4.2 sustained and effective employment of resources and project management skills;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
4.3 professional and critical approach to the curation and presentation of your artwork;	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
4.4 a range of advanced practical and research skills particular to your art practice that can be applied to other work and study contexts.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	

The following explains how the modules address the BCU Academic Plan.

Pursuing excellence: The MA Fine Art course supports students to tackle the demanding and challenging nature of contemporary fine art practice at a high level.

The course supports excellence in fine art practice through the range and depth of its approaches to teaching and the consistent challenge to students to work to (and exceed) their ambitions including:

- the use of examples of best practice by practising professionals, working with some of the most important art institutions;
- supporting students to develop an advanced critical framework for their practice, fully informed by contextual research;
- engaging students in professional practice visits that investigate professional and practical issues in leading institutions;
- engaging students in Live Projects that require them to undertake all aspects of the curation and organisation of an event supporting their professional practice experience with critical feedback and public engagement;

- a focus on in depth critical exploration of studio based art practice based on the acquisition of high levels of practical and conceptual skills.

*Practice-led,
knowledge applied:*

The main focus of the course is on engaging students in an advanced critical exploration of the challenges and complexity of professional art practice. Practice-led investigation is core to the course and the central focus for critical debate and the exploration of knowledge and understanding related to contemporary practice.

*Interdisciplinary
approaches:*

The MA Fine Art course sets out to provide students with both an interdisciplinary and specialist understanding. Besides this emphasis is a highly productive working relationship between this course and the Conservation and Historic Carving courses at C&GLAS. Students at times share lectures and extra-curricular events where discussion of different discipline perspectives occurs.

Employability-driven:

Students are taught by practising professional artists and curators. The course has an emphasis on critically interrogating the professional field of fine art and the employment opportunities open to artists are considered with each student developing their own bespoke set of skills related to their ambitions.

Internationalisation:

Art in the 21st Century is inherently international with the range of Art Fairs, biennales, triennales and documentas exploring art practice from different global perspectives expanding hugely in recent years. London remains as one of the most important global art cities in the world. Students are provided with important guidance in how to navigate the global fine art scene as well as engaging in facilitated discourse that questions and critiques the implications of this expanded platform for contemporary art practice. This takes place in the studios, on study trips in London and at times in International contexts.

Course learning, teaching & assessment strategy

This section explains the learning and teaching approaches, activities and experiences that your course will offer, the range of assessments and types of briefings, teaching and feedback you will encounter, and explain how these are intended to support your continuous learning.

Success on the course is dependent upon your commitment and participation, meanwhile the Art School actively seeks your feedback on your experience of your studies with us for the continuous development and monitoring of the course. For this reason we consider this as a learning partnership, a collaboration between you, your tutors and the Art School in the project that is your development on the course.

At the Art School we have a clear philosophy of Learning and Teaching, which is founded on our mission to be a distinctive centre of excellence in our specialist subjects, where students from all backgrounds are supported and challenged to exceed their own expectations. We are committed to providing equal access to Learning for students with diagnosed differences and disabilities wherever possible.

We foster specialist and experiential learning through practice, to ensure that students have a well-rounded, practical grounding and understanding on which to base their creative and professional decisions.

We champion craft skills, the dialogue between the hand, eye, imagination and subject knowledge. Our learning and teaching practices weave together:

- learning through making;
- art history and the history of ideas;
- professional knowledge;
- aesthetic judgement;
- collaborative skills;
- technical expertise;
- the role of imagination;
- critical skills;
- connoisseurship;
- embodied knowledge; and
- materials knowledge.

We believe in the importance of preparing our students thoroughly both for professional practice or further study in their chosen field.

The subjects that we specialise in lead to a wide range of employment opportunities and take many different forms, including freelance practitioners (which may involve working within a team), working to commission, and/or working across a range of different contexts. Art School graduates therefore need to be prepared for an unpredictable and complicated work-life which may entail a mixture of freelance and part-time employment. Our aim is to provide our students with the resilience, flexibility and confidence they will need in order to tackle the challenges of a portfolio career in the arts both now and in the future. We set out, therefore, to equip our students with the important lifelong learning skills that will enable them to continue to develop as practitioners and professionals for the rest of their careers.

Students studying our subjects need to develop intellectual and research skills and substantial knowledge in their chosen subject, with the specialist practical skills that we champion. Alongside this subject-specific focus, students also need to develop important generic skills such as numeracy, literacy, professional practice skills of presentation and networking, communication and documentation, among others. This is a complicated mix of interrelated skills which we believe need to be embedded in the curriculum at all stages to be meaningful and for the courses to have integrity and coherence.

Our intention is to equip students to meet the current and future challenges of employment, self-employment and continuous professional and academic development in the context of uncertainty and change.

Learning and Teaching activities

The Fine Art course employs a range of learning and teaching focused on your art practice. Central to the course is your studio practice and your research interests. It is designed so that you are able to become increasingly independent as you progress through the different years of the course.

The following list outlines some of the learning and teaching strategies that you will encounter on the course:

Tutorials are a feature of all practice-based modules and support you to develop your approach to studio practice, contextual research and professional practice and support you to organise your learning, discuss your progress with practitioners and prepare for

assessments;

Group Critiques enable you to discuss your own and others work with a mixed group of students and tutors from across the course;

Studio based self-directed study and research is at the heart of the course and you should consider your studio as your 'laboratory', your space for working with materials and processes, testing out your ideas directly while developing important subject specific skills;

External and internal projects and exhibitions will enable you to develop your confidence and ambitions and understand first-hand the creative and conceptual processes involved and the complexities and realities of project management;

Field trips both international and London based trips to specific exhibitions, projects, artist's studios and related events are organised and used as the focus for dialogue and debate on research themes and professional practice issues;

Professional Practice programme of presentations, seminars and workshops provides you with a 'toolkit' to support your approach to personal and professional development and your ambitions for your practice;

Seminars and workshops on focused subject specific themes enable you to situate your art practice in relation to a specific 'tradition' of art practice and its contemporary discourses;

Lectures related to Art Histories provide you with knowledge of the core conceptual frameworks related to international contemporary art practice;

Group and solo presentations to your peer group and tutors, enable you to develop important transferable skills in presentation and IT, facilitate group discussion and debate and enable you to review your own progress;

Research training – from the outset of the course a critical and pro-active approach to research is promoted through lectures, seminars, off site visits, the use of Research Journals and assignments such as the dissertation;

Technical workshops and technical support is intended to enable you to develop the

necessary practical and problem solving skills to produce your work and experiment with focus to a professional level;

MA Show in the final module is an integral element of the course offering students an important goal and milestone in their development as practitioners;

Portfolio Preparation prepares you for presentations in other work contexts and supports you to make appropriate applications for future study/employment;

Peer Review: the Peer Review involved in studio assessment enables you to take a proactive role in the assessment and understand the assessment process and issues in more depth;

Self-evaluation through the use of the *Personal Development Archive* and associated pro-formas, promotes an independent approach to learning, self- management, organisation and self-critique;

Moodle the virtual learning environment used by C&GLAS, supports you on a day to day basis to help you access information and organise your learning. It is also useful if you find some formats easier to read than others. Meanwhile all Art Histories lectures are recorded so that you can listen to them again at a later stage.

Peer learning refers to learning activities that involve you and your fellow students. Peer learning may be organised by tutors or may be organised by you and your peers directly, for example in student led studio discussion groups or reading groups. As the course progresses you will find that working with your peer group becomes increasingly important and supports you to become a fully independent professional artist and cultural practitioner.

The whole experience

BCU and the City & Guilds of London Art School recognise that there are key aspects to every Course that need to be addressed to ensure we are inclusive, holistic and open about how your Course fits into your wider study experience and your ambitions for the future. Below are Statements of Intent to explain how you will experience these critical learning themes. Each section offers a brief explanation of the theme, why it is important, and how your Course addresses these.

Widening participation

We are committed to providing access, retention and progression for students from different backgrounds and groups under-represented in Higher Education. We do this by forging strong relationships with bursary and scholarship providers to offer financial support to ensure that talented individuals are provided with support to undertake our courses. Our open days and visits to FE colleges provide plenty of encouragement for applicants from all backgrounds to access the Art School, discussing openly the availability of means tested bursaries and scholarships. The Fine Art Admissions Tutors play an important role in ensuring the course does not target particular groups.

Once on one of our Courses, all students are allocated both a Pastoral Tutor and a Personal Tutor as well as provided with teaching time from a range of studio tutors. Your **Pastoral Tutor** is a point of contact for matters of a personal nature that may impact on your studies, while your **Personal Tutor** is responsible for supporting you in areas relating to your academic progress. In addition you can also access additional support through our Student Support office, which links students with advice on health and wellbeing and any other support they might need to adjust to full or part time study.

From 2015/16 the Art School has begun to collect equal opportunities data on application and this will be considered in relation to Annual Course Monitoring to judge the retention and progression rate of individuals from different backgrounds and through this, and student feedback, to consider any other developments that may be needed to support the range of students studying on the course.

Inclusivity

The Art School is committed to the provision of a welcoming and inclusive environment, which enables all our students and staff to participate fully in academic and social activities. Our aim is to ensure that anyone who has a permanent or temporary physical/mental disability or a learning difficulty, is a vulnerable person or has other special needs such as religious observance or medical requirements, can benefit from a learning environment which is, as far as reasonably practical, comparable with that of their peers. The Art School acknowledges that ensuring accessible and appropriate provision for all our community is core to our mission, and that our endeavours to achieve this need to pervade all aspects of the student, staff and visitor experience.

The Art School's Equality & Diversity Policy articulates the over-arching principle that we are "committed to providing an inclusive and positive environment for [our] students and staff based on the principles of equality, dignity and respect, and to the integration of this ethos into all areas of policy and practice." In accordance with that principle we believe that everyone should be treated as an individual both in our approach to learning and teaching, and also in our understanding of their physical, cultural and pastoral needs and entitlements. We further believe that all our students, members of staff and visitors to our premises should be able to take a full part in the events and activities for which they are enrolled, employed, or are otherwise invited to participate. We will therefore ensure that as far as possible all activities undertaken in our name or under our auspices are inclusive in their nature and accessible to all who either wish, or are required, to take part in them.

Information & digital literacy

Digital literacies are defined as 'those capabilities, which fit an individual for living, learning and working in a digital society'. As a student, you are expected to have relatively high levels of Digital & Information Literacy both during your studies and beyond. Digital Literacy is now considered as an essential 'life skill' to be able to access, process and assimilate information in the broadest sense. The ability to articulate that information and to construct new understanding is also critical to graduate success. Through your Course, you are encouraged to recognise different types of information and resources, to develop your ability to question the validity of that information or resource, and to recognise the importance of both print and online resources to facilitate development of your own knowledge.

Through inductions in to the use of the Moodle virtual learning environment, research skills and study sessions that you will undertake in relation to Art Histories together with your own written submissions you will be engaged in utilising digital resources to a high level. Digital resources will be a key aspect of the many research tools that you will utilise during your studies and is likely to be important in presenting your professional art practice. During the course you will be provided with technical support and guidance to digitally document your work and present it through a range of digital applications in order to enable you to complete the course with a professional and accomplished approach to digital communications.

Sustainability & global citizenship

BCU and the City & Guilds of London Art School are committed to integrating sustainability into the curriculum. The notion that we should all seek to find ways to reduce waste, increase recycling, and lower levels of environmental impact will be familiar, but this is a narrow view of sustainability. Our curriculum also considers sustainability in terms of its connection with Global Citizenship.

The United Nations define Global Citizenship in education as, 'enabling students to develop the attributes, behaviours and skills needed to work and live in a way that safeguards ecological, social and economic well-being, both in the present and for future generations'. We encourage our students to work more sustainably whilst recognising the impact that their decisions, and actions, have on the local, national and global communities to which they belong. We have made a commitment as an institution to create graduates with a global outlook.

The Course does this by wherever appropriate and possible:

- using cultural and international experiences or knowledge as a learning resource;
- encouraging intercultural experiences, partnerships and collaborations;
- contributing to international scholarly activity and knowledge exchange;
- embedding and debating global exemplars and perspectives in the curriculum;
- facilitating on going intercultural and international dialogue and partnerships;
- proactively developing inclusive learning practices, skills, and/or attitudes appropriate for diverse societies, culture and individuals;
- adapting the content, language pace and modes of delivery and assessment to the learning context and the diversity of learners;
- viewing and utilising the diversity of the academic community (whether differences in cultural and educational backgrounds, country of origin or languages spoken) as a key learning resource;
- using flexible and inclusive approaches that appreciate and respect individual differences in knowledge, education and culture.

Student engagement

The Art School believes the student voice is vital to a culture of lively, self-reflection and evaluation and as such students are represented at the Art School's Academic Board, the Boards of Studies, the Health & Safety Committee and the Marketing & Communications Committee. In addition students sit on working-groups were relevant,

such as the Student Life & Experience Working Group.

Each term the Art School invites all student representatives to meet with the Principal, Vice Principal and Academic Registrar to discuss School-wide issues. The meeting is an opportunity for the Art School to gather student views and for the Student Representatives to raise issues of relevance to the Art School at large. Course specific issues are dealt with at the respective Student Forum and Board of Studies.

The Art School provides training for Student Representatives at the beginning of each academic year. The training covers the role of the Rep, the Art School's Governance structure and the principles of quality in Higher Education. The training session also provides an opportunity for the Reps to elect from amongst themselves, representatives to other committees.

Partnership engagement

Engagement with partners is a key BCU and City & Guilds of London Art School priority which features strongly in BCU's 2020 Strategic Plan and C&GLAS's 2015-2020 Strategic Development Plan 'Planning Ahead'.

Our partners are students, the wider educational community, and external stakeholders such as employers and art, cultural /social organisations. Through our partnership working, we aspire to collaborate and engage with London as a social, historical and cultural hub. We are committed to building on the strong partnerships with institutions and for Fine Art this includes: Acme; Artquest; Beaconsfield, Gasworks; Wellcome Institute; Windsor & Newton; Worshipful Company of Painter-Stainers; Dresden Academy of Fine Art among many more. There are numerous examples of prizes, awards, residencies and 'pop-up' projects that benefit our students' learning. Examples include a collaboration with BCU's School of Art that involved a half-day 'micro-conference' art performance at the Wellcome Library at Wellcome Collection and a new Fellowship in partnership with the Painters Stainers Company that supports a selected graduate from BA (Hons) Fine Art to undertake a 12 month fellowship making their own artwork alongside specialist training in traditional techniques such as gilding, trompe l'oeil, scagliola and urushi.

The staff team is made up of a range of professional fine art practitioners in this way a broad spectrum of skills, practices and critical debates are supported and feed in to the curriculum.

Induction & transition

The Art School supports students in their transition to study through a carefully considered programme of induction activities that introduce students to the Art School, the department, the course of study, the subject, learning and teaching and, very importantly, one another.

Level and module inductions are planned to provide information both pre-emptively and on a step-by-step basis, recognising the need to balance the provision of important basic information, such as Health and Safety inductions with the imperative not to over-load students with information that may be seen as irrelevant. Induction activities and information are delivered in both group and one-to-one real time situations as well as asynchronously via Moodle, by both staff and students.

All Module briefing sessions run in relation to guidelines from Student Support entitled, *Anticipating Diversity in the Student Learning Experience*. This includes a clear explanation of: the module; the schedule; how to access student support and how their personal tutors and pastoral tutors will work with them during the module. Students registered with student support will have a session that goes through the module brief again addressing any particular concerns they may have.

Progression & retention

All of the learning & teaching, tutorial and support mechanisms put in place by the Art School are intended to enable your successful transition from one year to the next. In this way students are enabled to succeed and flourish in spite of the adversities that may be encountered. These mechanisms include:

- a very high staff to student ratio
- contact teaching for most days and weeks of your course
- both a named personal tutor and a named pastoral tutor
- support services for students with specific learning difficulties, or disabilities
- support from a Royal Writing Fellow
- written feedback within twenty term-time days

Even when 'life' does get in the way of straightforward progression through the year, the Art School, does all that it can to help you take time-out, return to studies and eventual successful completion. The process is relatively simple and usually starts

with a discussion between you and either your Personal and or Pastoral Tutor, who will help guide you through the very minimal administrative requirements.

Through working relationships between Heads of Department, scheduled presentations and the opportunity for 'early-bird' interviews, the Art School supports students' progress from our Level 4 Foundation Diploma through to Undergraduate study. Similarly, students are supported in progressing from Undergraduate to Postgraduate study both within the Art School and also to other leading institutions such as Central Saint Martins, Chelsea, the Royal Academy, the Royal College of Art, Goldsmiths. Through the extensive Professional Practice programme students at all levels are assisted in their eventual progression from study to professional futures.

Support & personal tutoring

All members of staff have some legal responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect both a named Pastoral and a named Personal Tutor. Your **Pastoral Tutor** is a point of contact for matters of a personal nature that may impact on your studies. Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low.

Your named **Personal Tutor** is responsible for supporting you in areas relating to your academic progress, through the systematic monitoring of your progress with an agreed record in writing, and the discussion of module specific and general progress.

Personal Tutors have responsibility to support you in your learning on all modules of the academic year. Personal Tutors are usually allocated in the first few weeks of term and in sufficient time for the conduct of any mid-term reviews.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Tutor. As appropriate you will also be allocated **Essay /Dissertation Supervisor** who is responsible for supporting you with your written submissions. You will also have access to a range of **Studio Tutors** to support the on-going development of your practice and disciplines through their expert professional knowledge.

Personal development planning

Personal Development Planning (PDP) sets out to enable you to recognise your own strengths and areas for development and to build upon your successes. Through PDP you will be enabled to develop an approach to learning that is pro-active and supports you through your studies and future career. At BCU and at the City & Guilds of London of Art School, we provide structured opportunities for you to develop a more reflective approach to your own development through induction sessions, regular progress tutorials, group critiques and professional practice events and workshops.

During personal tutorials you will be encouraged to set your own goals and engage in time planning for projects through Personal Development Planning and the use of your Personal Development Archive. Module assessments will require you to demonstrate your own evaluation of your progress and areas for development and start of module tutorials will focus on your plans for learning within the module and how this will support your future employment aspirations.

Employability

BCU Courses aim to provide graduates with a set of attributes which prepare them for their future careers. The BCU Graduate:

- is professional and work ready;
- is a creative problem solver;
- is enterprising;
- has a global outlook.

The City & Guilds of London Art School is equally ambitious for graduates from its Courses. The C&GLAS graduate is:

- pro-active, creative, professional and entrepreneurial;
- equipped with a range of specialist and transferable skills and aware of their contexts and uses;
- able to tackle the challenge of working under their own direction as well as working within a team;
- aware of the critical, ethical, health and safety and professional issues related to their area of practice and how this impacts upon practice based decision making;
- aware of the wider National and International contexts of their practice in relation to the fields of Art and Craft and related cultural territories;

- able to build upon and utilise their own specific strengths as a life-long learner and contributor to culture.

C&GLAS Learning & Teaching Strategy identifies the focus to, “prepare our students for professional practice or further study in their chosen field. Our intention is to equip students to meet the current and future challenges of employment, self-employment and continuous professional and academic development in a context of uncertainty and change.” The C&GLAS Professional Practice Policy sets out the ways that the Courses will support students to develop these attributes. Each course has its own approach to mapping the embedded elements of professional practice within the curriculum so that students can clearly see how approaches to learning and teaching and curriculum components are there to support them to develop both the specialist and transferable skills so important for their future employment and any further study they may go on to undertake.

Section Two

MA Fine Art: module summary

This section addresses the key regulatory and quality assurance requirements for validation. The programme learning maps track the course aims, structure and assessment and feedback scope and forms of delivery and module learning outcomes, and any exit awards that are possible from the course.

Level 7 **Module map**

Entry requirements: Applicants for MA Fine Art are normally expected to have achieved, or be expected to achieve a BA (Hons) Degree in Fine Art or a related subject.

Selection criteria: We select applicants according to their potential and ability to demonstrate to a high level they are able to:

- fulfil the entry requirements;
- demonstrate commitment and motivation for the subject and the course
- explore, articulate and develop their ideas as visual and material outcomes;
- creatively research information and visual material to support the development of their ideas;
- demonstrate a range of skills and technical abilities appropriate to their developing art practice;
- communicate ideas visually, verbally and in writing;
- self-direct and evaluate their own work.

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Accreditation of prior (experience) learning: Applicants who can demonstrate equivalent prior professional experience will also be considered through a process called Accreditation of Prior (Experiential) Learning, or AP(E)L, which involves a judgment of various work-life and formal educational experiences against the selection criteria.

Module	MAFA1	MAFA2	MAFA3	MAFA4
	Contextualisation & Process into Practice	Critical Model Thesis	Professional Practice	Realisation & Presentation
Credit /ECT value	60 (30)	20 (10)	40 (20)	60 (30)
Learning hours	600	200	200	600
Study time S:Gl:P (%)	35:65:00	10:90:00	15:85:00	15:85:00
Assessment	method	Thesis	Portfolio of material to include:	Portfolio of work
	requirement	Completed work; Work in progress; Curation of Interim Show; Personal Development Archive to include notes and documentation from visual presentations	Digital portfolio; Physical portfolio of 8 to 12 selected works 'on paper'; Completed art related application	Exhibition of your practice and support work; Notes and visual material used in your visual and verbal presentation of work
	week	30	30	45
Feedback	Within 20 term-time days	Within 20 term-time days	Within 20 term-time days	Within 20 term-time days
Delivery	<ul style="list-style-type: none"> studio teaching 1:1 tuition study visits seminars Moodle 	<ul style="list-style-type: none"> lectures seminars 1:1 tuition Moodle 	<ul style="list-style-type: none"> studio teaching 1:1 tuition study visits seminars Moodle 	<ul style="list-style-type: none"> studio teaching 1:1 tuition study visits seminars Moodle
Learning outcomes In order to successfully complete this module your work should demonstrate:	research, contextualisation and evaluation that explores, questions and challenges your practice and its territories;	conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice;	a comprehensive understanding of both practical and conceptual professional issues related to your own and others artwork;	a comprehensive knowledge and understanding of the position of your practice in relation to historical and contemporary precedents and professional contexts;
	a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice;	an in-depth systematic knowledge and critical understanding of theories, historical precedents, contemporary practices and debates relevant to your practice;	understanding of both practical and conceptual professional issues related to your own and others artwork and the exercise of initiative and personal responsibility in the management of your own practice.	self-direction and originality in the creative application of knowledge and research;
	development of your own criteria for evaluating, making decisions, planning and managing your work effectively.	the evaluation of prior knowledge, interpretation of research findings and synthesis in a coherent and relevant argument.		synthesis, reflection and evaluation of the application of material processes and practical understanding in the realisation of a

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				sustained and developed independent professional fine art practice.
Relationship to BCU programme aims	All modules address: Excellence /Practice-led, knowledge-applied /Interdisciplinary approaches /Employability-driven /Internationalisation			
Study-time breakdown	Scheduled learning and teaching activities:			20 %
	Guided independent learning:			80 %
	Placement (including external activity and study abroad):			00 %
Exit award	MA Fine Art			

Learning Outcome mapping

The following table indicates where the learning outcomes of modules relate to and enable your eventual achievement of the course outcomes.

<i>Module titles:</i>		Contextualisation & Process into Practice	Critical Model Thesis	Professional Practice	Realisation & Presentation
<i>Course learning outcomes:</i>					
1	Knowledge & Understanding				
1.1 conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice;			<input checked="" type="checkbox"/>		
1.2 an in-depth critical knowledge and understanding of theories and historical precedents relevant to your practice;		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
1.3 an in-depth systematic knowledge and critical understanding of contemporary practices and debates relevant to your practice;		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
1.4 a comprehensive systematic knowledge and critical understanding of the position of your practice in relation to precedents and professional contexts.		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
2	Cognitive & Intellectual Skills				
2.1 research, contextualisation and evaluation that explores, questions and challenges your practice and its territories;		<input checked="" type="checkbox"/>			
2.2 development of your own criteria for evaluating and making decisions about your art practice;					<input checked="" type="checkbox"/>
2.3 effective critical evaluation, selection and independent decision making in relation to the production and presentation of your art practice;		<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
2.4 evaluation of prior knowledge, interpretation of research findings and synthesis into a coherent form.			<input checked="" type="checkbox"/>		

3	Practical & Professional Skills				
3.1 synthesis of reflection and evaluation in the application of material processes and practical understanding;	<input checked="" type="checkbox"/>				
3.2 a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice;	<input checked="" type="checkbox"/>				
3.3 appropriate professional presentation of your artwork;					<input checked="" type="checkbox"/>
3.4 self-direction and originality in the creative application of knowledge and research.					<input checked="" type="checkbox"/>
4	Key Transferable Skills				
4.1 identification of solutions in complex and ambiguous contexts;	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
4.2 sustained and effective employment of resources and project management skills;	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		
4.3 professional and critical approach to the curation and presentation of your artwork;					<input checked="" type="checkbox"/>
4.4 a range of advanced practical and research skills particular to your art practice that can be applied to other work and study contexts.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	