

City&Guilds
of London
Art School

**MA Fine Art
Student Handbook
2024/25**

Welcome to City & Guilds of London Art School

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** in the first instance

Validation

Your course is validated by Arts University Bournemouth (AUB). 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 AUB students.

Course information

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.

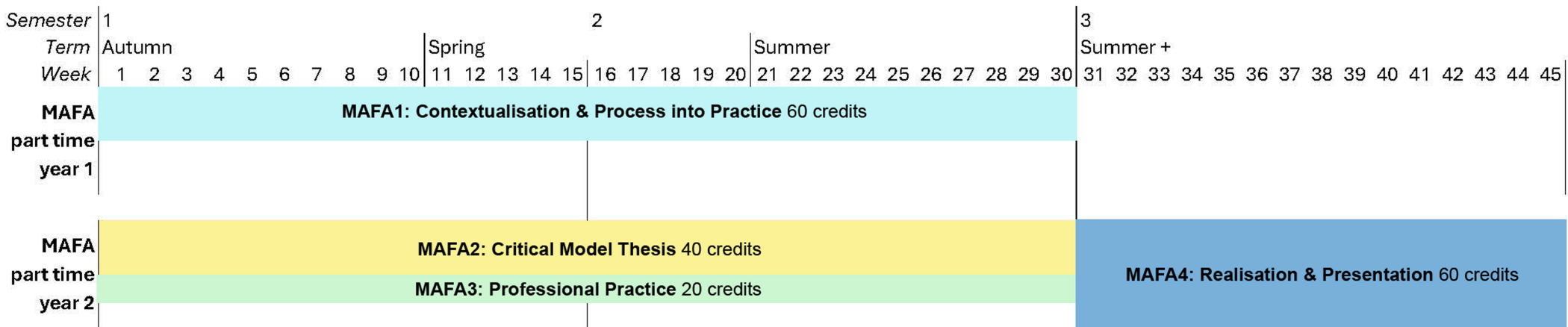
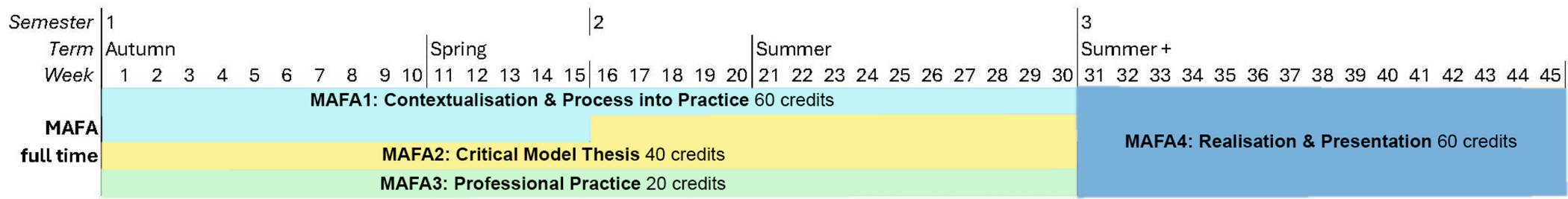
Term Dates

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

Autumn Term	23 September 2024	-	13 December 2024
Spring Term	06 January 2025	-	04 April 2025
Summer Term (P/T1)	22 April 2025	-	23 May 2025
Summer Term (FT & P/T2)	22 April 2025	-	12 September 2025
Final Assessment & Exhibition (TBC)	8 September 2025		13 September 2025

Course Diagram

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



Unit descriptors

MAFA1 Contextualisation and Process into Practice

MAFA1

**Credit
/ECT value** 60
(30)

Overview This unit focuses on the development of your fine art studio practice through a thorough review of its context and processes. The module provides you with a platform to critically interrogate your work, re-thinking and questioning your approach, exploring and re-invigorating your terms of reference through seminars, workshops, group critiques, presentations and 1 to 1 tutorials.

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.

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.

During the module you will test out the presentation of your practice in the MA Mid-course interim show exhibition, this usually takes place in March. This is an opportunity to focus your practice towards a professional presentation.

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

1. effective exploratory contextual research and evaluation that questions, challenges and widens the understanding of your practice and its territories;
2. a comprehensive critical investigation of the materials, technologies, processes and techniques employed in fine art practices and how these relate to wider questions of materiality and meaning;
3. the development of an effective framework for self-directed practice informed by an engagement with sustainability and personal development planning;
4. the systematic research and development of your reflective skills, critical engagement and material understanding, evidenced through decision making, organisation and management of your developing studio practice.

Learning hours 600

Learning hours breakdown	Scheduled learning and teaching activities:	35%
	Guided independent learning:	65%

Indicative Content	<ul style="list-style-type: none"> • Museum and gallery study visits • Development of Contextualisation Research Methodologies. • Developing a Research Archive (Personal Development Archive) • Drawing as a research analysis methodology • Material speculation and experimentation • Testing and discussion of subject and material communication • Consideration of relevant sustainable, H&S and ethical issues • Reflecting on Peer Feedback Towards Finished Work • Development and presentation of Self-Directed Outcomes • Reflection and evaluation
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Library & Learning Resources	<p>Essential Reading</p> <p>Barthes, R. (1993) <i>Camera lucida: Reflections on photography</i>. London: Vintage.</p> <p>Homer, S. (2006) The studium and the punctum. In: <i>Jacques Lacan</i>. Routledge Critical Thinkers. London: Routledge, p.92.</p> <p>Pallasmaa, J. (2012) <i>The eyes of the skin: Architecture and the senses</i>. Chichester: Wiley.</p> <p>Bachelard, G. (2014) <i>The poetics of space</i>. London: Penguin.</p> <p>Core Anthologies:</p> <p>Covey, S. (2016) <i>Modern printmaking: a guide to traditional and digital techniques</i>. Berkeley: Watson-Guption.</p> <p>Ellegood, A. (ed.) (2009) <i>Vitamin 3-D: New perspectives in sculpture and installation</i>. London: Phaidon.</p> <p>Foster, H. et al. (2016) <i>Art since 1900: Modernism, antimodernism, postmodernism</i>. London: Phaidon.</p> <p>Harrison, C. and Wood, P. (2003) <i>Art in theory, 1900-2000: An anthology of changing ideas</i>. 2nd edition. Oxford: Blackwell.</p> <p>Hudson, S. (2015) <i>Painting now</i>. London: Thames and Hudson</p> <p>Wood, P., Wainwright, L. & Harrison, C. (2021) <i>Art in theory: the west in the world: an anthology of changing ideas</i>. Hoboken: John Wiley.</p>
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Recommended Reading

- Belting, H., Buddensieg, A. & Weibel, P. (eds.) (2013) *The global contemporary and the rise of new art worlds*. London: MIT Press.
- Boon, M. and Levine, G. (eds.) (2018) *Practice*. Documents of Contemporary Art. London: Whitechapel Gallery.
- Colebrook, C. (2001) *Gilles Deleuze*. Routledge Critical Thinkers. London: Routledge.
- Demos, T.J., Scott, E.E. & Banerjee, S. (eds.) (2021) *The Routledge companion to contemporary art, visual culture, and climate change*. Oxon: Routledge.
- Doherty, C. (ed.) (2009) *Situation*. Documents of Contemporary Art. London: Whitechapel Gallery.
- Fer, B. (1997) *On abstract art*. London: Yale University Press
- Goldberg, R. (2011) *Performance art: From futurism to the present*. 3rd edition. London: Thames & Hudson.
- Graw, I., Birnbaum, D. & Hirsch, N. (eds.) (2012) *Thinking through painting: Reflexivity and agency beyond the canvas*. Berlin: Sternberg Press.
- Hoptman, L. (2014) *The forever now: Contemporary painting in an atemporal world*. New York: Museum of Modern Art.
- Mercer, K. (2016) *Travel and see: Black diaspora art practices since the 1980s*. London: Duke University Press.
- Nelson, M. (2012) *The art of cruelty: A reckoning*. London: W.W. Norton.
- Pilcher, A. (2017) *A queer little history of art*. London: Tate.
- Reckitt, H. & Phelan, P. (2012) *Art and feminism*. Themes and movements. London: Phaidon.
- Rudd, N. (2020) *Breaking the mould: Sculpture by women from 1945*. London: Hayward Gallery.
- Stewart, S. (1993) *On longing: Narratives of the gigantic, the souvenir, the collection*. Durham: Duke University Press.

Assessment

MAFA1

Method of assessment

The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: *Diagnostic*, *Formative* and *Summative*.

Diagnostic assessment:

is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.

Requirements	Submission of course work and supporting material: <ul style="list-style-type: none">• Presentation of completed work and work in progress• Present a 6 to 8 min PowerPoint /Digital Presentation• Assessment Reflective Journal Form (1600 to 2800 words)• Personal Development Archive
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.
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	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. 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 hard copy leaflets on Referencing available in the library.
Marking	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each

Criteria of the learning outcomes when judged against the marking criteria and grade descriptors.

Grade	PASS			FAIL		
Marking Criteria	Distinction		Merit	Pass		FAIL
	85-100%	70-84%	60-69%	50-59%	40-49%	1-39%
	There is consistent and strong evidence with outstanding examples that demonstrate how well the Learning Outcomes have been met	There is substantial and strong evidence with excellent examples that demonstrate how well the Learning Outcomes have been met	There is substantial evidence with some very good examples that demonstrate how well the Learning Outcomes have been met	There is adequate evidence with some good examples that demonstrate how well the Learning Outcomes have been met	There is limited evidence with some examples of potential to demonstrate how well the Learning Outcomes have been met	There is inadequate evidence to demonstrate how well the Learning Outcomes have been met
						0%
						No work submitted to demonstrate how well the Learning Outcomes have been met

Feedback Written and verbal feedback will be provided within 20 working days of the summative assessment.

MAFA2 CRITICAL MODEL THESIS

Credit /ECT value	40 (20)
Overview	<p>The Critical Aesthetics Seminars for this unit run alongside studio discussion and considers historic precedents and contemporary practices, theories and debates, supporting you to develop a framework for your research that will form the basis for the Critical Model Dissertation that explores key themes related to your practice.</p> <p>The aim of the 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.</p> <p>You will be engaged in critically discursive group seminars as well as more bespoke one-to-one tutorials with a personal dissertation supervisor relating to your specific area of research. Tutorials are usually held in your studio space and are based on a consideration of your practice, in relation to your research, theoretical, social and professional contexts to support you to articulate a model that best reflects the specificity of your practice. Formative assessment will provide feedback on student presentations and tutorial evaluation and a written draft.</p>
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. conceptual understanding enabling you to critically evaluate and undertake research and scholarship in relation to your practice; 2. an in-depth systematic knowledge and critical understanding of theories, historical precedents, contemporary practices and debates relevant to your practice; 3. the evaluation of prior knowledge, interpretation of research findings and synthesis in a coherent and relevant argument.
Learning hours	400
Learning hours breakdown	<p>Scheduled learning and teaching activities: 28%</p> <p>Guided independent learning: 72%</p>
Indicative Content	<ul style="list-style-type: none"> • Introduction to the Critical Model • 6 Key Seminars that examine the Contemporary, Art Historic,

philosophic, and theoretic, social, political and cultural influences that have shaped Contemporary Fine Art practice in the 21st Century

- Guided timetable planning and one to one Dissertation tutorials
- Self-Directed Research and Development
- Articulation and Specification of Dissertation subject
- Refinement and Completion of dissertation

Library & Learning Resources

Essential Reading:

To be determined by personal research and through tutorial discussion.

Recommended Reading:

Rudrum, David. (2015) *The Postmodern: An Anthology of Writings on the Arts and Culture of Early 21st Century*. Bloomsbury

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

Assessment

MAFA2

Method of assessment

The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: *Diagnostic, Formative* and *Summative*.

Diagnostic assessment:

is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.

Requirements	<ul style="list-style-type: none">• Submission of a 7,000 maximum word count Critical Model Thesis
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.
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	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. 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 hard copy leaflets on Referencing available in the library.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each of the learning outcomes when judged against the marking criteria and grade descriptors.

Part One: Course Information

Grade	Marking Criteria
	<p>Distinction</p> <p>85-100%</p> <p>There is consistent and strong evidence with outstanding examples that demonstrate how well the Learning Outcomes have been met</p>
	<p>PASS</p> <p>Merit</p> <p>60-69%</p> <p>There is substantial evidence with some very good examples that demonstrate how well the Learning Outcomes have been met</p>
	<p>Pass</p> <p>50-59%</p> <p>There is adequate evidence with some good examples that demonstrate how well the Learning Outcomes have been met</p>
	<p>40-49%</p> <p>There is limited evidence with some examples of potential to demonstrate how well the Learning Outcomes have been met</p>
	<p>FAIL</p> <p>1-39%</p> <p>There is inadequate evidence to demonstrate how well the Learning Outcomes have been met</p>
	<p>0%</p> <p>No work submitted to demonstrate how well the Learning Outcomes have been met</p>

Feedback Written and verbal feedback will be provided within 40 working days of the summative assessment.

MAFA3 Professional Practice

MAFA3	OVERVIEW				
Credit /ECT value	20 (10)				
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. 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. Professional practice at this level is about synthesising your practical, contextual, critical and professional knowledge and skills and, through a questioning and exploratory interrogation, developing your own bespoke approach.</p>				
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. in-depth critical evaluation and selection, independent decision making and the appropriate presentation of your artwork in visual, verbal and written forms; 2. a comprehensive understanding of practical, conceptual, ethical, ecological and professional issues relating to your own and others art practices, informing initiative and personal responsibility in the detailed organisation and management of your own work and its presentation to specialist and non-specialist audiences. 				
Learning hours	200				
Learning hours breakdown	<table border="0"> <tr> <td>Scheduled learning and teaching activities:</td> <td>28%</td> </tr> <tr> <td>Guided independent learning:</td> <td>72%</td> </tr> </table>	Scheduled learning and teaching activities:	28%	Guided independent learning:	72%
Scheduled learning and teaching activities:	28%				
Guided independent learning:	72%				
Indicative Content	<ul style="list-style-type: none"> • Portfolio editing/curation • Self-Directed and collaboration planning • Preparing personal statements and press release • Exhibition organisation, curation, and engagement (Interim Show) • Artist and Art-world talks and seminars • Professional practice seminars Money Matters Exhibiting, Curating and Galleries • Emerging practice positions and navigation within the 				

-
- arena of fine art industries
 - Proposals, applications, competition preparation / submission
 - Network construction, social media platforms and promotional media exploration
 - Exhibition preparation, participation, and promotion.
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Library & Learning Resources

Essential Reading

Davis, R. & Tilley, A. (2016) *What they didn't teach you in art school: What you need to know to survive as an artist*. London: Ilex.

Groys, B. (2016) *In the flow*. Verso: London.

Kolb, B.M. (2020) *Entrepreneurship for the creative and cultural industries*. 2nd edition. London: Routledge.

O'Doherty, B. (2013) *Studio and cube: On the relationship between where art is made and where art is displayed*. New York: Columbia University.

Thornton, S. (2009) *Seven days in the art world*. London: Granta.

Recommended Reading:

Balzer, D. (2015) *Curationism: How curating took over the art world and everything else*. London: Pluto Press.

Collins, S. (1992) *How to photograph works of art*. New York: Amphoto/Watson-Guptill.

O'Neill, P. (2012) *The culture of curating and the curating of culture(s)*. London: MIT Press.

Saltz, J. (2020) *How to be an artist*. London: Ilex Press

Assessment

MAFA3

Method of assessment

The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: *Diagnostic, Formative* and *Summative*.

Diagnostic assessment:

is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the

future (often known as feed-forward);

Summative assessment:

is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.

Requirements Submission of course work and supporting material:

- Physical Portfolio of 8 to 12 Work on Paper
- Digital Portfolio of 8 to 12 Works on Paper
- A Professional Opportunity Application
- A Website that represents your Practice

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.

Date & time

Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

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. 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 hard copy leaflets on Referencing available in the library.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each of the learning outcomes when judged against the marking criteria and grade descriptors.

Part One: Course Information

Grade	Marking Criteria
	<p>Distinction</p> <p>85-100%</p> <p>There is consistent and strong evidence with outstanding examples that demonstrate how well the Learning Outcomes have been met</p>
	<p>PASS</p> <p>Merit</p> <p>60-69%</p> <p>There is substantial evidence with some very good examples that demonstrate how well the Learning Outcomes have been met</p>
	<p>Pass</p> <p>50-59%</p> <p>There is adequate evidence with some good examples that demonstrate how well the Learning Outcomes have been met</p>
	<p>40-49%</p> <p>There is limited evidence with some examples of potential to demonstrate how well the Learning Outcomes have been met</p>
	<p>FAIL</p> <p>1-39%</p> <p>There is inadequate evidence to demonstrate how well the Learning Outcomes have been met</p>
	<p>0%</p> <p>No work submitted to demonstrate how well the Learning Outcomes have been met</p>

Feedback Written and verbal feedback will be provided within 20 working days of the summative assessment.

MAFA4 Realisation and Presentation

Credit /ECT value	60 (30)				
Overview	<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>Proposal seminars, individual tutorial support, workshop (technicians) support and peer group interaction through concentrated studio activity, 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 and contextual material about your practice, working collaboratively with your peers on aspects of promoting the exhibition.</p>				
Learning outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. in-depth and comprehensive knowledge and understanding of your practice in relation to historical and contemporary precedents and professional contexts; 2. Self-direction and originality in the creative application of materials, technologies, processes and techniques; 3. the synthesis and integration of contextual understanding and knowledge of relevant material processes in the realisation of an independent professional fine art practice; 				
Learning hours	600				
Learning hours breakdown	<table border="0"> <tr> <td>Scheduled learning and teaching activities:</td> <td>28%</td> </tr> <tr> <td>Guided independent learning:</td> <td>72%</td> </tr> </table>	Scheduled learning and teaching activities:	28%	Guided independent learning:	72%
Scheduled learning and teaching activities:	28%				
Guided independent learning:	72%				
Indicative Content	<ul style="list-style-type: none"> • Undertaking independent project planning and time management • Defining personal goals in the producing a final body of work • Concluding of focused subject research • Testing Installation and curation • Articulation of subject, material choices and final outcomes • Consideration of relevant sustainable, H&S and ethical issues • Testing Installation and curation 				

- Production of a public facing exhibition of work
- Curation and installation of final body of work
- Concluding reflection and evaluation of Self-Directed Outcomes

Library & Learning Resources

Essential Reading:

Bishop, C. (2005) *Installation art: A critical history*. London: Tate.

Boon, M. and Levine, G. (eds.) (2018) *Practice*. Documents of Contemporary Art. London: Whitechapel Gallery.

Steeds, L. (2014) *Exhibition*. Documents of contemporary art. London: Whitechapel Gallery.

Williams, G. (2014) *How to write about contemporary art*. London: Thames & Hudson.

Recommended Reading:

Agamben, G. (2007) *Profanations*. New York: Zone Books.

Bishop, C. (2012) *Artificial hells: Participatory art and the politics of spectatorship*. London: Verso.

Bourriaud, N. (2002) *Relational aesthetics*. Paris: Presses du Réel.

Graw, I. & Lajer-Burcharth, E. (eds.) (2016) *Painting beyond itself: The medium in the post-medium condition*. Berlin: Sternberg Press.

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Assessment

MAFA4

Method of assessment

The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: *Diagnostic*, *Formative* and *Summative*.

Diagnostic assessment:

is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.

Requirements Submission of course work and supporting material:

- Curation and presentation of a final body of work in a public facing Degree Show.
- Present a 6 to 8 min PowerPoint/ Digital Presentation contextualising your final body of work.
- Assessment Reflective Journal Form (1600 to 2800 words).
- Personal Development Archive.

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.

Date & time

Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

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. 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 hard copy leaflets on Referencing available in the library.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each of the learning outcomes when judged against the marking criteria and grade descriptors.

Grade	Marking Criteria
PASS	
Distinction 85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the Learning Outcomes have been met
70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the Learning Outcomes have been met
Merit 60-69%	There is substantial evidence with some very good examples that demonstrate how well the Learning Outcomes have been met
Pass 50-59%	There is adequate evidence with some good examples that demonstrate how well the Learning Outcomes have been met
40-49%	There is limited evidence with some examples of potential to demonstrate how well the Learning Outcomes have been met
FAIL	
1-39%	There is inadequate evidence to demonstrate how well the Learning Outcomes have been met
0%	No work submitted to demonstrate how well the Learning Outcomes have been met

Feedback Written and verbal feedback will be provided within 20 working days of the summative assessment.