

# Welcome to City & Guilds of London Art School

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## Overview

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, student support & services, academic regulations and policies. Copies of the handbooks are kept in the Art School office, your departmental office and the Library, and are always available online via the Art School's Moodle site.

Some of the documents which 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:

- the programme specification
- individual unit specifications
- 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 advised to familiarise yourself with the contents of this Handbook and the associated regulations which are mentioned in it.

If you have any questions regarding the information herein, please contact your **Head of Department**, the **Principal, Tamiko O'Brien**, [t.obrien@cityandguildsartschool.ac.uk](mailto:t.obrien@cityandguildsartschool.ac.uk) or **Head of Academic Affairs & Quality, Wesley Schol**, [w.schol@cityandguildsartschool.ac.uk](mailto:w.schol@cityandguildsartschool.ac.uk)

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## Validation

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.

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## Course information

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### The Course

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

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

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

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

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

Critical Aesthetics seminars run alongside studio discussion and

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

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## Term Dates

The confirmed term dates for the first year of your course are detailed below.

<b>Autumn Term</b>	06 September 2021	-	10 December 2021
<b>Spring Term</b>	04 January 2022	-	25 March 2022
<b>Summer Term (PT1)</b>	19 April 2022	-	1 June 2022
<b>Summer Term (FT &amp; PT2)</b>	19 April 2022	-	26 August 2022
<b>Final Assessment &amp; Exhibition</b>	5 September 2022		9 September 2022

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## Course Diagram

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

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## MA Fine Art (full time)

Full Time											(PgDip Fine Art exit award)											MA Fine Art																						
Semester One			Semester Two			Semester Three																																						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
MAFA1: Contextualisation & Process Into Practice: 60 credits																						MAFA4: Realisation & Presentation: 60 credits																						
MAFA2: Critical Model Thesis: 40 credits																																												
MAFA3: Professional Practice: 20 credits																																												
Autumn Term											Spring Term											(Summer Term Plus)																						

## MA Fine Art (part time)

Part Time											(PgCert Fine Art exit award)											MA Fine Art																						
Semester One			Semester Two			Semester Three																																						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
MAFA1: Contextualisation & Process Into Practice: 60 credits																						MAFA4: Realisation & Presentation: 60 credits																						
MAFA2: Critical Model Thesis: 40 credits																																												
MAFA3: Professional Practice: 20 credits																																												
Autumn Term											Spring Term											(Summer Term Plus)																						



# MAFA1: Contextualisation & Process into Practice

	1 Overview	MAFA1
Credits	60 credits (30 ECTs)	
Overview	<p>This unit runs alongside the <i>Critical Model Thesis</i> unit and the <i>Professional Practice</i> Unit and focuses on the development of your fine art studio practice through a thorough review of its context and processes. The unit 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 unit 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>In order to successfully complete this unit your work should demonstrate:</p> <ol style="list-style-type: none"><li>1. <i>Research, contextualisation and evaluation that explores, questions and challenges your practice and its territories;</i></li><li>2. <i>a sustained, critical investigation and understanding of the material, technologies and techniques employed in your practice;</i></li></ol>	

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3. *development of your own criteria for evaluating, making decisions, planning and managing your work effectively.*

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## Learning Hours

600 notional learning hours are divided as follows:

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Scheduled	35%
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Guided independent	65%
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See Learning & Teaching Schedule for further information.

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## Library & Learning Resources

### Essential books and journals

Agamben, G. (2007) *Infancy and history: The destruction of experience*. London: Verso.

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

Barthes, R. (1993) *Camera lucida: reflections on photography*. London: Vintage classics.

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.

Grovier, K. (2015) *Art since 1989*. London: Thames and Hudson.

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

Langt-Berndt, P. (ed.) (2015) *Materiality*. Documents of contemporary art series. London: Whitechapel Gallery.

Rattemeyer, C. (2013) *Vitamin D2: New perspectives in drawing*. London: Phaidon.

Rose, G. (2005) *Sexuality in the field of vision*. London: Verso.

Schwabsky, B. (2002) *Vitamin P: New perspectives in painting*. London: Phaidon.

Schwabsky, B. (2011) *Vitamin P2: New perspectives in painting*. London: Phaidon.

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### Specific chapters & journal articles

Agamben, G. (1999) On potentiality. In: *Potentialities: collected essays in philosophy*. Stanford: 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: *Jacques Lacan*. London: Routledge, p.92.
- O'Doherty, B. (1999) The eye and the spectator. In: *Inside the white cube: the ideology of the gallery space*. London: University of California Press, pp 35-64.
- Stewart, S. (2005) Remembering the senses. In: Howes, D. (ed.) *Empire of the senses: The sensual culture reader*. Oxford: Berg, pp.59-67.

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#### Digital Sources

[www.galleriesnow.net](http://www.galleriesnow.net)

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

[www.bbc.co.uk/programmes/b00nrtd2](http://www.bbc.co.uk/programmes/b00nrtd2)

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#### Recommended

- Barthes, R. (1993) *Mythologies*. London: Vintage classics.
- Braidotti, R. (2002) *Metamorphoses: towards a materialist theory of becoming*. Cambridge: Polity.
- 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. Indianapolis: Hackett.
- Iser, W. (2000) *The range of interpretation*. New York: Columbia University Press.

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## Additional Research & Reading

### *Materials & Processes*

Mayer, R. (1991) *The artist's handbook of materials and techniques*. London: 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*. 2<sup>nd</sup> 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) *Encyclopaedia 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.

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## 2 Learning & teaching

MAFA1

### Learning & Teaching

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

### Induction

You will be introduced to Postgraduate level study, The Art School, The Course guide, Moodle and the Library. The unit'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

### Time Lines in Dialogue: Contextualising Practice

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:

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- pre-1000 to 1400
  - 1400 to 1600
  - 1600 to 1800
  - 1800 to 1900
  - 1900 to 1950
  - 2010 to 2018
  - 1990 to 2010
  - 1970 to 1990
  - 1950 to 1970
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## Session 1

### Time Lines in Dialogue Seminar

Facilitated round table discussion using the collected images from the artworks you have selected as a starting point.

Workshop Inductions available; Introduction to PowerPoint on a sign-up basis.

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### *Follow-up-preparation* For the [Sharing Timeline Contexts Presentation \(Session 3\)](#)

Prepare a 5 minute digital visual PowerPoint presentation - where you will share the results of your research into the nine 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-forma 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 on-going research. (Please upload this onto Moodle with text embedded)

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## Session 2

### 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 eg, 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.

At the end of the unit 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.

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*Follow-up-preparation* Use gallery visits, library and online resources to research the artists being suggested by your research interrogations and by your peers and tutors.

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**Session 3** [Sharing Timeline Contexts Presentation](#)

You will each present the 5 minute PowerPoint presentation based on the shared images during Session 1.

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*Follow-up-preparation* Ensure all researched material is digitally archived.

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**Session 4** [Research Analysis through Drawing](#)

You will produce a series of A5 drawings that study and analyse each of your nine chosen timeline artworks. You may for example explore and reflect on the composition, structure, dynamics weight, concept, material properties or context through your drawings.

[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.

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*Follow-up-preparation* Continue to develop your research material and ideas through drawing and small scale works in the studio.

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**Session 5** [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 nine 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) Full-time and Part-time Year 1 in November. Review 5(b) Part-time Year 1.

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*Follow-up-preparation* 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; meeting to discuss Interim Show planning.

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**Session 6** [Emerging Work](#)

Begin to work on a more substantial project that is based on a reflexive dialogue with your research.

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*Follow-up-preparation* 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; Prepare all material for assessment including PDA; Prepare a 5 min Contextualising PowerPoint presentation that discusses the dialogue between your research and current practice developments.

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<p><b>Session 7</b></p>	<p><b>Formative Review Preparation</b></p> <p>Upload onto Moodle:</p> <ul style="list-style-type: none"> <li>• your 5 min PowerPoint Presentation with text embedded</li> <li>• a Reflective Journal on current work</li> <li>• three Research Forms that are relevant to your current practice</li> </ul> <p>Hand in a folder with hard copies of the uploaded material:</p> <ul style="list-style-type: none"> <li>• your 5 min PowerPoint Presentation with text embedded</li> <li>• a Reflective Journal on current work</li> <li>• three Research Forms that are relevant to your current practice</li> </ul>
<p><i>Follow-up-preparation</i> Continue to develop studio work</p>	
<p><b>Session 8</b></p>	<p><b>Formative Review</b></p> <p>MA Seminar Room 10am to deliver Contextualising PowerPoint; Written feedback within 14 working days</p>
<p><i>Follow-up-preparation</i> During the next phase of the unit 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. Read introduction to The Eyes of the Skin</p>	
<p><b>Session 9</b></p>	<p><b>Study visits</b></p>
<p><i>Follow-up-preparation</i> Make notes, follow up with any relevant reading; Continue to develop studio practice; Prepare for Interim Show planning with your peers.</p>	
<p><b>Session 10</b></p>	<p><b>Sound, Senses &amp; Expression</b></p> <p>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.</p>
<p><i>Follow-up-preparation</i> Prepare PowerPoint for Session 11 Seminar considering material choices; Continue to develop studio practice; Prepare for Interim Show planning with your peers</p>	
<p><b>Session 11</b></p>	<p><b>Seminar - Comparing Material Choices</b></p> <p>Round table discussion of thoughts and findings relating to the research visits using digital images (PowerPoint) collected from the research visit. You will give a 3 min presentation in which you discuss:</p> <ul style="list-style-type: none"> <li>• the materials, methods and processes employed in the production of the work.</li> <li>• the relation with your own practice</li> <li>• why choices were made</li> <li>• how the materials have contributed to the meaning of the work</li> </ul> <p>This is <b>not</b> a theoretical exercise, but an exploration of the materiality and presence of an artwork.</p>

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**Follow-up-preparation** Reflect on discussion and feedback and the appropriateness of your chosen artworks and adjust as necessary. Prepare for Interim exhibition planning with your peers

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**Session 12**

**Group Critique - Reflecting on Material Choices**

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. You will be asked to address:

- 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?

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 unit.

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**Follow-up-preparation** Write up Reflective Journal text to review your thoughts post critique advice and suggestions; Continue to develop studio practice; Prepare for Interim exhibition.

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**Session 13**

**Interim Show and Pre Formative Assessment Briefing**

Group discussion finalising plans and staff briefings on the exhibition and formative assessment.

Installation of Interim Show.

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**Follow-up-preparation** Complete all work on the Interim Show and ensure all Formative Assessment requirements are in place

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**Session 14**

**Interim Show and Formative Assessment** (Feedback within 14 working days); MA students discuss their work in a tour with BA Fine Art students; Progress Tutorial as formative assessment

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**Follow-up-preparation** Reflect on feedback and prepare for Studio Seminars.

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**Session 15**

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.

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**Follow-up-preparation** Reflect on feedback and advice from Studio Seminars; Continue to develop studio practice

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**Session 16**

**Assessment Briefing**

Continue to develop studio practice with tutorial input

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**Follow-up-preparation** Prepare studios for assessment presentation; Ensure all Assessment requirements are in place.

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**Session 17**

**Assessment**

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Method of assessment	Presentation of practical work supported by developmental practical and contextual research material.													
Submission Requirements	You should submit a portfolio of material that includes: <ul style="list-style-type: none"> <li>• completed work and work in progress</li> <li>• curation of Interim Show</li> <li>• Personal Development Archive to include notes and documentation from visual presentations</li> </ul>													
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.													
Week	30													
Date & time	Notified in unit briefings and detailed on Moodle.													
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.</p>													
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:													
	PASS	<table border="1"> <tr> <td>Distinction</td> <td>85-100%</td> <td>There is consistent and strong evidence with outstanding examples that demonstrate...</td> </tr> <tr> <td></td> <td>70-84%</td> <td>There is substantial and strong evidence with excellent examples that demonstrate...</td> </tr> <tr> <td>Merit</td> <td>60-69%</td> <td>There is consistent evidence with some very good examples that demonstrate...</td> </tr> <tr> <td>Pass</td> <td>50-59%</td> <td>There is adequate evidence with some good examples that demonstrate...</td> </tr> </table>	Distinction	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...	Merit	60-69%	There is consistent evidence with some very good examples that demonstrate...	Pass	50-59%	There is adequate evidence with some good examples that demonstrate...
Distinction		85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...											
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...											
Merit		60-69%	There is consistent evidence with some very good examples that demonstrate...											
Pass	50-59%	There is adequate evidence with some good examples that demonstrate...												
	FAIL	<table border="1"> <tr> <td></td> <td>40-49%</td> <td>There is inadequate evidence, with some examples of potential to demonstrate...</td> </tr> <tr> <td></td> <td>1-39%</td> <td>There is inadequate evidence to demonstrate...</td> </tr> <tr> <td></td> <td>0%</td> <td>No work submitted to demonstrate...</td> </tr> </table>		40-49%	There is inadequate evidence, with some examples of potential to demonstrate...		1-39%	There is inadequate evidence to demonstrate...		0%	No work submitted to demonstrate...			
		40-49%	There is inadequate evidence, with some examples of potential to demonstrate...											
		1-39%	There is inadequate evidence to demonstrate...											
	0%	No work submitted to demonstrate...												
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.													

## Critical Model Thesis

	1 Overview	MAFA2
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Credits 40credits (20 ECTs)

### Overview

The Critical Aesthetics Seminars for this unit 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.

The aim of the unit 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.

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.

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. Formative assessment will provide feedback on student presentations and tutorial evaluation and a written draft.

### Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

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;*

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3. *the evaluation of prior knowledge, interpretation of research findings and synthesis in a coherent and relevant argument.*

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## Learning Hours

600 notional learning hours are divided as follows:

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Scheduled	10%
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Guided independent	90%
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See Learning & Teaching Schedule for further information.

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## Library & Learning Resources

Essential Books & Journals & Digital Sources

To be determined by personal research and through tutorial discussion.

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### 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*. 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.

George, H. (2014) *The elements of sculpture: A viewer's guide*. London: Phaidon.

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## 2 Learning & teaching

MAFA2

### Learning & Teaching

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

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### Preparation

Get familiar with the brief on Moodle.

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## Session 1

### Seminar 1: Introduction to the Critical Model

This seminar introduces you to the Critical Model, its timetable and the expectations of the unit. 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.

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**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.

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## 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.

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**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.

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## 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.

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*Follow-up-preparation* Heidegger, M. (2009). The Origin of the Work of Art. In: Preziosi, D. (ed.) *The History of Art History: a Critical Anthology*. Oxford: Oxford University Press, pp.284-295.

### Session 4

#### Seminar 4: Speculative Realities –Unobservable Real Things

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.

### *Key Words & Concepts*

Post Kantian Correlationism, Infinity, Object Orientated Ontology, Speculative Materialism, Equipment, Tool Analysis, Realism, Agency, Transcendentalism

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*Follow-up-preparation* Bovenschen, S. (1985). Is There a Feminist Aesthetic? In Ecker, G. (ed.) *Feminist Aesthetics*. London: Women's Press, pp.298-308.

Johnson, C. (2015). *Issues Surrounding the Representation of Naked Body of a Woman*. In: *Sexuality*. London: Whitechapel Gallery, pp.54-56.

Rinder, L. (2015). *In A Different Light: Visual Culture, Sexual Identity, Queer Practice*. In: *Sexuality*. London. pp. 117-121.

### Session 5

#### Seminar 5: Bodies in Art – Gender, Sexualities, and the Body Politic

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.

### *Key Word & Concepts*

Feminism, Queer Theory, Post-Colonialism, Essentialism, Social Constructivism, Intersectionality, Performativity.

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*Follow-up-preparation* Guest lecture recommendation

### Session 6

#### Seminar 6: Guest Lecture

*Archeology of Final Decade – An Archaeological Guide to the Deployment of an Archive*, by Vali Mahlouji (2016 Example)



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 destroyed. This seminar entitled *An Archaeological Guide to the Deployment of an Archive* deconstructs an archaeological methodology employed to examine historical objects/artworks.

#### Key words and concepts

Archeology, curation, material history, collective memory, archive.

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**Follow-up-preparation** 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.

Prepare all material for assessment including PDA

Prepare a 5 min Contextualising PowerPoint presentation that discusses the dialogue between your research and current practice developments.

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## Session 7

### Art, Materiality & Meaning

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.

#### Key Words & Concepts

materiality, matter, form, substance, dematerialization, immaterial. new materialism, the aesthetics of production, Marxism, material culture, material complicity, process, conservation.

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## Session 8

Commence the development of the Critical Model Thesis (CMT) self-directed phase of the unit: [Research, Preparation & Contextualisation](#)

### Tutorial 1

Introductory meeting between student and CMT supervisor (usually in studio) to discuss research interests, direction of study and artwork.

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*Follow-up-preparation* Write first draft of CMT 'Contextualisation' (3,000 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.

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Session 9

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.

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*Follow-up-preparation* Write second draft of CMT 'Process into practice' (3,000 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.

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Session 10

Continuing the development of the CMT: [Articulation & Specification](#)

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.

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*Follow-up-preparation* Research, writing and development.

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Session 11

Tutorial 4

Review of progress to date and suggestions for further research in relation to the current developments within the studio practice and thinking.

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*Follow-up-preparation* Develop draft in response to guidance of supervisor.

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Session 12

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.

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*Follow-up-preparation* Continuing the development of the CMT: [Specification & Refinement](#); Develop draft in response to guidance of supervisor.

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Session 13

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.

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*Follow-up-preparation* 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** Finalising the development of the CMT: [Refinement & Completion Tutorial 7](#); Comments and feedback on full-length draft. Restructuring and editing towards final deadline.

*Follow-up-preparation* Make suggested edit of final draft, bibliography, referring and citation.

**Session 15** Submit finished draft of Critical Model Thesis  
[Assessment of the CMT and Reintegration](#)

*Follow-up-preparation* Reflect on learning

3 Assessment		MAFA2
<b>Submission Requirements</b>	You should submit: Critical Model Thesis conforming to good academic practice and 7,500-8,500 words in length.	
<b>Alternative forms of Assessment</b>	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit 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.	
<b>Week</b>	30	
<b>Date &amp; time</b>	Notified in unit briefings and detailed on Moodle.	
<b>Academic good practice</b>	<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>	
<b>Feedback</b>	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.	
<b>Marking Criteria</b>	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:	

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

# MAFA3 Professional Practice

## Professional Practice

	1 Overview	MAFA3				
Credits	20 credits (10 ECTs)					
Overview	<p>This Unit 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> unit, 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>In order to successfully complete this unit your work should demonstrate:</p> <ol style="list-style-type: none"><li>1. <i>critical evaluation and selection, independent decision making and the appropriate presentation of your artwork in visual, verbal and written forms;</i></li><li>2. <i>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.</i></li></ol>					
Learning Hours	<p>200 notional learning hours are divided as follows:</p> <table><tbody><tr><td>Scheduled</td><td>15%</td></tr><tr><td>Guided independent</td><td>85%</td></tr></tbody></table> <p>See Learning &amp; Teaching Schedule for further information.</p>	Scheduled	15%	Guided independent	85%	
Scheduled	15%					
Guided independent	85%					
Library & Learning Resources	<p>Essential Books &amp; Journals</p> <p>Abbing, H. (2002) <i>Why are artists poor? The exceptional economy of the arts</i>. Amsterdam: Amsterdam University Press.</p>					

O'Doherty, B. (1999) *Inside the white cube: the ideology of the gallery space*. London: University of California Press

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## Digital Sources

*Artquest*: [artquest.org.uk](http://artquest.org.uk) Artquest enables visual artists to practice by providing information, advice, opportunities and services at any stage in their careers.

*Artquest primer*: [artquest.org.uk/project/primer](http://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 Artlaw*: [artquest.org.uk/artlaw](http://artquest.org.uk/artlaw) Hundreds of articles on all aspects of art and the law.

*Artquest 'How to'*: [artquest.org.uk/how-to](http://artquest.org.uk/how-to) Audio interviews, films and articles by artists, curators, gallerists and other art-world figures covering a 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.

*Artquest opportunities*: [artquest.org.uk/opportunities](http://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.

*a-n*: [a-n.co.uk](http://a-n.co.uk) 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.

*re-title artist opportunities*: [blog.re-title.com/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.

[galleriesnow.net](http://galleriesnow.net)

[artscouncil.org.uk](http://artscouncil.org.uk)

[britcoun.org.uk](http://britcoun.org.uk)

[gov.uk/government/organisations/charity-commission](http://gov.uk/government/organisations/charity-commission)

[spacestudios.org.uk](http://spacestudios.org.uk)

[aspex.org.uk](http://aspex.org.uk)

[iniva.org](http://iniva.org)

[locusplus.org.uk](http://locusplus.org.uk)

[artangel.org.uk](http://artangel.org.uk)

[criticalnetwork.co.uk](http://criticalnetwork.co.uk)

[luxonline.org.uk](http://luxonline.org.uk)

[diaart.org](http://diaart.org)

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Recommended

Reading is assigned during the unit.

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## 2 Learning & teaching

MAFA3

**Learning & Teaching** This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.

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**Pre-sessional preparation** Get familiar with the brief on Moodle.

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**Session 1 (a)** *Seminar 1: Introduction to the Critical Model*

This seminar introduces you to the Critical Model, its timetable and the expectations of the unit. 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.

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**Follow-up-preparation** Write up an exhibitions' analysis based on the pro-forma

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**Session 1 (b)** *Gallery Immersion*

The aim of this session is to give you a 'deep-dive' experience of a range of London galleries from high-end commercial spaces to younger emerging galleries and artist-run project spaces. During the tutor-facilitated two-day excursion you will visit a wide range of galleries in order to learn in depth about how the wider art world and London gallery systems work. As well as insights and critical dialogues with tutors, you will also have an opportunity to learn more about specific galleries and the gallery system directly from gallery directors and exhibition curators.

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**Follow-up-preparation** Write an analysis of the exhibitions on a pro-forma (downloadable from Moodle)

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<b>Session 2</b>	<b>Professional Practice Seminar 1</b> 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.
<b>Follow-up-preparation</b>	Collate information and write up Professional Practice Journal
<b>Session 3</b>	<b>Art world Insights 1</b> (off site talks and visits) Running a Gallery – from the ground up. Commercial galleries – a behind the scenes look.
<b>Follow-up-preparation</b>	Collate information and Write up Professional Practice Journal. Write draft Artist’s statement for discussion at next session.
<b>Session 4</b>	<b>Professional Practice Seminar 2</b> Further exploration of the specifics of professional practice for artists including advice on writing about your work for different applications and purposes.
<b>Follow-up-preparation</b>	Collate information and Write up Professional Practice Journal; develop Artist’s Statement, write first draft of an application.
<b>Session 5</b>	<b>Art world Insights 2</b> (off site talks and visits) Public Sector – museums, galleries and arts organisations.
<b>Follow-up-preparation</b>	Collate information and write up Professional Practice Journal; document your work
<b>Session 6</b>	<b>Professional Practice Seminar 3</b> 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.
<b>Follow-up-preparation</b>	Collate information and write up Professional Practice Journal; document your studio practice.
<b>Session 7</b>	<b>Art world Insights 3</b> Curatorial Projects – proposing, pitching and managing. Teaching – options and opportunities
<b>Follow-up-preparation</b>	Collate information and write up Professional Practice Journal
<b>Session 8</b>	<b>Progress Tutorial</b> On your progress with portfolio developments and writing on your work
<b>Follow-up-preparation</b>	Further developments of your documentation and writing on your work
<b>Session 9</b>	<b>Seminar: The Artist’s Talk</b> Consideration of different approaches to giving a verbal illustrated talk on your work with discussion of case studies.

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**Follow-up-preparation** Further developments of your documentation and writing on your work, preparation of your Artist's talk.

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**Session 10 - 15** Group and 1 to 1 tutorials

To consider progress on the unit and review portfolio developments; continue to work on all elements- portfolio, writing, documentation towards completing material

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**Follow-up-preparation** Follow up on feedback continue developments alongside and in relation to your practice

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**Session 15 - 19** Artist's Talks delivered with feedback and tutorials

To consider progress on the unit and review developments; continue to work on all elements- portfolio, writing, documentation towards completing material

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**Follow-up-preparation** Follow up on feedback continue developments alongside and in relation to your practice; ensure all documentation is collated for assessment.

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**Session 20** Presentation of work for **assessment**

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3 Assessment		MAFA3
<b>Method of assessment</b>	Submission of a portfolio of professional practice outcomes related to your on-going practice	
<b>Submission Requirements</b>	You should submit a portfolio of work to include: <ul style="list-style-type: none"><li>• 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;</li><li>• a physical portfolio of 8 to 12 selected works on paper;</li><li>• evidence of a completed art related application such as a fellowship, an exhibition proposal, funding application or equivalent opportunity.</li></ul>	
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit 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.	
<b>Week</b>	30	
<b>Date &amp; time</b>	Notified in unit briefings and detailed on Moodle.	

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**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.

**Marking Criteria** Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:

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

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

# MAFA4 Realisation & Presentation

## Realisation & Presentation

1 Overview		MAFA4
Credits	60 credits (30 ECTs)	
Overview	<p>This unit initially runs in parallel with thesis development and writing, and has a symbiotic relationship with The Professional Practice unit.</p> <p>Marking the culmination of the MA course, the unit 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 units, 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>In order to successfully complete this unit your work should demonstrate:</p> <ol style="list-style-type: none"><li><i>a comprehensive knowledge and understanding of the position of your practice in relation to historical and contemporary precedents and professional contexts;</i></li><li><i>self-direction and originality in the creative application of knowledge and research;</i></li><li><i>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.</i></li></ol>	
Learning Hours	600 notional learning hours are divided as follows:	
	Scheduled	10%
	Guided independent	90%
	See Learning & Teaching Schedule for further information.	

Library & Learning Resources	Essential Books, Journals and Digital Sources Based on individual students own research and agreed in tutorials
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<b>2 Learning &amp; teaching</b>		<b>MAFA4</b>
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<b>Learning &amp; Teaching</b>	This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.
<b>Pre-sessional preparation</b>	Work on a draft Proposal for a body of work for the end of year exhibition (pro-forma available on Moodle)
<b>Session 1 - 3</b>	<p><b>Unit induction</b></p> <p>This unit 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><b>Proposal Seminar</b></p> <p>You will make a brief presentation of your proposal for the work, followed by group feedback and advice.</p>
<b>Follow-up-preparation</b>	<p>Reflect on feedback and advice. Prepare a work plan that includes coordinating and seeking advice from technicians for workshop and machinery access where needed.</p> <p>Start to work towards developing work in preparation for a micro critique progress review</p>
<b>Session 3 - 6</b>	<p><b>Micro Critique</b></p> <p>Progress review. Individual tutorials, engagement in organisation of exhibition.</p>
<b>Follow-up-preparation</b>	Reflect on feedback and advice.
<b>Session 6 - 9</b>	Sustained studio activity, developing studio work for exhibition with progress tutorial, engagement in organisation of exhibition
<b>Follow-up-preparation</b>	Continue studio exploration and research towards exhibition
<b>Session 9 - 13</b>	Studio activity including testing approaches to curation of work for a <a href="#">public facing exhibition</a> with tutorial input.
<b>Follow-up-preparation</b>	Write statements and start to complete all necessary documentation for assessment
<b>Session 13 - 15</b>	<p>Visual and verbal presentation of work to peer group -assessment</p> <p>Final installation of work for exhibition and assessment</p>
<b>Follow-up</b>	Document exhibition and publish to own website or blog

Method of assessment	Professional presentation of a body of work and supporting material.	
Submission Requirements	You should submit: <ul style="list-style-type: none"> <li>an exhibition of your practice and support work;</li> <li>notes and visual material used in your Visual and Verbal presentation of work.</li> </ul>	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit 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 unit briefings and detailed on Moodle.	
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.	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:	
PASS	Distinction	85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	Merit	60-69% There is consistent evidence with some very good examples that demonstrate...
	Pass	50-59% There is adequate evidence with some good examples that demonstrate...
FAIL		40-49% There is inadequate evidence, with some examples of potential to demonstrate...
		1-39% There is inadequate evidence to demonstrate...
		0% No work submitted to demonstrate...

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## Feedback

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

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# Part Two: Learning & Teaching

## Learning and Teaching



### Learning & 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.

Courses are delivered in the departmental studios and in workshops through projects /course units, group and seminar discussion, and tutorials. 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 seminars, studio discussion, critiques, and tutorials.

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

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### Definition of Terms

In this section you will find the Art School's definition of various terms you will hear in your day-to-day learning experience at the Art School.

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***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 unit specific and general progress.

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.

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

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***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](mailto:cityandguildsartschool.ac.uk) email to book a meeting.

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**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.

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**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.

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**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.

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**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 opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.

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**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.

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**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.

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## Part Two: Learning & Teaching

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**Live Project** 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.

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**Collaborative Project** Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.

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**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'.

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**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.

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**Dissertation/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.

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**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.

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**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.

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**Study Trips** Conservation and Historic Carving students may attend the annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

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**Moodle** The Art School's online learning platform is Moodle, available at [moodle.cityandguildsartschool.ac.uk](http://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, forms

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- Lecture notes, presentations, recordings, and readings
- Online assessment
- Research & study skills: essay writing, referencing & citation
- Access to Learning information Bursary and prize information
- News and updates

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, contact the Librarian.

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### Writing Fellow

As part of the [Royal Literary Fund's Fellowship Scheme](#), a Writing Fellow is available two days a week during term time, to offer support for any student who wishes to receive advice on good writing practice for specific purposes, be it for written assignments, personal statements or grant applications.

Email [writingfellow@cityandguildsartschool.ac.uk](mailto:writingfellow@cityandguildsartschool.ac.uk) to make an appointment.

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### 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, based on the Harvard system. It can be accessed on the Library's Moodle page.

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### Assessment

Assessment is another word for judgement and is an integral part of the learning process. In teaching we use three forms:

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#### Types of assessment

##### Diagnostic

Usually occurs early on in a unit; 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.

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##### Formative

Focuses on looking forward at the development of your work. It usually occurs part way through a unit, for example in a *Progress Tutorial* or through a group presentation. Tutors will advise you on

## Part Two: Learning & Teaching

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 unit.

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### Summative

Is applied to work submitted for unit assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the unit, there will also be some advice on areas for development.

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**Forms of assessment** The different forms of assessment can be applied through:

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### *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.

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### *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 unit.

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### *Tutor Assessment*

Is undertaken for all formal assessments of your work. Sometimes this is in conjunction with self and or peer-assessment.

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**Means of 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 unit Learning Outcomes and Marking Criteria.

There are two ways in which the assessment work /requirements may be assessed:

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### *Component*

Assessment provides an individual mark for each separate Requirement, with an overall unit grade determined through a predetermined, mathematical formula.

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### *Holistic*

Assessment (typically a *portfolio of work*) considers all of the Requirements as a single body of work, providing the unit grade.

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**What to submit for Assessment** Specific requirements for the display and presentation of work, oral and written presentations will be indicated in each unit specification and any related project briefs.

These will be discussed and explained in Unit briefing sessions.

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**Learning Outcomes & Unit Assessment** Learning Outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the units on your course and against which your work will be assessed.

The work you submit will be judged against the Learning Outcomes that are detailed in the relevant **Unit Specification**.

To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.

**Grading work** To determine what grade the work should receive, the tutors consider how well the Learning Outcomes have been met, using the Art School's standard Marking Criteria.

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

**Assessment process** In terms of procedure, for all units on the course, the following stages are adhered to:

1	2	3	4
<ul style="list-style-type: none"> <li>• Work is assessed by a range of staff including your tutor, to get different perspectives on your achievement; this may involve team marking, or double marking</li> </ul>	<ul style="list-style-type: none"> <li>• Marks are discussed and agreed amongst tutors</li> </ul>	<ul style="list-style-type: none"> <li>• External Examiners review a sample of work across the spectrum of achievement</li> </ul>	<ul style="list-style-type: none"> <li>• Marks are provisional until confirmed by the Examination Board, usually at the end of the Academic year</li> </ul>

**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

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an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 50% 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 [Access to Learning](#) or from the Office Administration team. Forms are available in the Art School office and can be downloaded from [Moodle>Art School Office Information](#).

If you believe that you have an on-going condition that impacts upon your work you are advised to seek guidance from [Access to Learning](#) 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 (eg, a doctor's letter).

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### 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 might 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 Examiners for both the [MA Art & Material Histories](#) and [MA Fine Art](#) courses are:

- [Studio Practice](#)  
[Mick Finch](#), Course Leader, BA Fine Art, Central Saint Martins, University of the Arts London  
[www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch](http://www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch)
- [Thesis](#)  
[Rachel Withers](#), Course Leader, BA History of Art and Design, Bath School of Art and Design  
[www.bathspa.ac.uk/our-people/rachel-withers](http://www.bathspa.ac.uk/our-people/rachel-withers)



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**Grade Descriptors** Following are the detailed Grade Descriptors for each of the MA Classification bands:

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*Pass with Distinction* 85-100%

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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 diverse 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.

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*Pass with Distinction* 70 -84%

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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 diverse 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

## Part Two: Learning & Teaching

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 Merit*

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60 -69%

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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*

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50 -59%

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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.

### *Fail*

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40 -49%

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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

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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.

*Fail*

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1 -39%

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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.

*Fail*

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0%

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Non-submission

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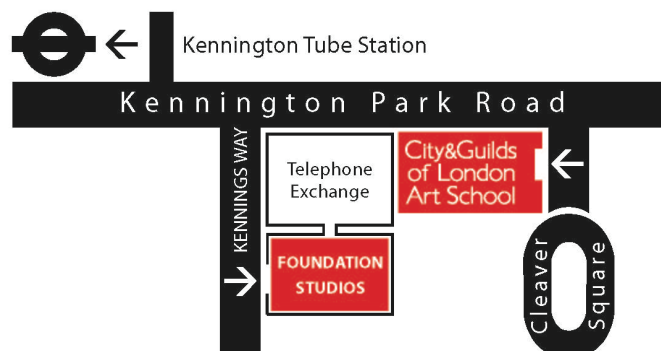
# Part Three: The Art School

## City & Guilds of London Art School

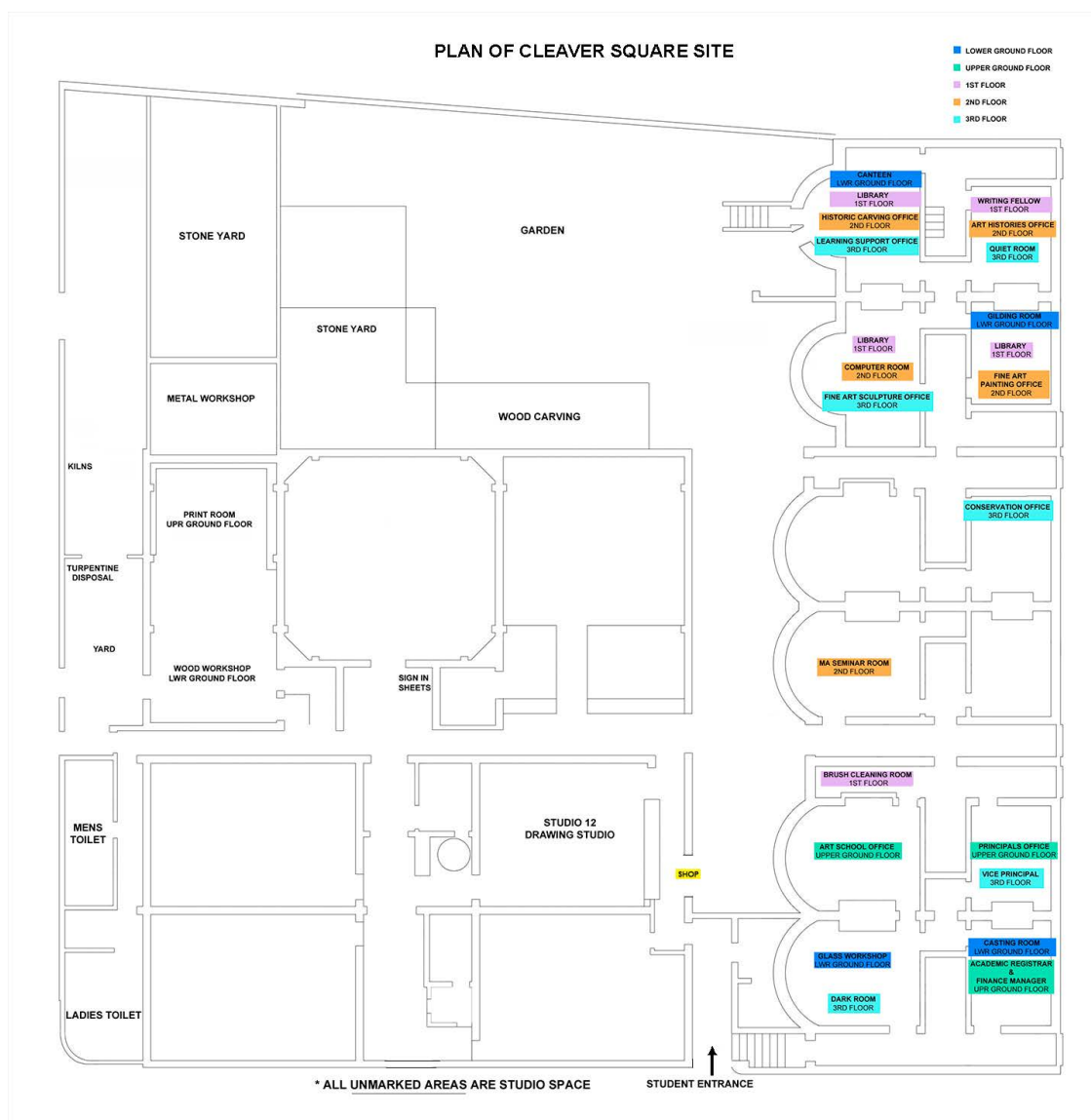


Opening Hours Cleaver Square	Monday	08:45 through to 20:00
	Tuesday	08:45 through to 20:00
	Wednesday	08:45 through to 20:00
	Thursday	08:45 through to 20:00
	Friday	08:45 through to 18:00
Opening Hours Kennings Way	Monday	08:45 through to 18:00
	Tuesday	08:45 through to 18:00
	Wednesday	08:45 through to 18:00
	Thursday	08:45 through to 18:00
	Friday	08:45 through to 16:30

### Location & Orientation



Plan of Cleaver Square



**The Art School Office** During term time, the Art School Office is open for casual enquiries at the following times:

	Morning	Afternoon
Monday	closed	14:00-16:00
Tuesday	09:30-12:30	14:00-16:00
Wednesday	closed	14:00-16:00
Thursday	09:30-12:30	14:00-16:00
Friday	closed	14:00-16:00

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](mailto: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.

## Part Three: The Art School

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### Meeting Rooms

There are usually two meeting rooms available for students to book for Art School business, or activity relating to the course. Should social-distancing rules relax, please contact the Art School Office to enquire about booking.

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### Art School Shop

The shop is located at Reception, and is open throughout the day (except for one hour at lunchtime). It is stocked with essential items such as:

- Paper, pencils, charcoal & other drawing materials
- Brushes
- Canvas
- Notebooks and sketchbooks
- Oil & acrylic paints
- Specialist tools

A complete list of art materials for sale and prices is available on Art School Shop page of Moodle, and in the shop itself. Only [Contactless Payment](#) is accepted. You should also acquaint yourself with London's art suppliers, some of which are listed here:

- Cornelissen
  - Stuart Stevenson
  - Green & Stone
  - Atlantis
  - London Graphic Centre
-



### The Library

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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 on-going research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

<b>Library opening hours (term time only)</b>	Monday	09.00 – 19.00
	Tuesday	09.00 – 19.00
	Wednesday	09.00 – 19.00
	Thursday	09.00 – 19.00
	Friday	10.00 – 17.00

**Library Catalogue** The library catalogue is available to access online at:  
<https://u014350.microlibrarian.net>.

#### **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

## Part Three: The Art School

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 one 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 library users.

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### London Library

[www.londonlibrary.co.uk](http://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.

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### Portfolio Collection

The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. Please speak to the Librarian for more information.

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### 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.

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### Suggestions

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

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## Computer Room



The Computer Room is on the second floor of the terraced houses, above the Library. There are additional computer facilities in the Foundation building and in the Library. The Computer Room is also where IT staff are based. Joe Hale is both a Tutor in Digital Media and Digital Media Technician. His current working hours are Thursdays 10:00 – 18:00 during term time. Chris Halliwell is the IT Manager and is available 09:00 – 17:00 on all other days.

<b>Opening hours (term time only)</b>	Monday	09.00 – 20.00
	Tuesday	09.00 – 20.00
	Wednesday	09.00 – 20.00
	Thursday	09.00 – 20.00
	Friday	09.00 – 18.00
<b>Staffed hours*</b>	Monday	09.00 – 17.00
	Tuesday	09.00 – 17.00
	Wednesday	09.00 – 17.00
	Thursday	10.00 – 18.00
	Friday	09.00 – 17.00

\*The IT staff do not have fixed times when they offer student facing support. You can ask for assistance at any time staff are available, but you are also welcome to arrange a time with them in advance.

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## Equipment Loan

The Art School DSLR cameras and tripods are available for loan from Reception, as is a projector. Items must be returned to Reception by the end of the day.

A photographic lighting kit is available for loan from IT Services, as is other equipment including media players, an audio amplifier, a graphics tablet, another projector, card readers, cables, adaptors and so forth. This is not a comprehensive list of what is available

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and it would be best to discuss your needs with the IT staff on a project by project basis. All equipment loaned by IT is provided on a first come first served basis and may be booked in advance. 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.

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### Printing & photocopying

Multifunction Printers/Photocopiers are located in the Computer Room, Library and Foundation building. Print jobs sent to the "CGLAS Follow Me" queue can be retrieved from any of those machines. The printers can also scan to email, although you will typically find the flatbed scanners offer you greater control over the result.

You can associate your ID card with the printer card reader in order to expedite logging in to retrieve your jobs, but you can also log in by entering your network account credentials directly on the touchscreen. The printers will handle a variety of paper types and thicknesses, but non-standard papers and acetates should always be fed via the bypass tray, and please consult the IT staff first.

You can top up the balance of your print account at Reception.

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### Saving your work

You are ultimately responsible for saving and backing up your work. If you would like advice on saving / backing up, please ask the IT staff. Please do not store files you need on the open access machines. If you do this the file is at risk of deletion should the machine fail, and you will not be able to access your files without also having access to that particular computer. Network storage shares are provided to allow secure, short term storage of your data on the network, thus making it accessible from all campus computers. Use of this will be covered in greater detail in the IT induction.

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### 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.

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### The Print Room



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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.

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#### Opening hours

Monday to Friday, 09.30-16.30

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#### Equipment

- Off-set lithographic press for plate printing
  - Screen-printing vacuum beds and darkroom UV exposure unit
  - Etching presses for intaglio work
- 

#### Aims & Objectives

Print Room staff aim to:

- provide the technical means to develop students' potential in print as a creative process;
- differentiate between different methods of printmaking;
- help the development of innovative ideas within printmaking;
- 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 mono-print. 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.

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#### Print Room H&S

Health & Safety in the Print Room is very stringent. All of these safety instructions must be read and the Health & Safety book

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## Part Three: The Art School

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.

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### General Health & Safety 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.

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### Corrosives & 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.

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### Inhalation

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.

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### 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.

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### 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.

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### 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.

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## 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.

<b>Opening hours (term time only)</b>	Monday	09.30-13.00	14:00-16:30
	Tuesday	09.30-13.00	14:00-16:30
	Wednesday	09.30-13.00	14:00-16:30
	Thursday	09.30-13.00	14:00-16:30
	Friday	09.30-13.00	14:00-16:30

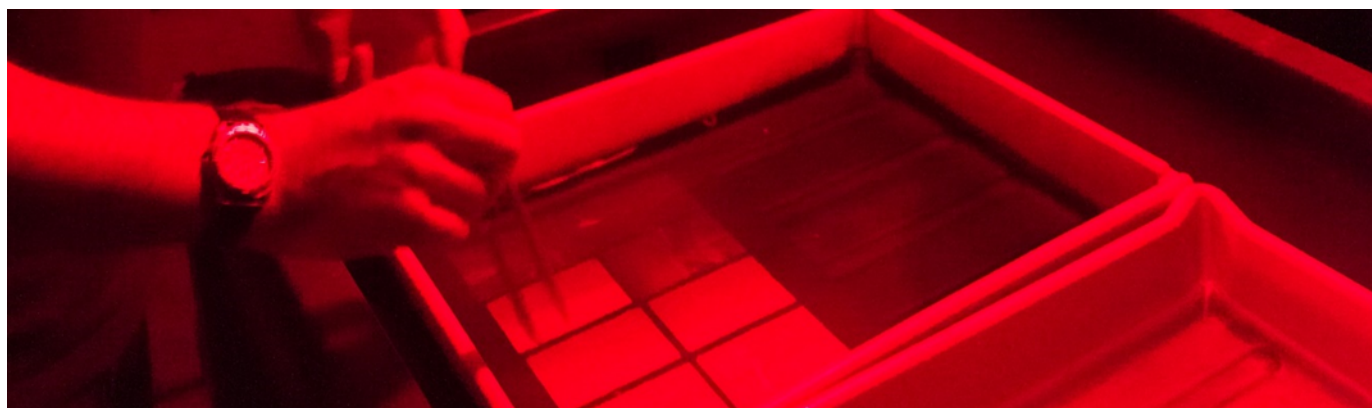
### Equipment

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.

## 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.

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## 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.

Opening Hours	Morning	Afternoon
Monday	09.30 – 13.00	14.00 – 16.30
Tuesday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30

### Equipment

The workshop is equipped with:

- glass kiln
- glass grinder
- linisher
- work benches
- sandblaster
- a range of bench & 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.

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## Metal Workshop

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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.

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### Opening Hours

	Morning	Afternoon
Monday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30
Friday	09.30 – 13.00	14.00 – 16.30

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### Equipment

The workshop is equipped with:

- electric arc welding and plasma cutting machines
- fume extraction
- bench and hand tools
- personal protective equipment
- foundry equipment

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### 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.

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### 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; and Site & Environment Sub Committee.

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### Chair of Students

Elected by the student body each June, the Chair of Students serves from 1 October through to 30 September. As with the Art School's Fellowship positions, it is an unpaid post, though access to facilities and expertise is made available throughout the term of office. The Chair of Students will usually be appointed to the Board of Trustees for the Art School charity.

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### Electoral Register

Students have an important role to play outside of the Art School both as practitioners and, as appropriate, as part of the electorate. While UK residency and UK (or Irish or qualifying Commonwealth) citizenship are necessary to vote in a General Election, the rules for Local Elections are more liberal. If a student has British, Irish, Commonwealth or EU citizenship, they should be eligible to vote in Local Elections and, if living in London, the Mayoral Elections. The Art School encourages students to register to vote and be active participants in democracy wherever they can.

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### Student Ambassadors

Students often act as ambassadors for the Art School at various events, such as Art16 and Livery Company dinners.

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## Part Three: The Art School

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**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.

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

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**Sugar Pot: Art & Cake** Local café Sugar Pot provide healthy, organic lunches, snacks and drinks, locally-sourced where possible, from *Art & Cake*, based at the Art School's main site. Open from 9am to 4pm, Monday to Friday during the main term dates.

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

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# Part Four: Access to Learning

## Student Support & Services



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### Rights & 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.

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**Identity & Access Card** The Art School *Identity & Access Card* is the electronic entry card which gives you access to the premises during the Art School opening hours. It also records your attendance and will be used as an official register: in the case of an emergency, such as a fire, this register will be used to determine your presence in either building.

#### Usage

- You must **tap in** with your *Identity & Access Card* on the entry pad **every time** you arrive at either building.
- You must **tap out** with your *Identity & Access Card* on the entry pad **every time** you leave either building.
- Failure to use the *Identity & Access Card* as instructed will

## Part Four: Access to Learning, Student Support & Services

result in an inaccurate attendance record and register.

- The *Identity & Access Card* will not allow entry outside of Art School hours.
- The *Identity & Access Card* will not allow exit from the building after the official closing time.
- At the end of your studies you must surrender your *Identity & Access Card* to the Art School; failure to do so will incur a cost of £20.

### Loss

Should you lose your *Identity & Access Card*, you must report the loss immediately by emailing [admissions](mailto:admissions). Not only will swift action prevent misuse of your card but it also allows for the speedy re-issue of a replacement. Unfortunately, as the *Identity & Access Card* are not cheap, will incur a cost of £20 for a replacement.

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### NUS /Card

You may also wish to apply for a <https://www.totum.com> card from the NUS (National Union of Students), which comes with 1-year 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.

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### Attendance

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 identity & access card, as described above, throughout your time at the Art School.

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### Sickness

If you are ill and cannot attend for whatever reason you must notify the Art School by contacting Reception on extension 214, via (+44) (0) 7091 1687) 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.

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### Timeliness

Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (eg, 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.

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### Site Access

You are required to use your *Identity & Access card* 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 *Identity & Access 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

## Part Four: Access to Learning, Student Support & Services

intruders gaining access to the buildings; **please be sure to keep your *Identity & Access card* on you at all times when on the premises.** All external visitors must sign the registers at reception on entering and leaving the buildings

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### 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.

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### Post

You should not have mail or parcels delivered to the Art School and the Art School will not take responsibility for **any** deliveries.

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### Emails

To adhere to data protection legislation the Art School will only communicate with you via the [@cglas.ac.uk](mailto:@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.

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### Working practices

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.

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### 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.

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### Pets

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

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### 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.

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### Access to Learning

Our key objectives are to:

- Assist students to access their learning
- Enable students to participate in course activities
- Help to support students' wellbeing

## Part Four: Access to Learning, Student Support & Services

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 for all students enrolled at City & Guilds of London Art School, the Access to Learning Department provides:

- Advice & support for health conditions
- Advice & support for mental health, anxiety & depression
- Course-based Needs Assessments
- Assistance with Disability Support Allowance applications
- Personal Learning Plans
- Support for learning
- Support for disability
- The Learning Mentor
- Counselling
- Advocacy
- Pastoral support
- General advice & information

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. Any **Access to Learning** enquiries can be sent to: [access@cglas.ac.uk](mailto:access@cglas.ac.uk)

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### 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
- send a completed Access to Learning Form, from Moodle to:  
Access to Learning  
City & Guilds of London Art School  
124 Kennington Park Road, London SE11 4DJ
- email [access@cglas.ac.uk](mailto:access@cglas.ac.uk)
- talk to your Pastoral Tutor, who will advise you and/or, with your permission, refer you to *Access to Learning*
- talk to your Personal Progress Tutor, or your Head of Department, who will advise and/or will, with your permission, refer you to *Access to Learning*

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**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.

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**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.

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**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 on-going situation or health condition that impacts upon your access to learning, making, your wellbeing 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 not funded by Student Finance DSA.

**\*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, Chronic fatigue syndrome (CFS/ME), depressions, and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: [www.yourdsa.com](http://www.yourdsa.com)

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**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.

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**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.

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**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?**

You don't need to be Registered with Access to Learning to obtain help and advice; email or visit Access to Learning to discuss your concerns.

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**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.

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**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.

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**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 or Access Plan entirely confidential so that information cannot be disclosed to any other person. It is your right to do this; but please be aware that the Art School will be restricted in its ability to meet your needs if you do so.

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**Is there ever a time when disclosure may occur without my permission?** In case of an emergency, or if there are concerns about the health, safety and/or the wellbeing of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.

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**Access to Learning  
Team**

**Head of Access to Learning**

Teresita Dennis

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

Availability

Mondays 09:30-16:30 term time

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

## Part Four: Access to Learning, Student Support & Services

effectively, their individual situations in relation to their studies. Teresita can also arrange for assistance/support and adjustments, where appropriate and possible, for students registered with the Access to Learning Department.

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### The Learning Mentor

Catrina Julliard

[access@cglas.ac.uk](mailto: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.

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### Specialist Tutors

[access@cglas.ac.uk](mailto: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.

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### Counsellors

[access@cglas.ac.uk](mailto: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 student's 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.

**Royal Literary Fellow** [writingfellow@cityandguildsartschool.ac.uk](mailto: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 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.

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#### **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.

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#### **Personal Progress Tutors**

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.

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### Payment of fees & other charges

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Tuition fees are the Art School's main source of income.

While some of you receive **Student Loans**, **bursaries** or **other financial awards** for part of your fees, you remain responsible for the payment of your fees in full.

All fees are payable on or before the first day of the year. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course.

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.

If at any point you have any financial difficulties please discuss the matter immediately with the **Senior Art School Administrator**.

**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.**

### Grants, financial awards & hardship

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Each year, the Art School provides financial support to students through grants and financial awards.

#### Student loans

If you are a UK national and studying your first Honours degree

## Part Four: Access to Learning, Student Support & Services

with the Art School you are most likely eligible for support from the Student Loan Company (SLC). Student loans can cover maintenance as well as up to £6,150 of your fees.

You can apply for a Postgraduate Loan if you start a full-time or part-time master's degree course, and don't already have a master's degree or higher qualification. This will allow you to borrow up to £10,000 to pay your fees and help with living costs. For further information see [www.gov.uk/postgraduate-loan](http://www.gov.uk/postgraduate-loan).

Further information on all aspects of student funding is available at: [www.gov.uk/browse/education/student-finance](http://www.gov.uk/browse/education/student-finance) and [www.sfengland.slc.co.uk](http://www.sfengland.slc.co.uk)

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

- Northern Ireland: [www.studentfinancenl.co.uk](http://www.studentfinancenl.co.uk)
- Scotland: [www.saas.gov.uk](http://www.saas.gov.uk)
- Wales: [www.studentfinancewales.co.uk](http://www.studentfinancewales.co.uk)

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### Financial Support for EU students

The Art School is committed to all of our current and prospective students, and we welcome students from the European Union (EU) as well as from across the world.

The Art School values and participates in the European cultural environment and believe that knowledge and practice are not defined by national boundaries. EU students remain eligible for undergraduate and postgraduate financial support in academic year 2019/20.

The government has confirmed that students from the EU will be classified as **International** students from 2020/21.

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### 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.

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### 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.

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