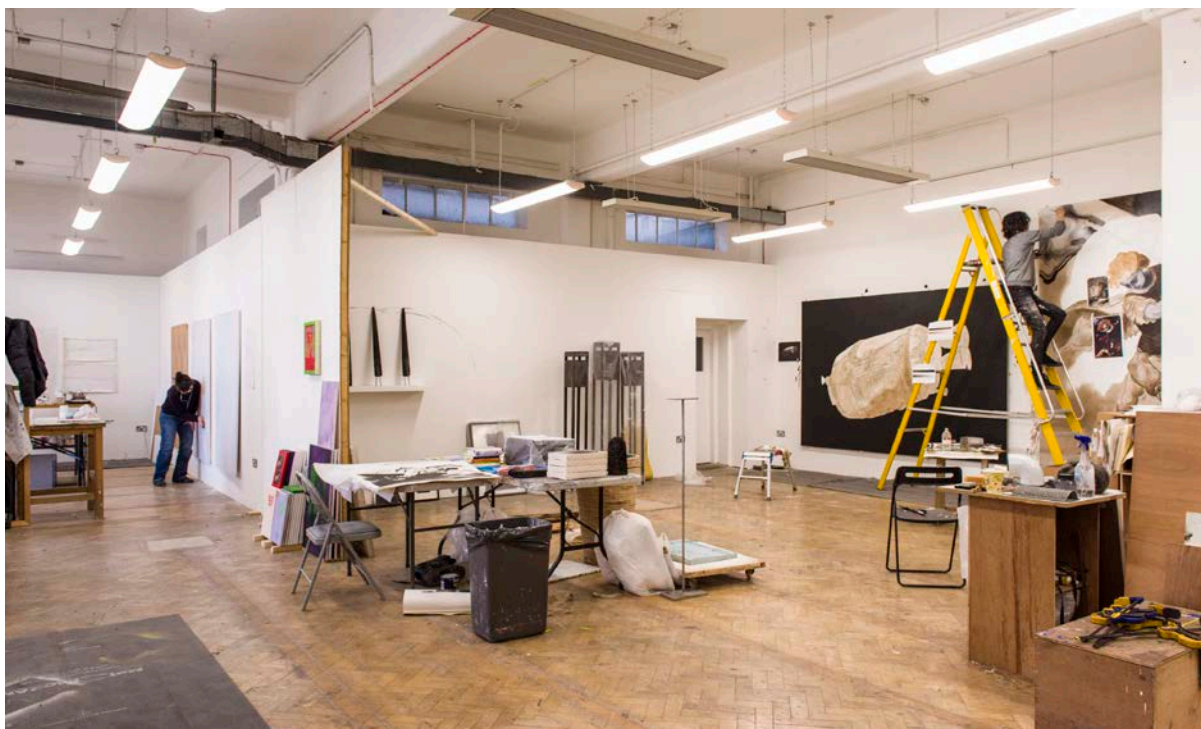




MA Fine Art
Student Handbook
Year of entry: 2018/19

City&Guilds
of London
Art School



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 Ravensbourne University London. 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 Ravensbourne students.

Part One: Course Information



Contents

The course.....	3
Term dates 2018/19	3
Fine Art team.....	4
Art Histories team	6
Modules and credits.....	7
Course diagrams	7
Module descriptors.....	9

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 2018/19

Autumn term	24 September – 14 December 2018
Spring term	7 January – 29 March 2019
Summer term	15 April – 16 September 2019

Fine Art team



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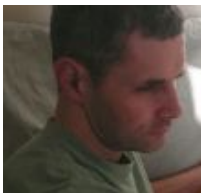
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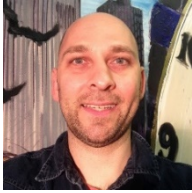
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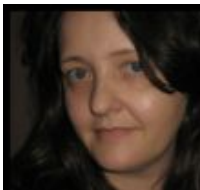
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Royal Literary Fund Writing Fellow

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Modules and credits

Your course is based on a modular scheme and validated by Ravensbourne University London. 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

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

[illegible]

MA Fine Art (part time)

[illegible]

Module descriptors

MAFA1 Contextualisation and Process into Practice

MAFA1

MAFA1	OVERVIEW		
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> <ol style="list-style-type: none"> 1. research, contextualisation and evaluation that explores, questions and challenges your practice and its territories; 2. a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice; 3. development of your own criteria for evaluating, making decisions, planning and managing your work effectively. 		
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

Barthes, R. *Camera Lucida*. Vintage classics.
Grovier, K. 2015. *Art since 1989*. Thames and Hudson.

Essential books and journals

Art Now Vol 4. Taschen. 2016.
Agamben, G. 2007. *Infancy and History, the destruction of experience*. Verso.
Bachelard, G. 1994. *The poetics of space*. Boston: Beacon Press.
Caygill, H. 1998. *Walter Benjamin: The colour of experience*. London: Routledge.
Dexter, E. 2005. *Vitamin D: new perspectives in drawing*. London: Phaidon.
Fried, M. 1998. *Art and Objecthood: essays and reviews*. London: University of Chicago Press.
Harrison, C. and Wood, P. 2003. *Art in theory, 1900-2000: an anthology of changing ideas*. Oxford: Blackwell.
Langt-Berndt, P. 2015. *Materiality*. Documents of Contemporary Art.
Rattemeyer, C. 2013. *Vitamin D2: new perspectives in drawing*. London: Phaidon.
Rose, G. 2005. *Sexuality in the field of Vision*. Verso.
Schwabsky, Barry. 2002. *Vitamin P: new perspectives in painting*. London: Phaidon.
Schwabsky, Barry. 2011. *Vitamin P2: new perspectives in painting*. London: Phaidon.

Specific chapters and journal articles

Agamben, G. 1999. *Potentialities*. Stanford University Press. Pp. 177-184
Barthes, R. 1977. The death of the author. In: *Image, music, text*. London: Fontana, pp.142- 148.
Fisher, E. & Fortnum, R. 2013. Preface. In: *On Not Knowing: How Artists Think*. London: Black Dog, p7.
Foucault, M. 2002. Las Meninas. In: *The order of things: an archaeology of human sciences*. London: Routledge, pp.3-18.
Heidegger, M. 2001. The origin of the work of art. In: *Poetry, language, thought*. New York: Perennial Classics, pp.17-86.
Homer, S. 2006. The Studium and the Punctum. In: *Routledge Critical Thinkers: Jacques Lacan*. London: Routledge, p.92.
Howes, D. 2005. *Empire of the Senses*, pp 59-67
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.

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

Barthes, R. *Mythologies*. Vintage classics.

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

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.

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

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

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

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

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.

MAFA1

LEARNING & TEACHING

This schedule is subject to adjustments that will be clearly communicated through the Module Brief and Timetable.

Induction to the Course - 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 *Personal Development Archive* and *Research Survey Journal*. 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.

Pre-sessional/ preparation	<p><i>Time Lines in Dialogue: 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:</p> <ul style="list-style-type: none"> • 2010 to 2018 • 1990 to 2010 • 1970 to 1990 • 1950 to 1970 • 1900 to 1950 • 1800 to 1900 • 1600 to 1800 • 1400 to 1600 • pre 1000 – 1400
Session 1	<p>Time Lines in Dialogue Seminar: Tuesday 9th October 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>
Follow-up/ preparation	<p><i>For the Sharing Timeline Contexts Presentation (Session 3) on 17th October, Prepare a 5 min digital visual PowerPoint presentation - 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 subjects or themes you might have found relevant to the works. This project will help to develop your Research Survey Journals 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 into a comprehensive Research Survey Journal, a research tool for current and future practice and a method of organising and documenting your ongoing research. (Please upload this onto Moodle with text embedded)</i></p>
Session 2	<p>Research Wall - Developing a Research Archive. This session focuses on your developing research with tutorial input. Develop a visual research profile, a montage of visual information on your studio wall. 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>
Follow-up/ preparation	<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 Timeline Contexts Presentation - You will each present the 5 minute PowerPoint presentation based on the shared images during Session 1.</p>

Follow-up/ preparation	<ul style="list-style-type: none"> • <i>Ensure all researched material is digitally archived.</i>
Session 4	<p>Research Analysis through Drawing. You will produce a series of A5 drawings that study and analyse each of your 9 chosen timeline artworks. You may for example explore and reflect on the composition, structure, dynamics weight, concept, material properties or context through your drawings.</p> <p>Research Analysis through Drawing Review: this session, supported by tutorial input, focuses on how your forms of drawing have been used to analyse, interpret, understand and or develop the material and imagery from your timeline of artworks.</p>
Follow-up/ preparation	<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>New Works on Paper. You will have developed a substantial archive of researched material and analysed this through seminar dialogue and drawing, discussing its relationship to 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 timeline artworks. You are required to produce a series of substantial / ambitious works on or with paper for presentation at a Crit / Review 5(a) FT and year 2 PT on the 13th November. Review 5(b) year1 PT.</p>
Follow-up/ preparation	<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> • <i>Meeting to discuss Interim Exhibition planning</i>
Session 6	<p>Emerging Work. Begin to work on a more substantial project that is based on a reflexive dialogue with your research.</p>
Follow-up/ preparation	<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 all material for assessment including PDA</i> • <i>Prepare a 5 min Contextualising PowerPoint presentation that discusses the dialogue between your research and current practice developments.</i>
Session 7	<p>Formative Review Preparation:</p> <p>By Friday 30th Nov 16:00 upload onto Moodle:</p> <ol style="list-style-type: none"> a) Your 5 min PowerPoint Presentation with text embedded b) A Reflective Journal on current work c) 3 Research Forms that are relevant to your current practice <p>By Monday 3rd December 16:00 hand in a folder with hard copies of the material uploaded onto Moodle:</p> <ol style="list-style-type: none"> a) Your 5 min PowerPoint Presentation with text embedded

	b) A Reflective Journal on current work c) 3 Research Forms that are relevant to your current practice
Follow-up/ preparation	<ul style="list-style-type: none"> • <i>Continue to develop studio work</i>
Session 8	Formative Review MA Seminar Room 10am to deliver Contextualising PowerPoint Written feedback within 14 working days
Follow-up/ preparation	<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 <i>The Eyes of the Skin</i></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
Follow-up/ preparation	<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.
Follow-up/ preparation	<ul style="list-style-type: none"> • <i>Prepare PowerPoint for Session 11 Seminar considering material choices</i> • <i>Continue to develop studio practice</i> • <i>Prepare for Interim exhibition planning with your peers</i>
Session 11	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: <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 This is not a theoretical exercise, but an exploration of the materiality and presence of an artwork.

Follow-up/ preparation	<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>
Follow-up/ preparation	<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>
Follow-up/ preparation	<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>
Follow-up/ preparation	<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>
Follow-up/ preparation	<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>

Follow-up/
preparation

- *Prepare studios for assessment presentation.*
- *Ensure all Assessment requirements are in place.*

Session 17

Assessment

MAFA1	ASSESSMENT
Method	Presentation of practical work supported by developmental practical and contextual research material.
Requirements	<p>You should submit a portfolio of material to include:</p> <ul style="list-style-type: none"> 1) completed work and work in progress 2) curation of Interim Show 3) Personal Development Archive to include notes and documentation from visual presentations
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>
Week	30
Date & time	Notified in module briefings and detailed on Moodle.
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>

Grade	Marking Criteria	Learning Outcomes		
PASS	Distinction	80-100% There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...	... 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;
		70-79% There is substantial and strong evidence with excellent examples to demonstrate...		
	Merit	60-69% There is substantial evidence with some very good examples to demonstrate...		
	Pass	50-59% There is adequate evidence with some good examples to demonstrate...		
FAIL		40-49% There is limited evidence, with some examples of potential to demonstrate...	1	2
		1-39% There is inadequate evidence to demonstrate...		
		0% No work submitted to demonstrate...		
			3	

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.

MAFA2 CRITICAL MODEL THESIS

MAFA2	OVERVIEW
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> <ol style="list-style-type: none"> 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.
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

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. *Writing your dissertation in fifteen minutes a day*. New York: H. Holt.

Buzan T. & Buzan, B. 2010. *The Mind map book: unlock your creativity, boost your memory, change your life*. Harlow: Pearson.

Buzan, T. 2006. *Use your head: innovative learning and thinking techniques to fulfil your potential*. New edition. London: BBC.

Cottrell, S. 2008. *The study skills handbook*. 3rd edition. Basingstoke: Palgrave Macmillan.

Godfrey, J. 2010. *Reading and making notes*. Basingstoke: Palgrave Macmillan.

Greetham, B. 2008. *How to write better essays*. 2nd edition. Basingstoke: Palgrave Macmillan.

Greetham, B. 2014. *How to write your undergraduate dissertation*. 2nd edition. Basingstoke: Palgrave Macmillan.

Mann, S. 2011. [*Study skills for art, design, and media students*](#). Harlow: Longman.

Williams, K. 2009. *Getting critical*. Basingstoke: Palgrave Macmillan.

Williams, K. 2013. [*Planning your dissertation*](#). Basingstoke: Palgrave Macmillan

MAFA2

LEARNING & TEACHING

This schedule is subject to adjustments that will be clearly communicated through the Module Brief and Timetable.

Preparation

Get familiar with the brief on Moodle.

Session 1

Seminar 1: Introduction to the Critical Model

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.

Key Words & Concepts

Context, content, subject matter, drive, language, excess, desire, otherness.

Follow-up/
preparation

- Edwards, S. 2012. Introduction: stories of modern art. In: *Art & visual culture 1850-2010: modernity to globalisation*. London: Tate, pp.1-12.

Session 2

Seminar 2: Rethinking Art History – Theory in Context

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.

Key Words & Concepts

Traditional Art History, Critical Art History, Connoisseurship, Formalism, Modernism, Post-Modernism, Canon, Critical Practice

Follow-up/
preparation

- Kant, I. 2000. Critique of Judgement [extract]. In: Harrison, C. et al. (eds.) 2000. *Art in theory. 1648-1815: an anthology of changing ideas*. Oxford: Blackwell, pp.784-788.

Session 3

Seminar 3: Aesthetics & Phenomenology – Observers & Things

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.

Key Words & Concepts:

	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 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</p>

Follow-up/ preparation	<p>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.</p>
Session 7	<p>Art, Materiality and Meaning</p> <p>This seminar aims to develop students' understanding of the significance of materiality as a means of producing theoretical frameworks for thinking about art. It explores the different ways in which attending to materiality critically can disrupt traditional approaches to thinking about art and open up questions of economics, politics, gender, ecology and technology. We will use a selection of contemporary art case studies to consider how 'thinking through materials' can illuminate some of the ways that artworks have agency beyond their makers, demand forms of physical maintenance, reveal certain power relations associated with labour, and challenge notions of the digital and immaterial.</p> <p>Reading: Rübel, Dietmar, 'Plasticity: An Art History of the Mutable', in <i>Materiality</i>, ed. by Petra Lange-Berndt (London and Cambridge, MA: Whitechapel Gallery and MIT Press, 2015), pp. 94-103</p> <p><i>Key Words & Concepts:</i></p> <p>materiality, matter, form, substance, dematerialization, immaterial, new materialism, the aesthetics of production, Marxism, material culture, material complicity, process, conservation</p>
Follow-up/ preparation	<p>Session 8</p> <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> <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> <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

MAFA2	ASSESSMENT
Method	Submission of a critical model thesis.
Requirements	<p>You should submit:</p> <ol style="list-style-type: none"> 1) Critical model thesis conforming to good academic practice and 7,500 - 8,500 words in length.
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>
Week	30
Date & time	Notified in module briefings and detailed on Moodle.
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>

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

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.

MAFA3 Professional Practice

MAFA3		OVERVIEW										
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> <div><div>1.</div><div>critical evaluation and selection, independent decision making and the appropriate presentation of your artwork in visual, verbal and written forms;</div></div> <div><div>2.</div><div>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.</div></div>											
Learning hours	200											
Learning hours breakdown	<table><tr><td>Scheduled learning and teaching activities:</td><td>15</td><td>%</td></tr><tr><td>Guided independent learning:</td><td>85</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:	15	%	Guided independent learning:	85	%	Placement /external activity /study abroad:	00	%
Scheduled learning and teaching activities:	15	%										
Guided independent learning:	85	%										
Placement /external activity /study abroad:	00	%										
Library & Learning Resources	<p>Purchase</p> <p>There are no titles that are necessary to be purchased.</p>											

Essential books and journals

Abbing, Hans, *Why Are Artists Poor? The Exceptional Economy of the Arts*, Amsterdam: Amsterdam University Press, 2002.

O'Doherty, Brian, *Inside the White Cube*, Santa Monica: Lapis Press, 1986.

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.

MAFA₃

LEARNING & TEACHING

This schedule is subject to adjustments that will be clearly communicated through the Module Brief and Timetable.

Pre-sessional/
preparation

Session 1(a)

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

	<p>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).</p>
Follow-up/ preparation	<ul style="list-style-type: none"> • <i>Write up an exhibitions' analysis based on the pro-forma</i>
Session 1(b)	<p>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.</p>
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	<p>Professional Practice Seminar 1</p> <p>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.</p>
Follow-up/ preparation	<ul style="list-style-type: none"> • <i>Collate information and write up Professional Practice Journal</i>
Session 3	<p>Art world Insights 1 (off site talks and visits). Running a Gallery – from the ground up. Commercial galleries – a behind the scenes look.</p>
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	<p>Professional Practice Seminar 2.</p> <p>Further exploration of the specifics of professional practice for artists including advice on writing about your work for different applications and purposes.</p>
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	<p>Art world Insights 2 (off site talks and visits). Public Sector – museums, galleries and arts organisations.</p>
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

MAFA ₃	ASSESSMENT
Method	Submission of a portfolio of professional practice outcomes related to your ongoing practice
Requirements	<p>You should submit a portfolio of work to include:</p> <hr/> <p>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.</p> <hr/> <p>2) a physical portfolio of 8 to 12 selected works on paper.</p> <hr/> <p>3) evidence of a completed art related application such as a fellowship, an exhibition proposal, funding application or equivalent opportunity.</p>
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>
Week	30
Date & time	Notified in module briefings and detailed on Moodle.
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 50% of the mark for the module.</p>

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

<p>Academic good practice</p>	<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>
<p>Feedback</p>	<p>Written and verbal feedback will be provided within 20 term-time days of the summative assessment.</p>

MAFA4 Realisation and Presentation

MAFA4	OVERVIEW		
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> <ol style="list-style-type: none"> 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. 		
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	<p>Purchase</p> <p>There are no titles that are necessary to be purchased.</p>		

Essential books and journals

Based on individual students own research and agreed in tutorials

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

MAFA₄

LEARNING & TEACHING

This schedule is subject to adjustments that will be clearly communicated through the Module Brief and Timetable.

Pre-sessional/ preparation	<ul style="list-style-type: none"> work on a draft Proposal for a body of work for the end of year exhibition (pro-forma available on Moodle)
Session 1 -3	<p>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.</p> <p>Proposal Seminar. You will make a brief presentation of your proposal for the work, followed by group feedback and advice.</p>
Follow-up/ preparation	<ul style="list-style-type: none"> Reflect on feedback and advice. Prepare a work plan that includes coordinating and seeking advice from technicians for workshop and machinery access where needed. Start to work towards developing work in preparation for a micro critique progress review
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"> Reflect on feedback and advice.
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"> Write statements and start to complete all necessary documentation for assessment

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
MAFA4	ASSESSMENT
Method	Professional presentation of a body of work and supporting material.
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.
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	Marking Criteria	Learning Outcomes		
PASS	Distinction	80-100% There is consistent and strong evidence with outstanding examples to demonstrate and at times exceed...	... a comprehensive knowledge and understanding of the position of your practice in relation to historical and contemporary precedents and professional contexts;	... self-direction and originality in the creative application of knowledge and research;
		70-79% There is substantial and strong evidence with excellent examples to demonstrate...		
	Merit	60-69% There is substantial evidence with some very good examples to demonstrate...		
	Pass	50-59% There is adequate evidence with some good examples to demonstrate...		
FAIL		40-49% There is limited evidence, with some examples of potential to demonstrate...	1	2
		1-39% There is inadequate evidence to demonstrate...		
		0% No work submitted to demonstrate...		
			3	

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.

Part Two: Learning and Teaching



Contents

Learning and teaching strategy.....	39
Teaching methods.....	39
Definition of terms.....	39
Art Histories.....	41
Royal Literary Fund Writing Fellow.....	42
Research processes.....	42
Reflective processes.....	43
Personal Development Archive.....	43
Moodle.....	45
Referencing.....	45
Assessment.....	45
Learning outcomes and module assessment.....	46
Assessment deadlines.....	46
How will you be assessed?.....	47
External examiners.....	48
Grade descriptors.....	49

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	<p>(Optional) study trips are carefully organised and engage you in an intensive few days of visits, talks, drawing and research. In 2016/17 the trip to Cologne trip cost £350 per person.</p> <p>Whilst we encourage you to take these trips, we understand it is not always possible, so they are not compulsory nor essential. If you are not able to participate, the Fine Art team will prepare an alternative itinerary of museum and gallery visits that you can follow in London.</p>

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 Sally Kindberg will be onsite every Tuesday and Friday 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...

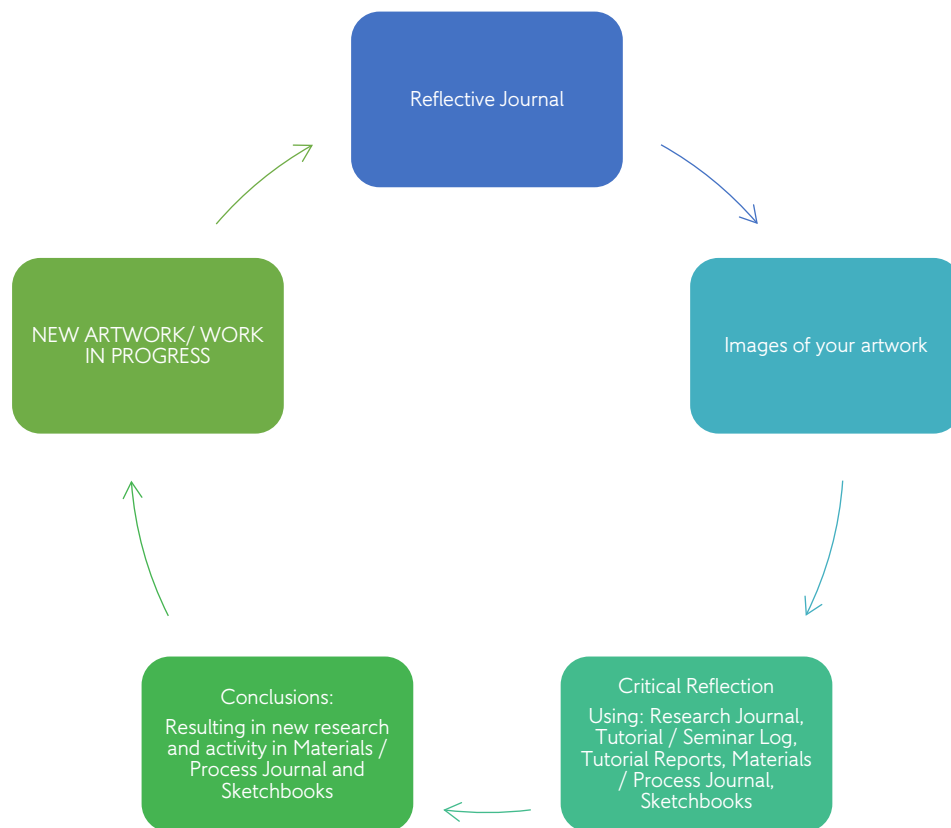
Evidence of research can be recorded in the form of:
...notes, photographs, drawings, diagrams, postcards, photocopies, downloads, video, tutorial notes, lecture/seminar notes, recordings, scrap books...

Analyse, edit, select

Visual and Textual Reflective 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 Books	Contain your record of self-directed and advised visual and textual research material.	✓	
Note Books			
Scrap Books			
Visual & Textual Reflective Research Form. from template*	Evidences the gathering, selecting, editing and analysis of research material that you have chosen in relation to your art practice.	✓	✓
Studio Development Books	Contain practical evidence of studio practice activity and development relating to self-directed and advised strategies, subject and material research.	✓	
Sketch books			
Materials/Process journal			
Studio Reflective Journal from template*	An arena for, and evidence of, your self-reflective activity based on studio activity and the application of research material.	✓	✓
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 *Visual & Textual Reflective Research Form.*, Studio 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 another word for judgement and is an integral part of the learning process. In teaching we use three forms of assessment:

1. **Diagnostic** assessment usually 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 at the development of your work. It usually occurs part way through a module, for example in a *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.

The different forms of assessment can be applied through:

1. **Self-assessment**, which is undertaken by you. In addition to the process of constant self-assessment intrinsic to learning and making work, there are occasions when you will be required to conduct formal self-assessment, for example by completing a Self-Evaluation form.
2. **Peer-assessment** or **Peer-evaluation** may be undertaken by a fellow student, or a group of students. This may occur informally during critiques and seminars or at the end of a module.
3. **Tutor assessment**, is undertaken for all formal assessments of your work. Sometimes this is in conjunction with self and or peer-assessment.

The work you should submit for formal assessment will always be clearly communicated as assessment **Requirements**. Marks are determined by assessing the extent to which your work demonstrates the module Learning Outcomes and Marking Criteria. There are two ways in which the assessment work /Requirements may be assessed:

1. **Component** assessment provides an individual mark for each separate Requirement, with an overall module grade determined through a predetermined, mathematical formula.
2. **Holistic** assessment (typically a *portfolio of work*) considers all of the Requirements as a single body of work, providing the module grade.

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).

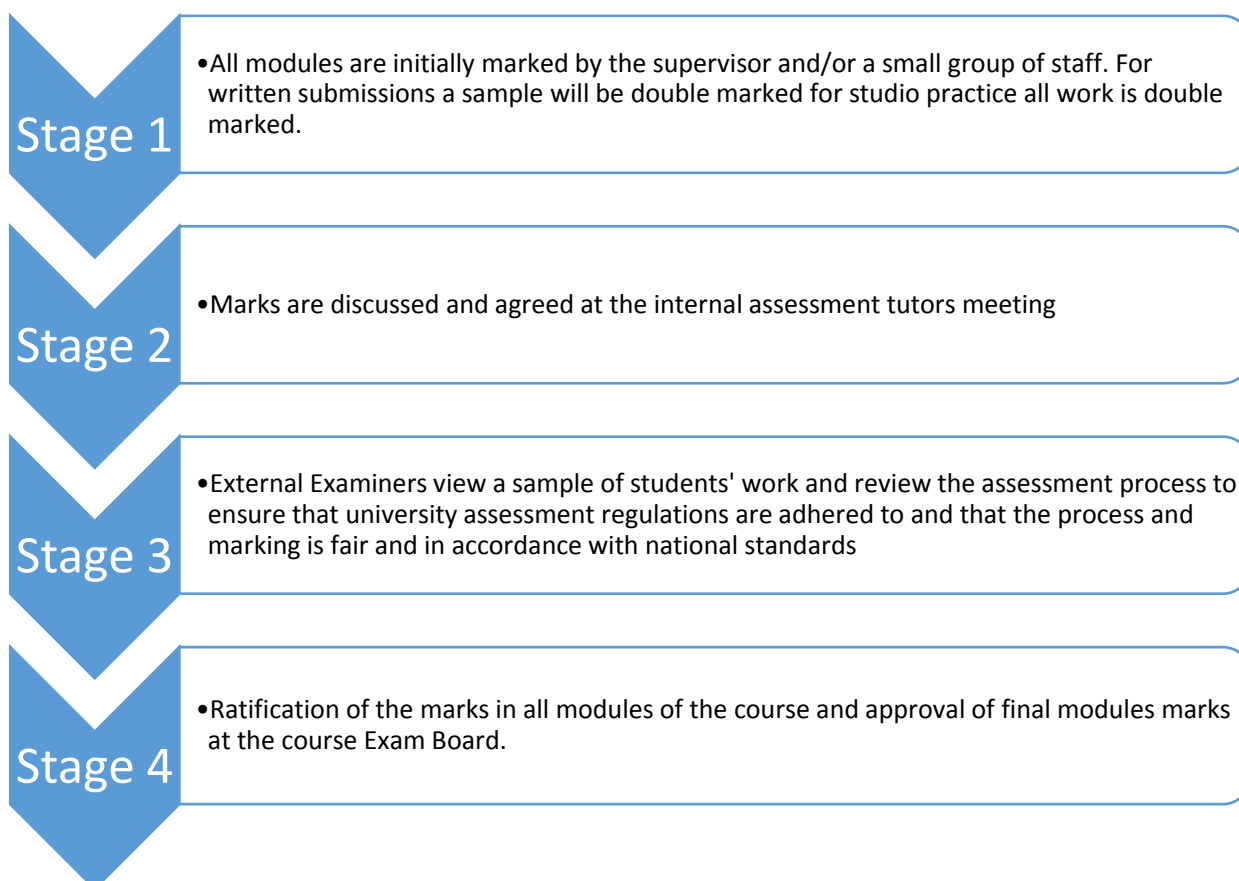
How will you be assessed?

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 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.

The External Examiner for MA Fine Art is:

Rebecca Fortnum, Professor of Fine Art, School of Art & Design, Middlesex University
www.mdx.ac.uk/about-us/our-people/staff-directory/profile/fortnum-rebecca

The External Examiner for Art Histories is:

Rachel Withers, Course Leader (BA History of Art and Design), Bath School of Art and Design
www.bathspa.ac.uk/our-people/r.withers

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



Contents

Opening Hours.....	52
Location and Orientation.....	53
The Art School Team.....	55
The Art School Office.....	59
Library.....	60
The Drawing Studio.....	62
Technical Facilities.....	62
Casting Workshop.....	62
Computer Room.....	63
Darkroom.....	64
Glass Workshop.....	65
Metal Workshop.....	65
Print Room.....	66
Wood Workshop.....	68
Student Life & Experience.....	69
Student voice.....	69
Student ambassadors.....	69
Student employment.....	69
Project man band.....	69
Sugar Pot Café des Artistes.....	69
Competitions & prizes.....	69
Campus Facilities.....	70
Meeting rooms.....	70
Art School Shop.....	70
Health & Safety.....	71
Working practice.....	71

Health & Safety committee.....	71
First aid.....	71
Fault reporting.....	72
Accident reporting	72
Card entry system	72
No smoking policy	72
Power tools.....	72
Hazardous materials.....	72
Fire safety & emergency evacuation.....	73
New & expectant mothers	73

Opening Hours

Cleaver Square site

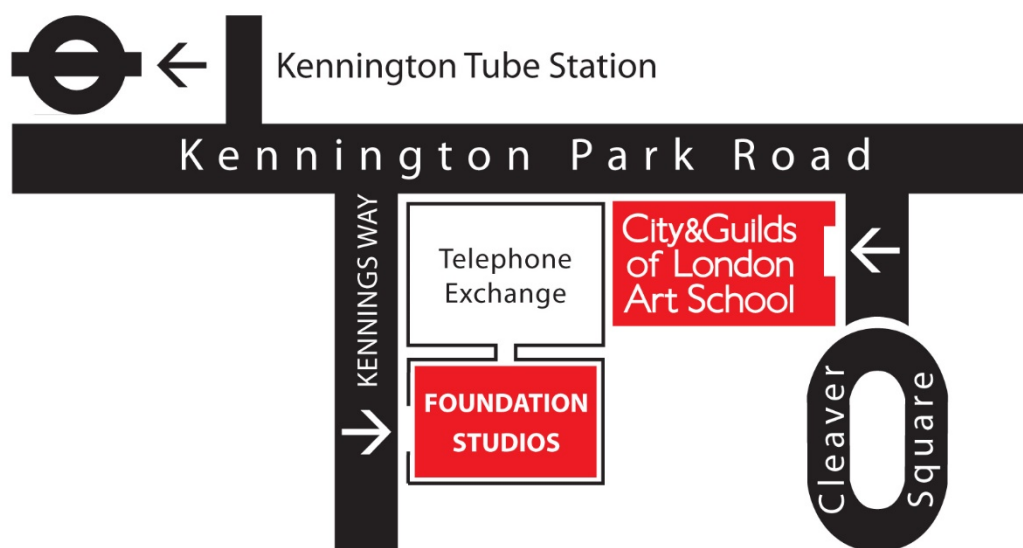
Monday	08.45 – 20.00
Tuesday	08.45 – 20.00
Wednesday	08.45 – 20.00
Thursday	08.45 – 20.00
Friday	08.45 – 18.00

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

PLAN OF CLEAVER SQUARE SITE



The Art School Team

Senior Management Team



Tamiko O'Brien

Principal

t.obrien@cityandguildsartschool.ac.uk



Magnus von Wistinghausen

Vice Principal

m.v.wistinghausen@cityandguildsartschool.ac.uk



Dr Marina Sokhan

Head of Conservation Studies

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Robin Mason

Head of Fine Art

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Keith Price

Head of Foundation

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Tim Crawley

Head of Historic Carving

t.crawley@cityandguildsartschool.ac.uk



Tom Groves

Head of Art Histories

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Teresita Dennis

Head of Student Support

t.dennis@cityandguildsartschool.ac.uk



Hannah Travers

Development and External Relations Manager

development@cityandguildsartschool.ac.uk

h.travers@cityandguildsartschool.ac.uk



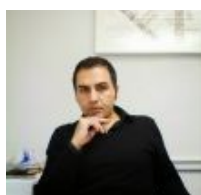
Wesley Schol

Academic Registrar

registrar@cityandguildsartschool.ac.uk

w.schol@cityandguildsartschool.ac.uk

Operational & Professional Administration



Shahzad Asghar

Finance Director

finance@cityandguildsartschool.ac.uk

s.asghar@cityandguildsartschool.ac.uk



Emilia Yamamoto

Senior Administrator

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e.yamamoto@cityandguildsartschool.ac.uk



Mari Shiba

Art School Administrator

office@cityandguildsartschool.ac.uk

m.shiba@cityandguildsartschool.ac.uk

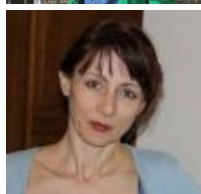


Takayuki Hara

Admissions Officer

admissions@cityandguildsartschool.ac.uk

t.hara@cityandguildsartschool.ac.uk



Colette Ozanne

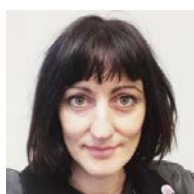
Receptionist

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



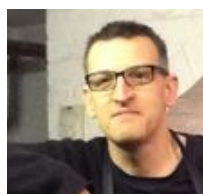
Piotr Szmer
Site Manager
p.szmer@cityandguildsartschool.ac.uk

Librarian



Harriet Lam
Librarian
h.lam@cityandguildsartschool.ac.uk

Print Room team



Jason Hicklin
Print Room Manager
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Laura Clarke
Print room technician
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Chris Roantree
Print room technician
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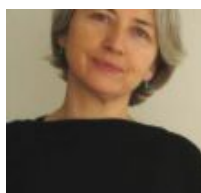


Matthew Beach
Print room fellow



Catherine Greenwood
Print room fellow

Drawing Studio



Diane Magee
Drawing Studio Manager
d.magee@cityandguildsartschool.ac.uk



Jack Southern
Drawing Tutor
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Technical Staff



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Senior Technician
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Nikkie Amouyal
Conservation Technician
n.amouyal@cityandguildsartschool.ac.uk



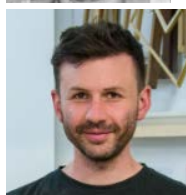
Jack Bullen
General Technician
j.bullen@cityandguildsartschool.ac.uk



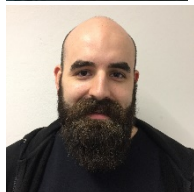
Drew Cole
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Eyal Edelman
Metal Technician
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David MacDiarmid
Wood Workshop Technician
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James Bowman
Artist Woodwork Fellow



Ana Kazaroff
Artist Woodwork Fellow

TBC
Casting Technician

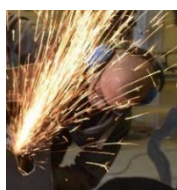


Chris Halliwell
IT Technician
c.halliwell@cityandguildsartschool.ac.uk



Anne Petters
Glass Workshop Technician
a.petters@cityandguildsartschool.ac.uk

Kath Scott
Foundation Technician
k.scott@cityandguildsartschool.ac.uk



Josh Vaughan
Carving Technician & General Technician
j.vaughan@cityandguildsartschool.ac.uk

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	09.00 – 19.00
Friday	10.00 – 17.00

Library catalogue

The library catalogue is available to access online [here](#).

Borrowing

You will automatically be given a library account on enrolment, which entitles you to borrow

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

Please present your student ID card to the librarian or evening library assistants to borrow items. 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 should be returned to the librarian or evening library assistants during library opening hours.

Fines

Late fees are not charged; however, please note 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 10% 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.

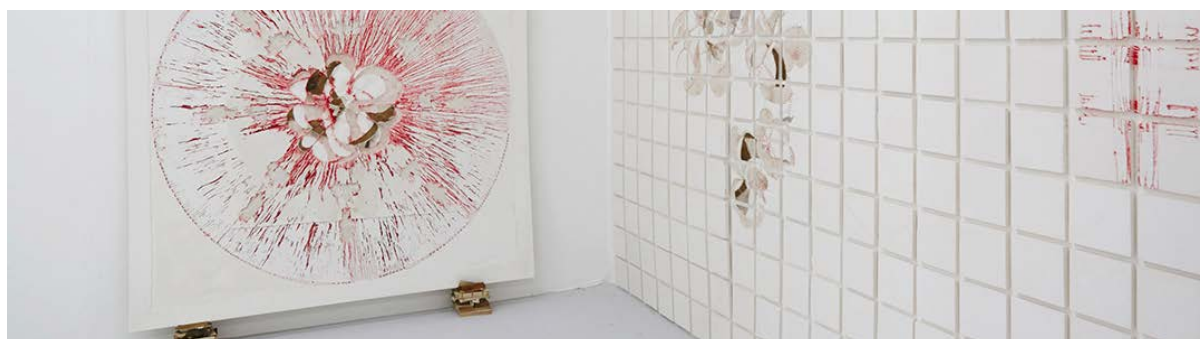
Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as [Moodle](#) will display the timetable of all the drawing classes, as well as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

*full technical support available on Friday

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, Chris Halliwell, 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

09.00 – 20.00

Friday

09.00 – 18.00

The IT Technician is available for student assistance daily from 10.00 – 12.00 noon; and 15.00 – 17.00. Outside of these hours it is advisable to book an appointment with him by email: c.halliwell@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 Reception. 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. All items must be returned to Reception by the end of the day,

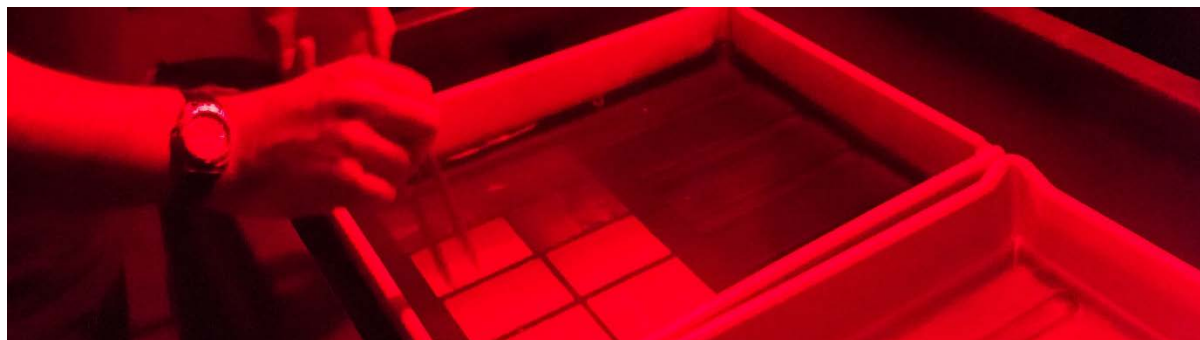
Printing and Photocopying

There are both colour and black & white laser printers which serve all machines in the Computer Room, Library and Foundation block. Your printing account is linked to your student ID, and you can top up your printing account at Reception.

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 Nick 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
- Sandblaster
- Glass grinder
- 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
- Screen-printing vacuum beds 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.

Student Life & Experience

Student voice

The student voice is vital to the Art School's culture of lively self-reflection and evaluation.

All students participate in termly Student Fora, which are organised department by department. In addition each class will elect student representatives who attend Boards of Studies and the Art School Student Representatives meeting, each term. Students are also elected to sit on variously: Academic Board; Health & Safety Committee; Marketing & Communications Committee; and Student Shows Working Group.

Student ambassadors

Students often act as ambassadors for the Art School at various events, such as [London Art Fair](#) and Livery Company dinners: for more information about the Livery Companies that support the Art School, see the Art School website [here](#).

Student employment

The Art School provides some opportunities for employment at Art School events such as [London Craft Week](#), on and off site, and in the Library.

Project man band

Each year, under the stewardship of Nina Bilbey, students come together to play music as the Project Man Band.

Sugar Pot Café des Artistes

The Art School hosts the creators of Sugar Pot, the *Café des Artistes* is their newest venture based at the Art School's main site with opening hours usually from 9.30 to 4, Monday to Friday during the main term times. Based in Kennington Sugar Pot are a local family run business dedicated to providing high quality affordable food in a vibrant and homely setting. Menus will change regularly and will always provide fresh homemade food as well as fresh coffee and teas.

Competitions & prizes

There are a significant number of competitions and prizes for students to enter.

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.

Art School Shop

The shop, 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)

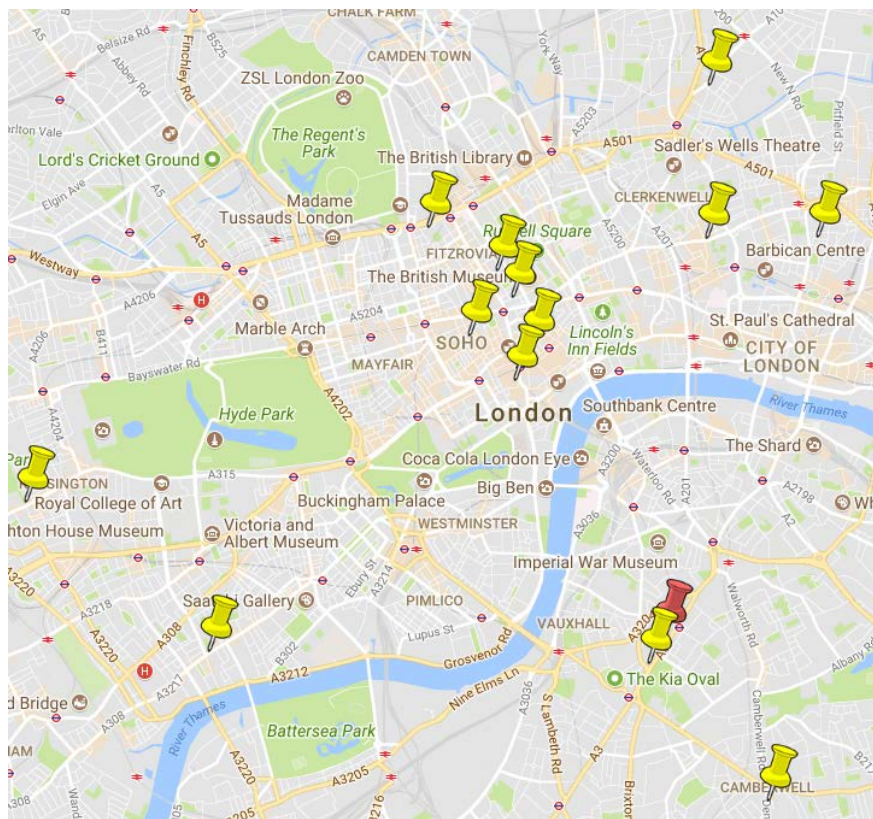
[Stuart Stevenson](#) (Clerkenwell)

[Atlantis](#) (Old Street)

[Green and Stone](#) (Chelsea)

[London Graphic Centre](#) (Covent Garden)

There is an online interactive map of some London art shops and suppliers [here](#).



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 Piotr Szmer (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
Piotr Szmer	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
Kester Hammond-Teka	Senior Technician
Kath Scott	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
Keith Price	Foundation
Mari Shiba	Office
Sarm Micciche	Reception
Colette Ozanne	Reception
Tom Groves	Art Histories
Jack Bullen	Technician
Kester Hammond-Teka	Senior Technician
Piotr Szmer	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 which is located in Reception Main Office and Site Manager Office. 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 no smoking policy 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
Keith Price	Foundation
Shahzad Asghar	Office
Mari Shiba	Office
Emilia Yamamoto	Office
Jack Bullen	Technician
Piotr Szmer	Site Manager
Sarm Micciche	Reception
Collette Ozanne	Reception
David MacDiarmid	Wood Technician
Harriet Lam	Library

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



Contents

Rights and Responsibilities	75
Student cards	75
Attendance, sickness & timeliness.....	75
Access to the premises.....	75
Security of personal property.....	75
Communications	76
Working practice	76
Childcare.....	76
Pets	76
Health care.....	76
Access to Learning	77
Access to Learning: Frequently Asked Questions.....	77
Access to Learning	80
Access to Learning: Frequently Asked Questions.....	80
Access to Learning Team.....	83
Finance.....	85
Payment of fees & other charges.....	85
Bursaries, scholarships and hardship.....	85
Student loans.....	85
Prizes.....	86
Council tax.....	86

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 £20 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.

Emails

To adhere to data protection legislation the Art School will only communicate with you via the @CGLAS.ac.uk account provided. To ensure you know your Art School email address and how it functions, you will have received a brief induction at enrolment. All correspondences from the Art School, including the Office, Library, IT and your tutors will come via the CGLAS account, so it is vital it is checked on a regular basis. If it is easier for you to manage, it is possible for you to set your Art School account to automatically forward all emails to another account.

Change in address or other personal details

Whenever you move address, change telephone number or email address, or if you officially change your name, it is essential that you formally inform the Art School by emailing admissions@cityandguildsartschool.ac.uk or w.schol@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.

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.

Access to Learning

For students enrolled at City & Guilds of London Art School, the Access to Learning Department provides advice, help and support in the following areas:

- Support for learning
- Support for disability
- Advice and support for health conditions
- Advice and support for mental health
- Advice and support with anxiety and depression
- The learning Mentor
- Counselling
- Course based needs assessments
- Personal Learning Plans
- Assistance with DSA applications
- Advocacy
- Pastoral support
- General advice and information

Don't worry if you can't immediately find what you want, there is an email address below if you need to contact us with any queries.

Any student, at any point in their program, can register with Access to Learning.

Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance.

Access to Learning: Frequently Asked Questions

How can I inform the Art School of my situation/needs?

If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do?

You should first inform the Art School of your situation or specific needs in one of the following ways:

- disclose your situation on your Application or Enrolment Forms
- complete the Access to Learning forms available on [Moodle](#) and send to: Access to Learning, City & Guilds of London Art School, 124 Kennington Park Road, London SE11 4DJ or email access@cglas.ac.uk
- make an appointment with Access to Learning, Mondays 09:30-16:30, term time only: access@cglas.ac.uk
- talk to your Pastoral Tutor, who will, with your permission, advise you and/or refer you to Access to Learning
- talk to your Personal Progress Tutor, or your Head of Department who will also advise and/or will, with your permission, refer you to Access to Learning

Will my information be treated as confidential?

The Art School respects your right to confidentiality in relation to your disclosure.

We will not give out information about your situation or your needs unless you give us permission to do so.

What happens after I have disclosed/ completed registration with Access to Learning?

On receipt of the information you have provided, Access to Learning will email you to arrange a meeting in the first few weeks of the term. The meeting will discuss and identify the type and level of assistance required and what the Art School may be able to provide.

There will be a formal assessment following the meeting to confirm arrangements for assistance, if it is required.

There may be another meeting with you to complete a Learning Plan or an Access Plan, (depending on your situation).

This Plan will set out any specific requirements agreed with you and will be used to ensure that you are provided with the agreed adjustment or support identified.

What should I do if I am planning to apply for Government DSA funding? *

Please contact Access to Learning so that we can advise you on making an application.

You will need to supply specific information to apply for DSA funding:

- **For a specific learning difference such as dyslexia:**
Evidence in the form of a post-16 diagnostic assessment, in English, from an educational psychologist or suitably qualified specialist teacher
- **If you have a disability:**
Provide a diagnostic assessment from a relevant professional
- **If you have an ongoing situation or health condition that impacts upon your access to learning, making, your well-being or attendance:**
Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

Remember not all students are able to apply for DSA funding: Foundation students, International students and students enrolled on Diploma courses are usually not funded by Student Finance DSA.

* Student Finance England Disabled Student Allowance We encourage and assist students with a recognised condition and valid supporting documentation, to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as Dyslexia, M.E, Depressions, Chronic Fatigue Syndrome and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: www.yourdsa.com

I have never been diagnosed with a learning difficulty, but feel that I need some extra advice, support or help, what should I do?

Email or visit Access to Learning to discuss your concerns and speak to your Pastoral Tutor for advice

I need confidential advice that isn't listed above and I would rather discuss it before registering with Access to Learning what should I do?

Email or visit Access to Learning to discuss your concerns

I have a situation or condition that impacts upon my experience /learning /wellbeing what should I do?

We always recommend you share this information with your Pastoral Tutor

Email or visit Access to Learning to discuss your concerns

Would tutors and technicians need to know about my situation?

Some staff members may need to know about your situation so that they can provide you with the appropriate assistance or support. It may be necessary to inform other tutors of any relevant information regarding your Learning or Access Plan to ensure you receive what you need to engage with the course.

Disclosure is discussed and agreed with you in advance

How will staff be told about my situation?

Where required staff members will be informed about your needs via the Learning or Access Plan made after your first meeting. We may also e-mail, phone or meet with them, if appropriate.

With your permission we might email your tutor and arrange a meeting to discuss your Learning or Access Plan.

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

You may choose to keep all information about your situation, condition or Learning/Access Plans 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 School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur without my permission?

In the case of an emergency, or if there are 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.

Access to Learning

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- Advice and support for mental health
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- The learning Mentor
- Counselling
- Course based needs assessments
- Personal Learning Plans
- Assistance with DSA applications
- Advocacy
- Pastoral support
- General advice and information

Don't worry if you can't immediately find what you want, there is an email address below if you need to contact us with any queries.

Any student, at any point in their program, can register with Access to Learning.

Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance.

Access to Learning: Frequently Asked Questions

How can I inform the Art School of my situation/needs?

If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do?

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There may be another meeting with you to complete a Learning Plan or an Access Plan, (depending on your situation).

This Plan will set out any specific requirements agreed with you and will be used to ensure that you are provided with the agreed adjustment or support identified.

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- **If you have a disability:**
Provide a diagnostic assessment from a relevant professional
- **If you have an ongoing situation or health condition that impacts upon your access to learning, making, your well-being or attendance:**
Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

Remember not all students are able to apply for DSA funding: Foundation students, International students and students enrolled on Diploma courses are usually not funded by Student Finance DSA.

* Student Finance England Disabled Student Allowance We encourage and assist students with a recognised condition and valid supporting documentation, to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as Dyslexia, M.E, Depressions, Chronic Fatigue Syndrome and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: www.yourdsa.com

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Some staff members may need to know about your situation so that they can provide you with the appropriate assistance or support. It may be necessary to inform other tutors of any relevant information regarding your Learning or Access Plan to ensure you receive what you need to engage with the course.

Disclosure is discussed and agreed with you in advance

How will staff be told about my situation?

Where required staff members will be informed about your needs via the Learning or Access Plan made after your first meeting. We may also e-mail, phone or meet with them, if appropriate.

With your permission we might email your tutor and arrange a meeting to discuss your Learning or Access Plan.

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

You may choose to keep all information about your situation, condition or Learning/Access Plans 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 School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur without my permission?

In the case of an emergency, or if there are 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.

Access to Learning Team

Assisting students to access their learning, enabling them to participate in course activities, and helping to support their well-being is paramount to our objectives. We adopt a whole institution approach to supporting students, from application through to interview, enrolment and beyond. We believe that by informing and training staff and involving staff in the plans we make for student access to learning, asking for staff and student feedback and reflecting on our methods, we can achieve the best possible, reasonable assistance for our students, to provide an integrated, equal, inclusive platform for learning.

Head of Access to Learning

Teresita Dennis

access@cglas.ac.uk

Monday 09:30-16:30 term time only

As well as being the Head of Access to Learning, Teresita is a Senior Lecturer on MA Fine Art and a practising artist.

Teresita is trained to support students to access and participate in their education. Working one-to-one with students and with the core teaching, technical and administrative staff, in order to offer practical solutions, advice and strategies for students who declare a need. Teresita will advise on all matters related to or impacting upon the student's ability to access learning and participate in art school work and life and will liaise between individual students and their Departments within the School, to help establish the most supportive infrastructure, to enable the student to manage more effectively, their individual situations in relation to their studies. She can also arrange for assistance/support and adjustments where appropriate and possible, to students registered with the Access to Learning Department.

Learning Mentor

Catrina Juiliard

access@cglas.ac.uk

Catrina has 15 years' experience in education working with a range of special educational needs and disabilities; enabling students to access learning, overcome barriers to learning, and achieve their best. Catrina is a qualified Specialist Teacher (dyslexia and literacy difficulties) and understands the impact dyslexia, and other learning difficulties, can have on self-esteem and achievement at all levels of the educational system. Catrina works with students who need help to meet some of the written requirements of their course, especially those who cannot, for whatever reason, access DSA funding to support their learning.

Specialist Tutors

access@cglas.ac.uk

Students in receipt of DSA funding for one-to-one non-medical support, are able to access tutorials, on or off site, by arrangement with their DSA designated provider. Occasionally, a student may choose to self-fund this type of Specialist Support.

Counsellors

access@cglas.ac.uk

The Art School does not have a counselling service for students, though we do publish a list of affordable options in the local area: please see Moodle for further information and other useful links.

Through the provision of placement opportunities for final year trainee therapists from the Centre for Freudian Research (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in Lacanian methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, 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 Access to Learning will be contacted. It is between the student and the therapist to decide how often they may meet, but students are asked to arrive for their appointment on time and to contact the therapist at least 24 hours before an appointment if they are unable to attend. There is a minimum charge of £3.00 for each session at the student's discretion, which should be given to the therapist at the start of each session.

The Royal Literary Fellow

writingfellow@cityandguildsartschool.ac.uk

The Art School is privileged to participate in a scheme with the Royal Literary fund where each year a writer in residence is awarded a placement with the Art School funded by the RLF. They are usually based at the Art School for two days per week to offer help and advice to students with writing, whether that is essays, applications, letters, project reports or CVs. Please note, the Writing Fellow is not trained to work with students with dyslexia.

Pastoral Tutors

Each student is appointed a Pastoral Tutor at the start of the year. He or she is there to provide you with a contact should you need advice or want to talk about something that is troubling you that is impacting on your studies. Your Pastoral tutor will email you for an initial meeting in the first term and again later in the year. You will have their email address if you need to see them at any point during the year, you may see them regularly, if it helps you.

Personal Progress Tutor

Undergraduate and Postgraduate students are appointed a Personal Progress Tutor at the start of the year, while Foundation students will be allocated theirs on specialisation. Your Personal Progress Tutor provides tutorials on your work and will advise, support and monitor your progress throughout the year. If you are having any difficulties with your work or experience in the Art School you can discuss this with your Personal Progress Tutor and they can advise you

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



Contents

How can you contribute to the development of your course?	88
Student Representation and Engagement	88
Chair of Students	88
Student Fora	88
Student Representatives Meeting	88
Board of Studies Meetings	88
Academic Committee structure	90
Art School Policies	91
A-Z Index of Art School Policies and Procedures	91
Academic Appeals Procedure	91
Academic Integrity Policy & Procedure	91
Assessment & Feedback Policy	92
Equality & Diversity Statement and Policy	93
Freedom of Speech & Creative Expression Policy	93
Inclusive Learning & Participation Policy	94
Protecting Dignity & Respect Policy	94
Student Complaints Procedure	95
Student Participation, Attendance and Engagement Policy	95
Tutorial Policy	96
Policy Map	97

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.

Chair of Students

The Chair of Students is the primary elected spokesperson for the Art School student body, working closely with both course reps and staff to make the Art School the best it can be for all our students. The importance of the role is reinforced by the Chair of Student's seat on the Art School's Board of Trustees.

Responsibilities include:

- Chairing termly meetings of the Departmental Student Fora
- Chairing Student Representatives Forum
- Attending Boards of Studies and Academic Board
- Assisting in the training and coordination of Student Representatives

Student Fora

Student Forums are held for each department, and act as a meeting of the whole student group, headed by the Chair of Students who then reports 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, Academic Registrar and Chair of Students 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.

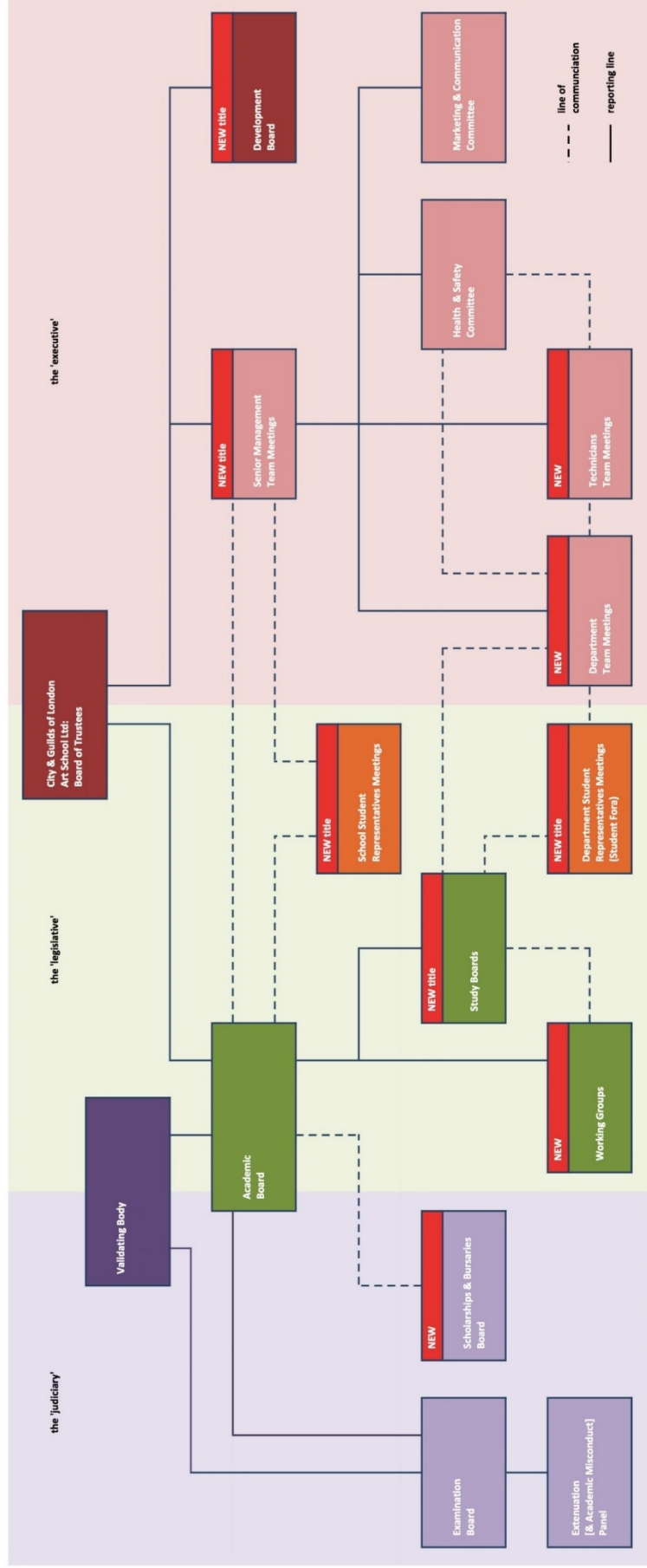
Membership of the Boards of Studies is as follows:

- Head of Department (Chair)
- Principal
- Vice Principal

- Academic Registrar
- Head of Art Histories
- Head of Student Support
- Librarian
- Member(s) of the departmental staff
- Chair of Students
- Student representatives
- (Representatives from Ravensbourne University London / 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.

This quick guide consists of an A-Z list with a brief description of each policy, who needs to be familiar with it, and some key points to note; at the end of this document is 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](#).

A-Z Index of Art School Policies and Procedures

A	I
Academic Appeals Procedure	Inclusive Learning & Participation Policy
Academic Integrity Policy	F
Assessment & Feedback Policy	Freedom of Speech & Creative Expression Policy
D	S
(Protecting) Dignity & Respect Policy	Student Complaints
E	Student Participation, Attendance & Engagement
Equality & Diversity Policy	T
	Tutorial

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 Ravensbourne University London are subject to Ravensbourne'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
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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
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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
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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
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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
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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)
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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'
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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

