Architectural Association
School of Architecture

AA PROGRAMME GUIDE

MASTER OF FINE ARTS (MFA)

2025–2026

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SECTION 1: THE SCHOOL
ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

1.1 THIS GUIDE / WHERE WE ARE

The purpose of this Programme Guide is to provide information regarding the way in which the School and its programmes are organised. It also provides an introduction to terms and definitions, common principles of content and assessment, the way that the programmes are structured, how each Course is organised, credited, and regulated, and what you will be expected to do.

Other documents you will find essential in orienting yourself within the School include the following:

- The AA School Academic Regulations
- The AA School Quality Manual
- The Programme Handbook

Our principal buildings, where most of the academic programmes are based, are at 32-39 Bedford Square, 4 and 16 Morwell Street and 1 and 1A Montague Street in Bloomsbury, Central London. The Design and Make Programme is located in AA's Hooke Park, in Dorset.

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1.2 ACADEMIC ORGANISATION AND MANAGEMENT

Overall Academic Organisation

The AA School of Architecture is an independent school governed by the Architectural Association (Inc.). It consists of c. 900 full-time students, who study in the Foundation, Intermediate, Diploma and Postgraduate programmes. The AA School is made-up of four distinct parts:

- A one-year Foundation Programme for students contemplating a career in architecture or related arts subjects. The Foundation Award in Architecture, Art and Design is separate to and does not form part of the 5-year full-time course in architecture.

- The Intermediate and Diploma Programmes offering the 5-year full-time course in architecture:
  - The AA Intermediate Programme leading to the Bachelor of Arts (Honours) and providing exemption from ARB/RIBA Part 1 after 3 years of full-time study (please note that students that complete the programme after June 2027 will receive RIBA Part 1 only);
  - The AA Diploma Programme leading to the Master of Architecture (MArch) and providing exemption from ARB/RIBA Part 2 after 2 years of full-time study.

- The postgraduate programmes comprising 11 distinct programmes of advanced full-time and part-time studies:
  - 10 taught Master level programmes (PGDip/MA/MSc/MArch/MFA/Taught MPhil)
  - A PhD degree. The AA is an Affiliated Research Centre (ARC) of the OU for the delivery and validation of the PhD degree.

- The AA Professional Practice and Practical Experience Examination leading to exemption from the ARB/RIBA Part 3 Examination, the entry requirement to professional registration as an architect. The course and examination are open to anyone who has successfully obtained their Part 1 and Part 2 qualifications (or equivalency from overseas schools of architecture) and also to qualified practitioners for the purpose of Continuing Professional Development.

Enhancing Quality of Learning: Reviews and Monitoring

All programmes in the AA School are subject to systematic internal and external review on a regular basis. This includes review by the School's Academic Committee and Board (see details below), annual monitoring and periodic review for each programme, annual feedback from External Examiners, student feedback as well as annual and periodic review from the School's professional bodies and validation partners the Open University, ARB and RIBA.

Academic Governance

The Academic Board (AB) is the sovereign academic body charged with responsibility for the academic governance of the AA School and its programmes of study. It is chaired by the Director of the AA School. The Academic Board delegates responsibilities to, and monitors the progress, effectiveness and recommendations of the AA School's Academic Committee (AC). The Academic Board demonstrates its accountability to the AA Council by submission of quarterly reports and an annual report.

SECTION 2: DEGREE SPECIFICATION

2.1 MFA DEGREE SUMMARY INFORMATION

Awarding body	Architectural Association School of Architecture	
Partner institution(s)	N/A	
Location of Study/campus	36 Bedford Square, London WC1B 3ES	
Professional, Statutory and Regulatory Bodies	Office for Students / QAA	
Award and titles	**Award**	**Title**
Final award	Master of Fine Arts (MFA)	MFA in Spatial Performance and Design (AAIS)
Credits	240	
Intermediate award	Postgraduate Certificate (120+ at Level 7)	
FHEQ Level	7	
	Duration of study (standard)	**Maximum registration period**
Full-time	18 months (5 terms)	30 months
Sandwich	N/A	N/A
Part Time	N/A	N/A
Distance	N/A	N/A
Start date for programme	September 2025	
Course codes/categories		
UCAS code	N/A	
CATS points for course	N/A	
QAA Subject Benchmark	Architecture 2020	
Admissions agency		
UCAS	N/A	
Direct to School	✓	
Admissions criteria		
Requirements	Refer to AA School Academic Regulations	
Language	Refer to AA School Academic Regulations	
Contacts		
School Registrar	Belinda Flaherty	
Programme Head	Theo Lorenz (Spatial Performance and Design (AAIS))	
Examination and Assessment		
External Examiners 2024-25	Anna Marazuela Kim, Albena Yaneva	
Examination Board(s)	External Examiners, Programme Heads, School Director, Head of Teaching (Chair), Head of Learning, School Registrar (Administrator)	
Approval/review dates	**Approval date**	**Review date**
Programme Specification Validation	May 2020, revalidated Sep 2023	Sep 2028

2.2 MFA PROGRAMME STRUCTURE

MFA programmes are delivered over an 18-month period consisting of five terms.

MFA awards consist of 240 credits at FHEQ Level 7, each credit equating to approximately 10 learning hours split between different modules of varying credit values and submissions.

2.3 DEGREE CREDIT FRAMEWORK

GENERAL MFA CREDIT FRAMEWORK **18 months – 240 Credits**	
Core Studio / Thesis	150 credits
Core Module 1	20 credits
Core Module 2	20 credits
Core Module 3	20 credits
Core Module 4	20 credits
Core Module 5	10 credits
	240 credits
For programme specific credit frameworks please refer to the programme pages below	

2.4 TEACHING, LEARNING AND ASSESSMENT

Teaching and Learning

The four academic terms of taught courses for MFA programmes consist of lectures, workshops, seminars and writing workshops, with submissions required for each module.

The fifth term is devoted to the individual work needed to complete the studies.

Evaluating and Improving Quality/Quality Indicators

AA Academic Committee / Academic Board	Annual Monitoring Reports are submitted to the Academic Committee each September, reflecting on examiner reports, student and staff feedback, and student progression and achievement data. The Academic Committee then reports findings to the Academic Board. Refer to AA School Quality Manual for further detail.
Professional Accreditation and Validation	Revalidation for the MFA takes place every 5 years. Next revalidation: Sep 2028 Refer to AA School Quality Manual for further detail

Assessment

All submissions are assessed and marked by two or more members of the programme's regular academic staff and confirmed by the Internal Assessment Board. Marks and feedback are provided to students within 15 working days/3 weeks of initial submission. This timeframe is not inclusive of closure weeks. In exceptional circumstances where this timeframe is not met, students will be informed of when marks and feedback will be released at the earliest opportunity. Student work is then reviewed by the MFA External Examiners, whose role is to ensure fair and objective marking and the maintenance of high academic standards across the School's MFA programme. The MFA Examination Board has the responsibility for confirming the final marking of all submitted work and decisions on distinctions and resubmissions.

Marking of all course work is on a scale of 0–100% with a pass mark of 50% and grading as shown below:

80% or above	Distinction
70–79%	High Pass
50–69%	Pass (Low Pass = 50%)
49% or below	Fail

To qualify for the MFA, students must attain the 50% threshold mark on both the coursework average, and on the final project average mark. An overall final mark is then calculated as the weighted average of coursework and Dissertation/Design Thesis. Large differences (of more than 10 percentage points) in the marking of the assessors are moderated by the Programme Head or an appointed assessor from the Programme staff when necessary.

Grading Outcomes and Criteria

Distinction: Demonstrates an exceptional level of achievement overall, significantly exceeding the assessment criteria required to attain a Pass. The submission is complete under the requirements of the brief set. Coherence of thought is expressed throughout the work, with an exhaustive appreciation of topic and a rigorous application of critical reflection and insight. Developmental and final work is documented in a highly effective manner in a well-structured and skilfully presented submission.

High Pass: Demonstrates a high level of achievement overall, exceeding the assessment criteria required to attain a Pass. The submission is complete under the requirements of the brief set. Coherence of thought is articulated throughout the work, with a comprehensive appreciation of topic and a thorough application of critical reflection and insight. Developmental and final work is documented clearly in a coherently structured and well-presented submission.

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass. The submission is complete under the requirements of the brief set. Coherence of thought is evidenced throughout the work, with an appreciation of topic and an appropriate level of critical reflection and insight. Developmental and final work is documented clearly in a suitably presented submission.

Low Pass: Work attaining the standard of Pass, but which has previously been assessed as Fail and/or has been submitted after the advertised date/time. Low Pass is capped at 50%.

Fail: Unsatisfactory level of achievement overall, which fails to meet all aspects of the assessment criteria required to attain a Pass. The submission is incomplete under the requirements of the brief set. The work is assessed as being incoherent, demonstrating little appreciation of topic, development or effort. The submission is insufficient in quantity and demonstrates a lack of engagement. An appropriate level of critical reflection and insight is not evidenced. Developmental and final work is not documented to an appropriate level of clarity, or presented to a suitable standard. This assessment is also the automatic result of failure to meet minimum attendance requirements. A submission receiving a Fail assessment can only achieve a Low Pass outcome upon successful resubmission. Students who have no further opportunity to undertake repeat studies are asked to leave the School.

2.5 AWARD CLASSIFICATION

The MFA degree is awarded as either:

- A pass.
- A ‘Distinction’ when the overall final mark is 80% or higher.

Other grading from coursework is registered in the School’s database and is available on transcripts but do not appear on certificates.

2.6 AA MASTERS TO PhD PATHWAY

Upon successful completion of Master’s study, graduates from the MA, MSc, PG MArch, MFA and Taught MPhil programmes are given the opportunity to develop their Master’s thesis into a proposal to apply for the

AA PhD programme. Applications to the PhD through this pathway can be considered for commencement in the academic year immediately after the student's graduation from their Master's programme.

2.7 LEARNING SUPPORT

Every student has continuous access to a design studio with storage space, along with access to all of the AA School's facilities at Bedford Square in London and in Hooke Park, Dorset. Introductory sessions are provided by the relevant academic resources departments at the beginning of the academic year to all students.

On-site resources at Bedford Square include a large wood and metal workshop, a model making workshop for materials such as clay and plastics, a digital prototyping lab, an audio-visual lab, a digital photography studio, an IT lab with both Mac and PCs, a drawing materials and print shop, the AA bookshop, AA library and AA archives. The AA also has its own bar and restaurant at Bedford Square.

Hooke Park in Dorset is the AA's satellite campus that hosts short residential workshops for visiting groups of students from throughout the school. Hooke Park is a 150-hectare working forest inside that provides the primary source of timber for student-led construction projects and also has large workshops, an IT lab, catering facilities and accommodation for students visiting from London.

The AA Writing Centre supports students in the development of their written communication skills and helps to strengthen reading, critical research and creative writing capabilities across all programmes and year groups.

AA Wellbeing offers students confidential, one-to-one wellbeing support and workshops. The team is available to explore students concerns, anxieties and emotional difficulties to support their wellbeing and academic progression. Difficulties may include the effects of bereavement, loss, lack of confidence, mood regulation, relationship difficulties or managing mental health.

The AA's London based Public Programme is an extensive series of public events dedicated to contemporary architectural culture: exhibitions, members' events, lectures, seminars and conferences, along with regular book launches hosted by the AA bookshop. Evening lectures are available online to view at Hooke Park. A weekly published school events lists is published through the communications studio.

School-wide facilities and resources are described in more details on the AA Website.

SECTION 3:

MFA IN SPATIAL PERFORMANCE AND DESIGN (AAIS)

3.1 PROGRAMME INTRODUCTION

The Master of Fine Arts (MFA) in Spatial Performance and Design at the Architectural Association School Architecture understands the area of Spatial Performance and Design beyond usual definitions of architecture and performance and takes spatial performance as an area of spatial investigation that includes the socio political effect of design and performance and how creative work and design acts within its given context through actual projects and applied networks in the overlap of the creative disciplines. In this way the studio forms an intense learning environment for networking within the creative fields through actual exposed and applied projects.

The Architectural Association Interprofessional Studio is leading in the field applied interdisciplinary collaboration and innovation. This programme takes a fast-track, hands-on approach to teaching spatial performance, design and architecture, covering everything from design, content creation and teamwork to organisation, fundraising, budgeting, contracting, press, and procurement, giving students practical, actual experience in all areas of the creative process.

Engaging with the shifting demands of the creative industries, AAIS redefines the boundaries between disciplines such as architecture, design, performance, and visual arts through real-world projects and active engagement with social and creative contexts. Since its founding, the studio has established itself as a globally unique programme in its applied approach. Through its rigorous MA and MFA programmes, AAIS creates a distinctive educational environment where students are encouraged to move beyond their established practices, acquiring new skills and perspectives that directly inform their work in real social and cultural settings. Since its founding AAIS has continued to expand its influence, establishing significant partnerships and pioneering research into the roles of identity, responsibility, and intellectual empathy within the actual practice of creative work. This commitment to advancing the frontiers of applied interdisciplinary work ensures that AAIS remains at the cutting edge of contemporary creative education, maintaining its unique position both nationally and internationally.

Challenging the frontiers of working in between art, architecture and performance, AAIS aims to expose a hidden ‘worknet’ between multiple professions and their products and methodologies. The studio – operating as an interdisciplinary creative office where knowledge exchange is one of the core points of focus – reaches professions and stimulates students to develop a language with which to communicate across creative disciplines. AAIS explores the creative disciplines as defined as visual art, the performing arts, design, and media practices. Though AAIS recognises that such definitions are constantly evolving, the principle of the interprofessional studio is to challenge rather than uphold the accepted divisions of these disciplines. In today’s creative professions many individuals define their work and interest as being at home in more than one discipline. The Studio gives these individuals an opportunity to step away from their existing professional or academic activities and develop new creative skills and techniques as well as enjoy the intellectual stimulation of the multidisciplinary overlap of the professions. It acts as an invitation to build a network of professionals and experts from creative backgrounds as diverse and complementary as performance, design, music, film, photography, fashion, communication and curation through workshops and symposia, combining each creative language to work and study within the AA on concrete projects reflective of the various fields of research. Students are expected to have independence of creativity whilst having no option but to integrate into the collective practise of the ensemble.

Contrary to typical interdisciplinary design approaches, where individual professions remain in their respective fields of expertise, AAIS seeks to place students outside their comfort zone, acquiring knowledge from other disciplines that will ultimately influence, extend and adjust their own creative processes and practise.

AAIS has many established connections throughout the creative disciplines both in academia and practice. These various connections are utilised during lectures, seminars, exercises, tutorials and talks. AAIS's real applied projects within the creative fields serve as a generator for the year's work and guarantee a high level of focus, outcome and public participation.

3.2 AIMS

The primary aim of the AAIS is to develop and explore the genuinely multi- and trans-disciplinary, collaborative conditions of contemporary design. The work of the students should be able to demonstrate a field of practise that clearly stretches beyond the established disciplines and in this way creates projects within an ‘in-between’ discipline that is more than just a mere addition to existing disciplines of the creative fields. The mode of learning is through theoretical reflection and applied projects. It is important that the student demonstrates the ability to work within a team whilst their own creative abilities and knowledge expand within this setting. This should be visible in all parts of the student’s work and submissions. Inter-professional work seeks to place students to work outside of their comfort zones. The individuals cannot merely work alongside the other discipline but must fulfil the task of other creative fields, whilst at the same time guaranteeing the professional quality of their own discipline. In this way they become simultaneously students of many fields and a teacher of their profession, as they share their individual knowledge of their own discipline whilst learning from their peers. The AAIS programme is designed to extract from a world of growing professional interests and pursuits those minds most keenly aware of the potential to create, and then transfer knowledge across domains and disciplines.

3.3 LEARNING OUTCOMES

INTENDED LEARNING OUTCOMES: MFA in Spatial Performance and Design (AAIS); FHEQ LEVEL 7	
Learning Outcomes 'LO'	Aligned to the Framework for Higher Education Qualifications (FHEQ) and QAA Subject Benchmark (Architecture), on successful completion of the MFA in Spatial Performance and Design students will be able to:
A	**Knowledge and Understanding**
A1	Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
A2	Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
A3	Study independently and develop their own creativity through exchange with fellow students.
A4	Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
A5	Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
A6	Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
A7	Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
A8	Show a comprehensive understanding of the elements of a production for creative and applied projects.
A9	Show a clear understanding of project management and realistic execution frameworks.
B	**Subject Specific Skills and Attributes**
B1	Organise and execute creative events and projects
B2	Connect and collaborate with experts throughout the creative disciplines
B3	Document and communicate innovative design ideas and techniques
B4	Contribute to and communicate within interdisciplinary professional teams.
B5	Create, and transfer, knowledge across domains and disciplines
B6	Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
B7	Negotiate a realistic framework for applied projects with collaborators and external partners.
B8	Plan, lead, manage as well as produce creative and applied projects.
C	**Transferable Skills and Attributes**
C1	Be able to generate new forms of collaborations, events and projects beyond the established disciplines.
C2	Communicate effectively with a wide range of individuals visually, orally and in writing.

C3	Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.
C4	Continue expanding knowledge using the skills acquired.
C5	Develop and perceive new independent projects.

3.4 ASSESSMENT CRITERIA

The MFA is aimed at professionals, who seek to set up their own practice within creative networks. Throughout their learning trajectory MFA students focus on achieving practical skills of organising and executing creative work as well as propagating these to the highest professional level.

An important task of the Phase I of the MFA programme is the organisation of the performances and events themselves as a collective. Students will co-organise the schedule of events, the involved artists and speakers, as well as public relations for the events.

In Phase II, MFA students will be asked to develop a further independent project in relation to their Phase I project with a focus on a clearly defined individual area of investigation. This can happen both as individual projects as well as continued team work as long as the student is able to comprehensively explain their professional position within the project and that the scale and scope of each individual contribution is comprehensive and equivalent.

During Term 4 in Phase II, MFA students will have to develop a clearly defined strategy and funding plan for their planned projects and demonstrate that they are able to explain and demonstrate these to the studio staff on the one hand, and to the new cohort of the following generation of students as part of their applied practice.

MFA students will have to deliver their project during February (Term 5) in parallel to the first event of the new generation of students.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas, specified in the individual modules below:

- Context and analysis, process and synthesis, and resolution and communication.
- Research and knowledge acquirement, approach and development, and argument and communication.
- Knowledge acquirement, integration and synthesis, and clarity of communication.

3.5 CREDIT FRAMEWORK

Term	Course Title	Credits
1	Core Module 1 – Workshop Series	20
2	Core Module 2 – Event 1	20
3	Core Module 3 – Event 2 and Site Activity	20
3	Core Module 4 – Event Portfolio	20
1	Core Module 5 – Seminar ABC: A Survey of Art in Six A to Zs	10
1	Seminar SUAW: Spatially Understanding Academic Writing	0 (supporting programme content)
	Core Studio/Thesis	**150 (as below)**
1	Interprofessional Studio	20
2	Design Studio	20
2	Applied Methods	10
4	Brief Development	20
4	Applied Practice	20
5	AAIS MFA Portfolio	20
5	AAIS Dissertation by Practice	40

3.6 TEACHING AND LEARNING METHODS

Within the first phase the programme focuses on seminars and workshops within the wide field of creative industries and interprofessional work as well as the planning and organisation of the year's events, constructions and installations. The seminar programme and workshops range from history and theory of networks and interdisciplinary collaboration to creative management and delivery, as well as project development, legal frameworks and intellectual property rights.

Every year there are additional workshops in relation to the year's specific events and collaborations on topics such as scenography, choreography, curation and performing arts.

Theory seminars will be supplemented with workshops in relation to construction and manufacturing of the applied project.

Within the overall project each student will make collaborative design proposals. Working across the traditional boundaries of the disciplines, each the proposals will cover a wide spectrum of the event’s design ranging from graphic design, fashion design, scenography and architectural proposals to the choreography and curation of the projects. Through internal debate and external critique these designs will be mediated and transformed within the overall design and framework of the events.

Term 2 will focus on the detailed design and organisation of the events. Students will prepare the necessary documents for the planning and manufacturing of the various constructions and designs and negotiate them with the relevant experts of the related fields. Depending on the year's events this will range from structural design to sound and light engineering and fashion manufacturing.

The applied project series will take place between the end of Term 2 and the end of Term 3 when all events of Phase I will conclude. This phase will focus on the delivery and management of the events.

As a team students will work on all parts of the execution of the year’s events in close collaboration with experts of the relevant field the students will work on the hands-on fabrication of the sets and exhibition artefacts, the installation of required technologies as well as the direct organisation and management of the performances. In parallel the students are responsible for an overall documentation of the year’s programme through film, audio recording, photography and writing, opening up the year’s work to later discussions and transformation.

Students should be able to clearly identify and formulate relevant areas of investigation on the basis of their applied work and arrive at applicable conclusions and recommendations for projects within the related field. The students should develop through writing, as well as through related testing and drawings, alternatives and further developments of the actual project.

3.7 COURSES

TITLE	CORE MODULE 1 – WORKSHOP SERIES		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems, Atimanyu Vashishth, Noa Segev, Mona Camille, Pierre Nedd, Heiko Kalmbach, Renaud Wiser, Gemma Nixon, Patricia Okenwa, Thomas Parkes	Term	1
		Credits	20
		Workload	200 hours study, inclusive of teaching contact: 150 hours teaching/50 hours self-directed study
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning		

Synopsis

The series comprises out connected workshops in relation to Narrative, Sound, Video, Choreography and Network Design with resulting performance presentations of each topic. With the help of the various skilling workshops the students develop a series of applied events that follow the overall brief of the year, building up to the main events in Term 2 and 3. Throughout Term 1 the students stage five public spatial events at the AA.

Aims

Given the wide range of tasks the AAIS will have a series of workshops in relation to creative industry networks and music production, curation, event organisation, film, dramaturgy, directing, choreography and performance as well as design and construction. These workshops are taught by professionals from the relevant disciplines (see Workshop and Seminar tutors).

Content

Skilling in genre specific knowledge and work methodologies:

- Spatial Narrative
- Dramaturgy
- Sound and Performance
- Staging & Devising
- Movement and Space
- Concept and Composition

Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.

- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

Submission

- Workshop Dossier

Assessment Methods

Formative Assessment: Workshop summaries
Summative Assessment: Workshop Dossier

The Workshop Series is assessed through individual submissions by each student. After each workshop students document and present and analyse the creative processes and final outcomes of the two-week sessions through various media such as illustrations, texts, videos, links to interactive applications etc. All biweekly formative submissions are summarised and critically reflected in the workshop dossier submitted for the summative assessment.

The workshop dossier should clearly show how the individual student is able to connect and collaborate with experts throughout the creative disciplines. The student should demonstrate their individual approach to create and transfer knowledge and applied practice methods across domains and disciplines within the workshop collaborations as well as their contributions, roles and responsibilities (creative and administrative). They should be able to provide a spherical image of the projects they participated in as well as define the focus areas of their individual activity.

Assessment Criteria

Depending on each individual background and overlap of interests the students will have individual takes on the workshop, their relation to each other and the importance of the transferred knowledge resulting from them. As a result, the student should be able to show their understanding and relevance of the workshops for their own creative development as well as ideas on forms of collaboration might result from these.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Context and analysis

- Understanding of workshop content: students should demonstrate their comprehension of the topics covered in the workshop and their ability to apply this knowledge to their creative work.
- Relevance to personal creative development: students should be able to articulate how the workshop content relates to their individual creative goals and interests.
- Critical thinking: students should demonstrate their ability to analyse and evaluate the workshop content, including any potential limitations or areas for improvement.

Process and synthesis

- Studio participation: students should engage actively in discussions and exercises during the workshop, and demonstrate their willingness to learn and contribute to the group.

- Ideas for collaboration: students should be able to propose ways in which the knowledge gained from the workshop can be applied to collaborative projects with other students or outside professionals.

Resolution and communication

- Communication skills: students should be able to effectively communicate their understanding and ideas in oral and written formats.
- Professionalism: students should conduct themselves professionally and respectfully towards fellow students, tutors, and any guest speakers or visitors.
- Performance presentation: students should be able to deliver a public performance at the end of each workshop in response to the briefs.

TITLE	CORE MODULE 2 – EVENT 1		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Terms	2
Learning Methods	Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

Synopsis

The events of the year are the driving motor of the development of the creativity and innovation within the programme and its participants. Through the overlap of the various disciplines these events are by default experimental, often unprecedented. During Phase I there are two applied events that form the framework of the creative process. For the events to take place in a professional, deliverable way each year is built upon a series of events, where each builds and extends upon the experiences of the previous one.

The first event in the series takes place at the end of Term 2. As this event is the most limited in scope, capacity, budget and time, the ideas and experimentation of the studio are subject to intense examination and testing. For this the studio usually works with a selection of collaborative partners throughout the creative disciplines.

Aims

After having reviewed and evaluated Term 1, the various media, concepts, applied methods, research, experiments, findings, creative outcomes and areas for advancement, students should be able to manage the increased level of complexity posed by composing and further development them all together. Students can study the elements that worked or did not work and develop the design ideas and their methods on an actual applied project, rather than a hypothetical approach. The students should be able to draw clear conclusions from the experience and know how to reapply them within an alternate environment.

Content

Planning and execution of the applied 1st event:

- Narrative and Writing
- Sound and Composition
- Light Design
- Costume Design
- Moving Image and Scenography
- Movement and Choreography
- Venue
- Design and Construction
- Equipment
- Health and Safety
- Public Relations
- Logistics

Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- B7: Negotiate a realistic framework for applied projects with collaborators and external partners.
- B8: Plan, lead, manage as well as produce creative and applied projects.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

Submission

- Event 1 Design Dossier

Assessment Methods

Summative Assessment: Event 1 Design Dossier

Event 1 is assessed by the Event 1 Design Dossier as a group submission. During the preparation of the first events students divide in groups according to the development of briefs and proposals for projects of various formats. Moving forward to the execution of the events each group will demonstrate the ability of implementing their proposals working towards the organisation and realisation of official public events. They will need to proof through practice that they are able to develop these in relation to the context of the overall Event 1 series, their peer groups and external partners, with a lasting after effect in various phases.

The work will be assessed by the events through the activity itself as well as how it is documented, presented, analysed by each group in their Design Dossier. Each group will submit the overall design of the project as one document at the end of the term, showing all aspects of the projects scope, its creative development and negotiations as well as first event realisation and installation. The submission should give a clear overview of individual creative roles, responsibilities and tasks of the group through diagrams and representations as well as written reflections.

Within this design dossier the students express clear areas of initiatives and responsibilities as part of the team and with this the capacity to take up the other student's ideas and designs to bring an overall project forward.

The first event will be assessed as a whole, however each student will have to keep a logbook of their individual work within the overall project and highlight individual interests and responsibilities within these.

Assessment Criteria

Students will work as a team and ensemble on all parts of the implementation of the year's events. In close collaboration with experts of the relevant field students will work on the practical, hands-on fabrication of the sets and exhibition artefacts, the installation of required technologies as well as the direct organisation and management of the performances. In parallel the students are responsible for an overall documentation of the year's programme through film, audio recording, photography and writing, thus opening up the years' work to later discussions and transformation at the beginning of the following academic year.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Context and analysis

- Analysis of term 1 work and continuation: students demonstrate that their continued work is build up on the knowledge gained within Term 1.
- Teamwork: students should be able to work effectively as a team, showing respect for each other's opinions and abilities, and contributing to the overall success of the project.
- Collaboration with experts: students should be able to work closely with experts in relevant fields, demonstrating their ability to communicate effectively and integrate expert advice into the project.

Process and synthesis

- Practical implementation: students should demonstrate their ability to apply theoretical knowledge to practical tasks, including the fabrication of sets and exhibition artifacts, installation of technologies, and management of performances.
- Documentation: students should document the year's program through film, audio recording, photography, and writing, demonstrating their ability to use a range of media and techniques to capture and communicate the project's progress and outcomes.
- Time management: students should be able to manage their time effectively, ensuring that all project tasks are completed on schedule and to a high standard.
- Quality of work: students should be able to produce high-quality work, demonstrating attention to detail and a commitment to excellence in all aspects of the project.
- Creativity and innovation: students should demonstrate their ability to think creatively and innovatively, contributing new and original ideas to the project.

Resolution and communication

- Critical reflection: students should be able to reflect critically on their own and others' work, identifying strengths and weaknesses and proposing ways to improve future projects.
- Professionalism: students should conduct themselves professionally at all times, demonstrating respect for colleagues, experts, and visitors, and representing the institution in a positive manner.

TITLE	CORE MODULE 3 – EVENT 2 AND SITE ACTIVITY		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Terms	3
Learning Methods	Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

Synopsis

The second event, usually with a known collaboration partner, thus builds up on the components of the previous event 1. Here the unique results of the first event can be extended, varied and transformed without losing its experimental character. This happens on all levels of the year's design project.

Aims

The structures of previous findings get extended to become main spatial environments, the music, dramaturgy and choreography gets more elaborated and rehearsed and the methods of documenting the process allows for more precision and creative variation. The overall project is placed within specific socio-political environment as a testing ground. In various workshops the students test and discuss the events with the local community and audience alongside the events.

Content

Planning and execution of the applied 2nd event:

- Narrative and Writing
- Sound and Composition
- Light Design
- Costume Design
- Moving Image and Scenography
- Movement and Choreography
- Venue
- Design and Construction
- Equipment
- Health and Safety
- Public Relations
- Logistics

Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.

- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- B7: Negotiate a realistic framework for applied projects with collaborators and external partners.
- B8: Plan, lead, manage as well as produce creative and applied projects.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

Submission

- Event 2 Logbook

Assessment Methods

Summative Assessment: Event 2 Logbook

The Event 2 Logbook shows the personal involvement of each student in the projects of the 2nd Event.
The students will show within the framework of the second event that they are able to extend and augment the ideas of the first event and to deliver a professional, international event.
The events will be assessed by the events through the activity itself as well as individual logbooks of each student demonstrating their individual role in the ensemble.

Assessment Criteria

During the second event students learn to organise and specify their project within a wider international context adding additional task in regard to logistics, time planning and extended regulations. The second major event involves a wider network of partners and collaborators and thus allows the student to widen their experience from the first event in a wider field of experts.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Context and analysis

- Capacity for self-reflection: students should demonstrate their capacity for self-reflection by critically evaluating their strengths and areas for improvement. They should identify specific learning goals and strategies to progress in their course of study at AAIS.
- Mapping potential pathways: students should develop a clear and well-structured plan for their future research and practice, outlining specific steps they will take to achieve their academic and professional objectives in subsequent terms. The plan should demonstrate a thoughtful consideration of available resources and opportunities within the institution and beyond.

Process and synthesis

- Teamwork: students should be able to work effectively with a wider network of partners and collaborators, showing respect for their opinions and abilities, and contributing to the success of the project.

- Creativity and ensemble negotiation: students should exhibit innovative thinking and problem-solving skills during ensemble negotiations, proposing original ideas and adapting their approach based on collaborative discussions. They should contribute constructively to group dynamics and be open to integrating diverse perspectives.
- International context: students should demonstrate their ability to organise and specify their project within a wider international context, taking into account the additional tasks and challenges posed by logistics, time planning, and extended regulations.
- Taking initiative and collaboration: each student should take initiative in proposing and leading project aspects, showcasing leadership skills and the ability to inspire and guide their peers. Additionally, they should demonstrate effective collaboration by actively listening to others, offering support, and willingly sharing responsibilities.
- Collaboration with experts: students should be able to work closely with a wider field of experts, demonstrating their ability to communicate effectively and integrate expert advice into the project.

Resolution and communication

- Precise expression and communication: students should deliver clear, concise, and well-structured presentations and reports that effectively convey their ideas, progress, and project outcomes. They should use appropriate terminology and visuals to enhance communication with various professionals involved in the process.
- Effective presentation and articulation: students should demonstrate strong presentation skills, engaging the audience and confidently responding to questions and feedback. Their articulation of ideas should be coherent and persuasive, highlighting the significance and potential impact of their work.
- Experience and learning: students should critically reflect on their experiences during the second major event, highlighting specific challenges and learning opportunities encountered through collaboration with a wider network of partners and experts. They should articulate how these experiences have influenced their personal growth and informed their future development as professionals.

TITLE	CORE MODULE 4 – EVENT PORTFOLIO		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Terms	3
Learning Methods	Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 50 hours teaching/150 hours self-directed study

Synopsis

The Event Portfolio is a module focusing on the comprehensive documentation and analysis of all work undertaken during the year (ex. Workshop Series, Event 1, Event 2) for the gradual formulation of each student's individual development, definition of interests, focus areas for research and applied practice, placement within the wider contexts of the AAIS and external networks. It shows in print the development and execution of the events, always through the student's individual set of lenses. In addition to the actual events, each MFA student should develop further hypothetical variations and further explorations of the years projects.

Aims

Throughout Phase I and in parallel with all other modules, each student develops their Event Portfolio and Documentation in order to acquire a conscious impression of their interdisciplinary identity, research and practice. This process should prepare the student to manifest and push their findings to their full potential in the Phase II of their MFA.

Content

- The documentation should include written description and critical reflection of each element of the events and their development.
- As part of the Documentation the MFA students should submit relevant additional materials such as edited audio-visual material (individually edited video of the events and animations as well as sound compositions) and physical models or working prototypes.

Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects

- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

Submission

- Event portfolio and documentation

Assessment Methods

Summative Assessment: Event Portfolio and Documentation

The shown material should be critically reflected and commented throughout. All submitted material should be of a highly professional standard in format, graphic, editing and representation throughout the submitted material. The Design Dossier should reflect the individual position and approach to the project through its structure and individual formulation.

Assessment Criteria

The Event Portfolio and Documentation should clearly represent the events of the year and further development possibilities. The further developments of the work as critical reflection should be evident.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Context and analysis

- Event representation: the portfolio and documentation should clearly represent the events of the year, demonstrating the student's ability to effectively communicate the scope and impact of the project.
- Critical reflection: the portfolio and documentation should include critical reflection on the project's strengths and weaknesses, demonstrating the student's ability to reflect on their own and others' work and propose ways to improve future projects.
- Overall impact: the portfolio and documentation should effectively communicate the overall impact of the project, both in terms of its success as an event and its potential for future growth and development.

Process and synthesis

- Documentation quality: the portfolio and documentation should be of high quality, demonstrating the student's ability to use a range of media and techniques to capture and communicate the project's progress and outcomes.
- Further development: the portfolio and documentation should indicate possible areas for further development, demonstrating the student's ability to identify opportunities for growth and improvement.
- Creativity and innovation: the portfolio and documentation should demonstrate the student's ability to think creatively and innovatively, showcasing new and original ideas for the project and its future development.
- Attention to detail: the portfolio and documentation should demonstrate attention to detail, ensuring that all aspects of the project are accurately represented and clearly communicated.

Resolution and communication

- Professionalism: the portfolio and documentation should be presented in a professional manner, demonstrating the student's ability to represent themselves and their institution in a positive and respectful manner.
- Communication skills: the portfolio and documentation should be clear and effective in communicating the project's goals, outcomes, and potential for future development.

TITLE	CORE MODULE 5 – SEMINAR ABC: A SURVEY OF ART IN SIX A TO Zs		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Nerma Cridge, Theo Lorenz, workshop tutors	Term	1
		Credits	10
Learning Methods	Lectures Seminars	Workload	100 hours study, inclusive of teaching contact: 30 hours teaching/70 hours self-directed study

Synopsis

This seminar series takes the alphabet as a curatorial and conceptual device for reordering the histories of art, architecture, and performance. Each session organises a diverse set of references – from movements and ideologies to artists and spatial strategies – by their initial letter rather than by chronology or geography. This arbitrary structure opens space for new connections, allowing participants to explore how ideological, cultural, and aesthetic frameworks have shaped both historical and contemporary practices.

Rather than offering a comprehensive history, the seminar proposes a discontinuous and performative approach to knowledge. Students will work with this fragmented structure to develop speculative curatorial logics and immersive proposals that draw together references from across the sessions. The course culminates in a 3000-word essay that situates spatial or performative work within broader political, historical, and cultural contexts.

Aims

The aim of the seminar series is to show the wider context of art in its historical and political conditions, and their implications and effects. This should enable students to place their own work in a theoretical framework and to reflect upon applied work within an academic context.

Content

- Monday, 06 October
  ABC: Architecture and Ideology — Theo Lorenz, Tanja Siems
- Monday, 13 October
  ABC: Conflict, Culture and Control — Nerma Cridge
- Monday, 27 October
  ABC: Performing Participation — Yoav Ronel, Noa Segev
- Monday, 03 November
  ABC: History of Performance and Architecture — Nerma Cridge
- Monday, 17 November
  ABC: History of Scenography in Art and Architecture — Mona Camille
- Monday, 24 November
  ABC: Spatial Narratives — Atimanyu Vashishth
- Monday, 01 December
  ABC: Resistance and Transformation — Theo Lorenz, Nerma Cridge

Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- B2: Connect and collaborate with experts throughout the creative disciplines
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

Submission

- Essay (3,000 words)

Assessment Methods

Formative assessment: Sessions Assignments
Summative assessment: Essay

The seminar is assessed through the submission of an individual essay. Through the written essay of 3000 words the student should be able to demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design and art and arrive at a conclusion that reflects a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context. The research and reading of appropriate sources of the seminar should be evident within the submission. The question and structure of argument relevant to the seminar topic should be well defined and formulated in a clear presentation including graphic and diagrammatic material.

Assessment Criteria

Through the examination of selected case studies students should demonstrate a thorough knowledge of the historical and theoretical bases of art within a wider socio-political context, a thorough knowledge of artistic processes and a critical and analytical capacity in the use of those concepts. Students should be able to explore each specific performative practice in relation to the relevant historic or current socio-political context and discuss its potential for lasting effects.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Research and knowledge acquirement

- Knowledge of historical and theoretical bases: students should demonstrate a thorough knowledge of the historical and theoretical foundations of art within a wider socio-political context, demonstrating their ability to understand the social and cultural factors that shape artistic practice.
- Knowledge of artistic processes: students should demonstrate a thorough knowledge of the artistic processes involved in selected case studies, including the use of materials, techniques, and methods of creation.
- Research skills: students should demonstrate strong research skills, including the ability to identify relevant sources and effectively use them to support their arguments.
- Ethical considerations: students should demonstrate an understanding of ethical considerations in the study and analysis of art, including issues related to cultural appropriation, representation, and power dynamics.

Approach and development

- Critical and analytical capacity: students should demonstrate a critical and analytical capacity in the use of historical and theoretical concepts, demonstrating their ability to analyse and interpret artistic practice in relation to broader social and cultural issues.
- Application of concepts to specific performative practices: students should be able to apply historical and theoretical concepts to specific performative practices, demonstrating their ability to explore the relationship between art and its socio-political context.
- Discussion of potential lasting effects: students should be able to discuss the potential lasting effects of specific performative practices, demonstrating their ability to think critically about the impact of art on society and culture.
- Originality and creativity: students should demonstrate originality and creativity in their analysis and interpretation of selected case studies, demonstrating their ability to think independently and creatively about the relationship between art and its socio-political context.

Argument and communication

- Communication skills: students should be able to effectively communicate their ideas and arguments, both in writing and in oral presentations.
- Attention to detail: students should demonstrate attention to detail, ensuring that their work is well-researched, well-argued, and well-presented.
- Written communication proficiency: students should demonstrate strong writing skills, effectively conveying complex concepts, and organising their thoughts in coherent manner.
- Visual communication proficiency: students should be able to effectively use visual elements, such as diagrams, charts, or illustrations, to enhance the clarity and impact of their presentations and written work.
- Use of diverse sources: students should draw upon a wide range of reputable sources to support their arguments, showcasing a comprehensive understanding of the subject matter.

TITLE	SEMINAR SUAW: SPATIALLY UNDERSTANDING ACADEMIC WRITING		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Nerma Cridge	Term	1
Learning Methods	Lectures Seminars	Credits	0 (supporting programme content)

Synopsis

This series explores academic writing as a situated, spatial, and performative practice. Each session begins with a writing intervention that treats the city as both a text and a context: writing in public, responding to curated environments, and observing how spatial conditions shape interpretive choices. These acts are paired with guided visits to London galleries and museums, where curatorial strategies are analysed as essays in three dimensions. Participants examine how display choices, textual framing, and institutional architecture communicate or obscure meaning. By approaching writing through spatial and embodied analogies, the sessions encourage a deeper awareness of form, voice, and critical positioning. Through repeated, site-specific exercises, students develop techniques to write with greater clarity, precision, and critical insight. Each session builds toward short-form writing outputs that meet academic conventions, yet remain open to experimentation and personal perspective.

Aims

The aim of this module is to develop academic writing as a responsive and reflective practice that engages critically with spatial and curatorial conditions. Through repeated writing interventions and gallery-based analysis, students will learn to articulate complex ideas clearly, structure texts effectively, and ground their arguments in observation, context, and research. The module supports the development of academic essays, proposals, and written reflections suitable for a range of critical and practice-based formats.

Content

- Monday, 13 October
  Academic Writing Session 1 — Nerma Cridge
  Includes writing intervention + gallery visit: *Whitechapel Gallery – Political Imagination*
- Monday, 03 November
  Academic Writing Session 2 — Nerma Cridge
  Includes writing intervention: *Public reading/writing from a telephone booth by the British Museum*
  Gallery visit: *British Museum – Imperial Fragments*
- Monday, 24 November
  Academic Writing Session 3 — Nerma Cridge
  Includes writing intervention + gallery visit: *ICA – Performance Writing*
- Monday, 08 December
  Academic Writing Session 4 — Nerma Cridge
  Includes writing intervention + gallery visit: *Cubitt Gallery – Spatial Texts*

Submission

- N/A

TITLE	CORE STUDIO/THESIS – INTERPROFESSIONAL STUDIO		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

Synopsis

Throughout Term1 students will be introduced to the approach and methodologies of the interprofessional studio. Parallel to the workshop series, where the students experience collaboration within an applied setting this studio shows to them theoretical and case studies examples of forms of collaboration. The sessions will explain different methodologies and approaches ranging from networking and collaboration to production and design and performance art and movement within the collaborative framework of “out of thick air”.

Aims

Students gain an overall understanding of collaborative methodologies and are able to compare this to their own experience during the first term. In this way students are enabled to understand and apply the theoretical knowledge directly to the applied tasks of the programme.

Content

- Network Theories
- Dramaturgy
- Performing Arts
- Performance Art
- Movement
- Spatial Design
- Stage Design
- Production

Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students’ ideas and designs to bring an overall project forward.
- B2: Connect and collaborate with experts throughout the creative disciplines

Submission

- Fundamentals Dossier

Assessment Methods

Formative Assessment: Submissions of Sessions
Summative Assessment: Fundamentals Dossier

- At the beginning of Term 2 each student submits their individual Fundamentals Dossier resulting from their first term's work. These should clearly document their own creative progress within the term, the development of the collaborative ideas and understanding of networks with the context of their work.
- The dossier should include not only representations of the collaboration but also a written description and critical reflection of each element of the collaboration of the term. The submission should demonstrate the student's ability to study independently and develop one's own creativity through exchange with fellow students and to document and communicate innovative design ideas and techniques.
- The dossier should contain all exercises and homework of the seminar and tutorial sessions and should critically reflect the work within the overall framework of the term. The critical reflection should not solely reproduce or summarise the topics covered during seminars and tutorials but evaluate and discuss how they relate or are applied onto their activities throughout the term using their experiences in all modules as case studies.
- The interprofessional dossier should clearly show how contemporary and traditional techniques and methodologies are researched and applied within the relevant disciplines, and how the student was able to transfer and reappropriate them to the projects at hand.

Assessment Criteria

Through the examination of selected case studies students should demonstrate a thorough knowledge of the historical and theoretical bases of multi-disciplinary approaches within Spatial Performance and Design, a thorough knowledge of network and collaborative theories and a critical and analytical capacity in the use of those concepts. Students should be able to explore each specific individual practice in relation to network theories and discuss its potential for a creative development within the discussed field.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Research and knowledge acquirement

- Thorough knowledge of historical and theoretical bases: students should demonstrate a thorough knowledge of the historical and theoretical bases of multi-disciplinary approaches within Spatial Performance and Design, showing an understanding of the social, cultural, and theoretical factors that shape artistic practice.
- Thorough knowledge of network and collaborative theories: students should demonstrate a thorough knowledge of network and collaborative theories, showing an understanding of the different types of networks and the potential for collaboration within Spatial Performance and Design.
- Understanding of creative disciplines: students should demonstrate a good understanding of the creative disciplines, their differences, and overlaps through their design work, showing an ability to integrate different creative practices in their work.
- Understanding and critical reflection of network theory: students should demonstrate an understanding and critical reflection of network theory, including the structure and dynamics of networks and their impact on creative practice.
- Understanding and reflection of design methods: students should demonstrate an understanding and reflection of design methods in spatial performance and design, including research, ideation, prototyping, and implementation.
- Understanding and reflection of production methods: students should demonstrate an understanding and reflection of production methods in spatial performance and design, including scheduling, scoring, and logistics.

- Understanding of theories and methods of performance art and movement: students should demonstrate an understanding of theories and methods of performance art and movement in relation to design, including choreography, physical theatre, and other movement-based practices.

Approach and development

- Critical and analytical capacity: students should be able to use critical and analytical skills to explore specific individual practices within the context of network theories and discuss their potential for creative development.
- Independent study and creativity: students should show that they can study independently and develop their creativity through the exchange with other students, communicating their specific creative knowledge to their peers.
- Recognition of various forms of collaboration: students should be able to recognise various forms of collaboration, including interdisciplinary, cross-disciplinary, and intercultural collaborations, and use them to enrich their creative work.
- Judgement of success and failure: students should be able to judge the success and failure of their own design within the specific context and develop ways of progressing with the work.

Argument and communication

- Interprofessional working methodologies: students should show a good understanding of interprofessional working methodologies, including effective communication, team-building, and project management skills.
- Persuasiveness and coherence: students should demonstrate the ability to construct compelling arguments that are well-structured, logical, and supported by evidence and research.
- Responsiveness to feedback: students should be open to feedback from peers and tutors, actively incorporating constructive criticism into their work and refining their arguments accordingly.
- Engaging in constructive discussions: students should actively participate in discussions, providing thoughtful insights, and respectfully challenging or building upon the ideas of others to foster a collaborative learning environment.
- Written communication proficiency: students should demonstrate strong writing skills, effectively conveying complex concepts, and organising their thoughts in coherent manner.
- Visual communication proficiency: students should be able to effectively use visual elements, such as diagrams, charts, or illustrations, to enhance the clarity and impact of their presentations and written work.

TITLE	CORE STUDIO/THESIS – DESIGN STUDIO		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems, Atimanyu Vashishth, Mona Camille, Argyris Angeli, Kyriaki Nasioula	Term Credits	2 20
Learning Methods	Tutorials Juries Self-directed learning	Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

Synopsis

In Term 2 the design of the year's events becomes more context specific and forms the overall design and organisation of the events themselves. Working on the planning of actual events the students learn the relevant skills at a high professional level. The students work in close collaboration with experts and professional partners on the development of the project. The design has to be tested and coordinated in relation to the overall project. The students work as a project team, each responsible for multiple, yet specific tasks.

The first event in the series takes place at the end of Term 2. As this event is the most limited in scope, budget, and time, the ideas and experimentation of the studio are subject to intense testing. Students can study the elements that worked or did not work and develop the design ideas and their methods on an actual applied project, rather than a hypothetical approach.

Aims

A student of the AAIS brings to the programme their own experience. During project-based work undertaken by the ensemble this offers the larger group an insight into how the particular project can be pushed forward in relationship to each individual's previous experience. The overall design is coordinated through the continuous mutual support shared throughout the ensemble's task as well as design team meetings and tutorials.

The students should be able to draw clear conclusions from the experience and know how to reapply them within an alternate environment.

Content

Planning and execution of the applied events:

- Narrative and Writing
- Sound and Composition
- Light Design
- Costume Design
- Moving Image and Scenography
- Movement and Choreography
- Venue
- Design and Construction
- Equipment
- Health and Safety
- Public Relations
- Logistics

Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

Submission

- Event 1 Logbook

Assessment Methods

Summative Assessment: Event 1 Logbook

The Design Studio will be assessed by an individual logbook for each student, which is received in combination with their group's Event 1 Design Dossier. In their individual Logbook each student logs, documents and critically reflects on the various activities and experiences of the term through the lenses of their own interdisciplinary identity, interests and focus areas for their research and practice.

The Event 1 Design Dossier and Event 1 Organisational Dossier present the roles and responsibilities of each individual student within the ensemble, the overall networks and contexts. The Event 1 Logbook however, provides each student the opportunity for a personal reflection on their own performance as critical, scholarly review. They discuss their methods in terms of effectiveness and efficiency, in areas such as the ones of creative expression, group dynamics, problem solving, human interactions and communications, management of challenges, work ethics etc. Students dwell on their strengths and weaknesses, their learning curves, identify areas of potential growth or future exploration, missed opportunities, ways to move forward, set goals, express intentions for further development.
In addition, they should expand on how their presence, skills, knowledge, views, ideas and opinions, relate to the rest of the team, the bigger picture of Event 1, the AAIS, the external networks and their future pathways.

Assessment Criteria

In Term 2 the students should be able to show how they can unfold their creativity within the negotiation of the ensemble. Within the applied project the ideas have to be precisely expressed and communicated within this ensemble. Each student should be able to show clear areas of initiative and responsibility and with this the capacity to take up the other student's ideas and designs and bring the overall project forward. Through self-reflection they should be able to make educated decisions as how to move ahead in their course of study at the AAIS and map potential pathways for research and practice in the next terms.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Context and analysis

- Capacity for self-reflection: students should demonstrate their capacity for self-reflection and make educated decisions on how to move forward in their course of study at AAIS.
- Mapping potential pathways: students should map potential pathways for research and practice in the next terms based on their self-reflection.

Process and synthesis

- Creativity and ensemble negotiation: the students should be able to demonstrate their creativity within the negotiation of the ensemble in Term 2.
- Taking initiative and collaboration: each student should show clear areas of initiative and responsibility within the ensemble and be able to take up other students' ideas and designs to bring the overall project forward.
- Studio participation: students should actively participate in studio sessions, contributing ideas, engaging in discussions, and supporting the collaborative learning environment.

Resolution and communication

- Precise expression and communication: the students should precisely express and communicate their ideas within the applied project and be able to collaborate with the ensemble effectively.
- Effective presentation and articulation: students should be able to present and articulate their ideas effectively to peers, faculty, and experts in the field.

TITLE	CORE STUDIO/THESIS – APPLIED METHODS		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems, Argyris Angeli, Kyriaki Nasioula, Noa Segev, Mona Camille	Term	2
		Credits	10
Learning Methods	Seminars Tutorials	Workload	100 hours study, inclusive of teaching contact: 40 hours teaching/60 hours self-directed study

Synopsis

A major part of the research methodology of the studio are the tools by which the theory and networks can be translated into applied projects. Projects of the AAIS require a high level of communication, organisational and management skills. In relation to the year's project the students need to develop strategies and plans of how to organise and execute the different events. These tools and strategies have to be researched and developed in relation to the unique situation of each group however have to be able to be used to the professional standards of the involved disciplines.

Aims

Part of this this Applied Methods is the organisation of the overall production, project related funds, public relations, partner coordination, location management and logistics. In parallel to the design the students will work on this task specific to the applied project. These tasks are explained through a series of examples and are coordinated in regular meetings with staff and project partners and developed within the context of the specific situation.

Content

- Project Management and Production:
  What are the tools of organisation for the production of the overall project? How are these designed to be clear means of communication between the different participants in the process? Overview of various approaches to project management and production in terms of managerial, administrative and logistical factors and tasks, such as scheduling, project writing, curation, publicity and promotion, human relations, health and safety, materials, resources and equipment, fabrication, transportation etc.
- Budget and accounting:
  A comprehensive budget for the year is discussed and structured for the events of the year. What has to be taken into consideration, what contingencies need to be planned in and how the budget and all accounts are to be managed in relation to the overall team.
- Funding and sponsorship:
  Various forms of sponsorship and funding are discussed including the structure of grant applications, information required, timeframes to be considered. In addition, in kind sponsorship and principles of synergy are reviewed.

Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.

- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.

Submission

- Organisational Dossier
- Example grant application

Assessment Methods

Formative Assessment: Sessions assignments and exercises
Summative Assessment: Organisational Dossier & Example grant application

The Applied Methods will be assessed through a group submission of an Organisational Dossier, containing the relevant correspondence. The Organisational Dossier should demonstrate a good knowledge of technical development, practical factors and execution of a live project and show a comprehensive understanding of the elements and components of the production process for creative and applied projects by all members of the team including project management and realistic execution frameworks.

Each document should clearly show the author, participating students and resulting responsibilities. It should show how each student was able to exercise organisational, managerial and logistical decisions in the context of relevant legal frameworks and regulations that enable creative projects.

These necessary documents might include items such as: minutes of meetings, time schedules, cost estimations, run sheets, organisational matrixes and diagrams, budget sheets, equipment lists, risk assessment forms, circuit diagrams, correspondence with external parties, installation plans etc.

The individual work of exercises and examples of resulting homework will be submitted as an individual appendix. in addition, each student submits example grant applications, a personal sponsor request, a commercial support letter (might be sponsorship in kind) and an official grant application for an existing relevant grant.

Assessment Criteria

Students need to demonstrate a good understanding of the legal frameworks and regulations of Spatial Performance and Design. They need to show that they understand the organisational framework necessary for a creative project and are capable of managing this framework to support and enable the creative process.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Knowledge acquirement

- Legal frameworks and regulations: Demonstrate a good understanding of the legal frameworks and regulations of Spatial Performance and Design.

- Organisational framework: Show a good understanding of the organisational framework necessary for a creative project and demonstrate the ability to manage this framework effectively to support and enable the creative process.

Integration and synthesis

- Roles: Demonstrate an understanding of the different roles and responsibilities within a creative team and how they contribute to the overall project.
- Team Management: Show an ability to work effectively within a team to manage the organisational framework and ensure the smooth running of the project.
- Project Management: Demonstrate an ability to adapt and respond to changes in the regulatory environment and to adjust the project management framework accordingly.
- Participation in Management and Organisational Tasks: Active involvement in management and organisational tasks, showcasing the student's contribution to the successful execution of the project.

Clarity of communication

- Communication: Demonstrate an ability to communicate effectively with stakeholders, such as partners, performers, technicians and public relations as well as regulatory authorities, and to negotiate effectively on behalf of the creative team.
- Analysis: Show an ability to analyse and evaluate the effectiveness of the project management framework and to propose improvements where necessary.

TITLE	CORE STUDIO/THESIS – APPLIED PRACTICE		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems	Term	4
Learning Methods	Tutorials Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 40 hours teaching/160 hours self-directed study

Synopsis

After having had the experience of Phase I students should now be able to step up to the role of the independent director and project manager for their creative endeavours. They should not only develop a project and participate in its creative process, but also lead its realisation and production process as well as the team of collaborators and partners in a professional manner.

The experience of a collaboration in an interprofessional environment is best learned with applied evidence. The MFA students in Phase II have acquired this experience and can lead the new generation as mentors by example based on their own experience as evidence during their first phase stage of learning.

Aims

Through Term 4 students will build the confidence to take under their control the array of managerial, administrative and logistical which in previous terms was shared amongst their peers. This comes as an increase in level of complexity mirroring the responsibilities they will face as professionals after graduation.

During the Term 4 the MFA students should be able to demonstrate and test their ideas to the academic staff and external experts and partners and also to the new cohort of students and minute these discussions as part of a clear logbook document.

Content

A) MFA Project Organisation:

- Presentation of proposed venue
- Presentation of collaborators (Bios)
- Budget and finance
- Resources management (materials, equipment, room bookings, fabrication methods and timelines, workshop use, rehearsal spaces, shipping and transportation timelines, etc)
- Production timeline and schedules
- Publicity and promotion plan
- Correspondence with collaborators and external partners
- Legal documents (partnership agreements, credit and copyright agreements, health and safety considerations etc)

B) Knowledge dissemination:

- Mentoring sessions with new students
- Assistance through example during workshops
- Tutorials with new students or other third parties involved in their project
- Logging and reflection off sessions with next generation

Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.
- C4: Continue expanding knowledge using the skills acquired.
- C5: Develop and perceive new independent projects.

Submission

- Directorial Dossier

Assessment Methods

Summative Assessment: Directorial Dossier

The Applied Practice module is assessed by an individual submission of a Directorial Dossier which includes both the components of MFA Project Organisation and Knowledge Dissemination.
Students should demonstrate through their Directorial Dossier that they can act professionally and are competent in the field of Spatial Performance and Design. The document should include all managerial, administrative, and logistical considerations and aspects of the project outlined in each students Project Proposal Dossier including timeframe, finance, public relations, material and building, labour, rehearsals, venue and location as well partners and performers.

Students should be able to impart their knowledge (knowledge dissemination) to new students, and other third parties. They should clearly show how they communicate and discuss the relevant topics with peers, experts and collaboration partners.

Assessment Criteria

The students demonstrate that they can clearly communicate the knowledge acquired during their first phase of studies and can explain and disseminate this knowledge within the framework of the workshop series

towards the studio's tutors and a new cohort of students in phase 1. The students should further demonstrate how they apply and transfer this knowledge the project team they establish for their final MFA thesis project.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Knowledge acquirement

- Clear and effective communication of knowledge acquired during the first phase of studies.
- Ability to explain and disseminate this knowledge to studio tutors and a new cohort of students in phase 1.
- Demonstrated ability to adapt and apply knowledge to a new project context.
- Evidence of critical reflection on the application and transfer of knowledge.
- High level of engagement with workshop series and active participation in group discussions and activities.

Integration and synthesis

- Demonstration of knowledge transfer by applying the acquired knowledge to the project team established for the final MFA thesis project.
- Ability to effectively collaborate with the project team to achieve project objectives.

Clarity of communication

- Clear and effective communication of knowledge acquired during the first phase of studies.
- Ability to explain and disseminate this knowledge to studio tutors and a new cohort of students in phase 1.
- Demonstrated ability to adapt and apply knowledge to a new project context.
- Evidence of critical reflection on the application and transfer of knowledge.
- High level of engagement with workshop series and active participation in group discussions and activities.

TITLE	CORE STUDIO/THESIS – AAIS DISSERTATION BY PRACTICE + AAIS MFA PORTFOLIO		
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems	Term	5
Learning Methods	Tutorials Self-directed learning	Credits	40 + 20
		Workload	600 hours study, inclusive of teaching contact: 150 hours teaching/450 hours self-directed study

Synopsis

Whereas during Phase One Phase I of the studio the framework of the applied projects are provided by the programme the MFA student will develop all aspects of their final Thesis project independently and demonstrate that they can professionally plan, organise and manage as well as execute a fully developed project within the given timeframe.

Aims

The MFA students will have successfully completed an independent project.

Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Show a comprehensive understanding of the elements of a production for creative and applied projects.
- A9: Show a clear understanding of project management and realistic execution frameworks.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.

- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.
- C4: Continue expanding knowledge using the skills acquired.
- C5: Develop and perceive new independent projects.

Submission

- Independent Event and Installation
- MFA Project Thesis Dossier

Assessment Methods

Summative Assessment: Assessment Independent Event and Installation

The project will be assessed in relation to the previously agreed brief development: Have all expressed aims in relation to timeframe, design and performance, finance, public relations, material and building, labour, rehearsals, venue and location as well as partners and performers been met and have they been successfully adjusted or even superseded?

Summative Assessment: MFA Project Thesis Dossier

At the end of Term 5 each MFA student will deliver an MFA Project Thesis as an individual submission which should include three components:

- A written evaluation of the applied Thesis in response to the hypothesis and methods set for the students' Dissertation by Practice. It should develop arguments using the MFA project as a case study and reach to conclusions.
- A comprehensive design dossier of all the aspects of the MFA project including audio/visual documentations
- A detailed logbook of all processes and activities relating to the MFA project

The MFA Project Thesis Dossier should clearly represent the applied Thesis project. The relation of the applied Thesis to the previous events of phase 1 should be evident. The shown material should be critically reflected and commented throughout. All submitted material should be of a highly professional standard in format, graphic, editing and representation throughout. The design dossier component should reflect the individual position and approach to the project through its structure and individual formulation.

Assessment Criteria

The final project should stand as the first professional project of the student's future career. It should be measurable in relation professional standards of the chosen career path the student is set out to follow as well as a lasting aftereffect as a launchpad for their course.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Context and analysis

- Thorough understanding: The AAIS Portfolio should demonstrate a thorough understanding of the theoretical and practical aspects of the chosen field of study.
- Mastery of chosen discipline: The AAIS MFA Dissertation by Practice should showcase the student's mastery of their chosen discipline and their ability to execute projects to a professional standard.
- Application of knowledge and skills: The final project should demonstrate the student's ability to apply the knowledge and skills acquired throughout their course of study to a real-world project.
- Professional standards: The project should have a measurable impact in terms of professional standards, whether that be through recognition from industry professionals, awards, or other forms of external validation.
- Career launchpad: The project should have a lasting aftereffect, serving as a launchpad for the student's career and demonstrating their potential for future success in their chosen field.

Process and synthesis

- Execution of projects: The AAIS MFA Portfolio should showcase the student's ability to execute projects to a professional standard, demonstrating effective planning, organisation, and implementation.
- Integration of knowledge and skills: The final project should demonstrate the student's ability to integrate the knowledge and skills acquired throughout their course of study to create a cohesive and innovative project.

Resolution and communication

- Clear and effective communication: The AAIS Portfolio should demonstrate clear and effective communication of the theoretical and practical aspects of the chosen field of study.
- Effective presentation: The final project should be presented in a clear and compelling manner, effectively communicating its objectives, process, and outcomes.