FMP
(FinalMajorProject)
Welcome to YOUR FMP

This Semester is where you bring together your reading, thinking, doodling and designing in a single, sustained project - something you will submit and display as your statement on communication design.

Yes this is big
This is your chance to say something, to make a splash, to rise above the crowd... to say: "Give me a job! Commission me! Fund me! Look at me!"
In August you launch your Unique Design Proposition.

This Handbook includes more thoughts about the project and full details of what we are expecting. It also includes details of the supervision structures and how your staff will work with you. But remember...

This is YOUR PROJECT... Enjoy.

Paul Caplan
Pathway Leader #WSAmacd
p.caplan@soton.ac.uk

Hand-in deadline: 23rd August
This is your opportunity to immerse yourself in sustained independent study.

Jackie’s picture

“The FMP is about you. The FMP is about rigour. It is about remembering to apply those 4P’s - being proactive, productive, professional and passionate. Decide what you are passionate about as a designer and why.

This is your opportunity to immerse yourself in sustained independent study and produce a creative showcase, central to assessment and your portfolio. This journey needs to be underpinned by a critical approach to your design work, through a cycle of exploration, judgement, analysis, synthesis and evaluation.

The FMP demonstrates how you have challenged design conventions through experimentation, strategic problem solving, reflection and insight. Research needs to be the starting point for all you do.

Interpret existing information, build and communicate a point of view and purpose with clarity. Show awareness of the relationship between your audience and the innovative concepts and experience communicated. The insight you gain from the research you do enriches ideas and helps get to the core of the problem you are trying to solve.

Go past the surface and dig deep to define your distinctive FMP experience where strategies, process and ideas are central to successful, memorable design practice.

What do creative directors look for in a portfolio? ‘Great ideas...beautifully executed...’ Bruce Duckworth.”
"The best shows are undoubtedly about collaboration and expertise – both in practice and reality. So now is your chance to demonstrate professionalism in action. The creative components that you have been refining throughout the year together with your existing skills, can now be employed and displayed.

Taking charge of how best to show off your erudition as creative directors will equip you to use the same tricks and techniques when you leave WSA. Remember: communicating what you want to achieve, to tutors and technicians, requires articulation, charm and lateral thinking when potential ideas change direction.

Strategically planning ahead, sticking to deadlines and maintaining a hard-working attitude right through to the glorious end, will ensure that we collectively produce a show of the highest calibre – peppered with a great sense of humour.

And don’t forget to record the process – to retain a visual document of the learning process at this significant stage in your creative development as communication designers of the future."
A great FMP is not an object, it’s an experience. It shows that the designer has a passion.
A great FMP should have the capacity to take your existing knowledge and push it in directions that you never expected it to go, because that’s what good practice-based research does. You should be meticulous in your research — and research through making, because interrogating imagined outcomes is impossible. Be honest with yourself and be prepared to let things go — don’t waste time with an idea when you know that it’s second-rate. As Sol LeWitt states in his Sentences on Conceptual Art (Art-Language: the Journal of Conceptual Art. May 1969, p.13),

“32. Banal ideas cannot be rescued by beautiful execution.
33. It is difficult to bungle a good idea”.

Although there has to be a resolution to your FMP in the context of your MA, the project should leave you with as many questions as answers. It should inspire you to carry on addressing and expanding these questions long after the course has finished. Self-initiated projects are great for keeping your portfolio alive, whether you want to continue study or look for work.

A great FMP should leave you exhausted and exhilarated simultaneously.

* Jane’s first degree was in Fine Art. Whilst working as a painter, she undertook various jobs involving technical photography, before working more creatively with photography and design. Graduating from WSAmacd in 2010, she returned in 2011 to begin a practice-based PhD. She is researching descriptive image metadata — trying to understand the complex relationships that exist between text and image. She continues to work as a designer of exhibitions and publicity in Archives at the Hartley Library, University of Southampton.
Supervision  
(Observation + direction)

The ROLE of the supervisor

**What (s)he IS there for**
- Advise
- Point in direction of ideas
- Crit work in progress

**What (s)he IS NOT there for**
- Do the project
- Manage time, resources etc.
- Liaise with techies et al.
**Supervision Sessions**

**TUTOR**  Paul Caplan  
**DURATION**  30 mins  
**WHERE**  3051

**TUTOR**  Naomi DePeza-Purvis  
**DURATION**  30 mins  
**WHERE**  3025

**TUTOR**  Jacqueline Perkins  
**DURATION**  30 mins  
**WHERE**  3025

**Supervision Focus**

- Practice-research as methodology
- Target audience focus
- Cognitive connections
- Time-management + deadlines
Supervision Structure

2 meetings Semester 2

3 meetings Semester 3

3 workshops Semester 3

OUR AIM (is to keep you...)

- Calm
- Focussed
- Driven
- Motivated
# FMP Supervision Timetable (PC)

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**Workshop:** Running a Practice-Research Project

**PLEASE NOTE:** There are **NO** extra sessions

1. To maintain consistency and fairness: every student is given equal academic support.
2. As independent practitioners you must plan and manage your own time and schedules.
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WHAT YOU MUST DO...

1. Turn up for every supervision session
2. Start a project planning system
   - Google doc
   - Calendar
   - Piece of paper
3. Research
4. Keep and work with sketchbooks
Final Major Project

Brief

Your task
To engage in a sustained practice-research communications design project and deliver a design object and display and supporting research material.

The project is in three phases:

- **Practice-research**
- **Design**
- **Display**

**Phase I**  Practice-research is a design and research methodology using practice to do research, to find out the answers to particular research questions. Practice-research focuses on the process of research and design. While the final design object is important, it is the learning along the way that is key. Your practice-research starts from a single research question which you will agree with your supervisor and include with your practice-research. e.g. “To explore the potential of an ePublication as a medium for poetry”; “To investigate the power of open-source or Wiki-design”; “To examine how a brand identity can work on and offline”. Note the active verbs.

**Phase II**  Design. In the second phase your task is to take the practice-research learning and create your final design object. You are free to decide what that object or objects will be: a book, an identity, a piece of e-media or whatever. What is key is that this designed object arises from your practice-research. Phase I defines the shape, form and content or your object.

**Phase III**  Display. Your task for the Final Show is to bring Phases I and II together. You need to display your object or objects, of course, but you also need to display – communicate – your practice-research. This should be integrated into your display rather than positioned as a supplement. Sketchbooks, research logs and prototypes are important of course but these need to be included and integrated in your display. Your space in the Final Show is yours to use to show off your object but also your Unique Design Proposition, your skill and perspective as a practice-research communications designer.
Assessed deliverables

1. A design object or design objects, produced and finished to a professional standard. This includes any copy – you should check any language used in the final objects for professional standards of English spelling and grammar.

2. A display as part of the WSAmacd Final Show. This area should be professionally designed and produced and serve to integrate your design object and your practice-research.

3. Body of practice-research – including your research question. This can include sketchbooks, research logs, prototypes as well as any the evidence of sustained practice-research. It must include a 500-word, fully referenced commentary on your project. This should critically reflect on your practice-research and your design. It should discuss how you have engaged with the themes, concepts and theories of the course within your practice-research.

Learning outcomes

Upon successful completion of this task, you will:

1. Be able to formulate a research question
2. Be able to develop and deliver a sustained piece of practice-research
3. Be able to deliver a piece of design to a professional standard
4. Be able to create a display that communicates the practice-research as well as display the design object
5. Be able to critically reflect on the process of practice-research within design in terms of key theories, themes and concepts developed and explored during the course.

Assessment criteria

Work will be assessed according to the standard WSA marking criteria:

• Knowledge and understanding: you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas

• Cognitive (thinking) skills: you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.

• Key transferable skills: you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:

• Knowledge and understanding: evidence of a practice-research engagement with the key themes and theories of the course as well as the professional and cultural contexts explored during Design 1 and Design Examples could include critical engagement with key texts, artists’ and designers’ work.

• Cognitive (thinking) skills: evidence of sustained critical reflection on and around your research question in the light of your knowledge and understanding. Examples could include evidence of critical reflection on the design process and problem solving.

• Key transferable skills: evidence of a high degree of practical design skill and strategic thinking. Examples could include high quality of finished objects and display as well as professional levels of project management.
Key references re ‘practice-research’
• *Journal of Media Practice*, particularly:
  • Burgin, V., 2006, *Thoughts on ‘research’ degrees in visual arts departments*, Journal of Media Practice, 7(2), pp. 101-8

"Clients are full of surprises. Design is what you make of the surprises"

DAN PHILLIPS
Plagiarism and pla(y)giarism

In Stream 3 we looked at “pla(y)giarism” as a spur to creating new designs. The Stream looked at the legal and ethical issues around such appropriation, perhaps even ‘stealing’. While you may choose to engage in “pla(y)giarism” as part of your design work (with appropriate critical discussion in the written part of the assessment), your essays and written work must follow the University’s guidance on academic plagiarism:

“All written submitted work will be passed through plagiarism detection software. If plagiarism is detected in your work, your final grade will be penalized heavily or worse, you may fail the assignment altogether. You should submit only your own work and whenever you have engaged with someone else’s work, you should attribute clearly to the source. You can view the WSA Academic Integrity Handbook on the School’s Intranet via the SUSSED portal.”

In short, reference... everything. If you ‘appropriate’ material or even just take inspiration from other work online or off, include the full details and URL in your sketchbooks and research logs. Also note (and discuss) the licence the ‘original’ work was real eased under.

If in doubt, ask.

“Ideas come from many sources in graphic design: they recur, regenerate, take new forms and mutate into alternative forms...”

WILLIAM DRENTTEL, DESIGN OBSERVER, 2005
Inherent in the modern definition of originality, is that ideas are extended, language expanded, and syntax redefined.

WILLIAM DRENTTEL, DESIGN OBSERVER, 2005
Language Support

Adeline is available during Semester 2 to help you with your English. Remember as part of your project, your design object should be of a professional standard and that includes the English! Simply email her and book a one-to-one session.

ADELINE
X.Hoe@soton.ac.uk

A scupulous writer, in every sentence that he writes, will ask himself at least four questions, thus:
1. What am I trying to say?
2. What words will express it?
3. What image or idiom will make it clearer?
4. Is this image fresh enough to have an effect?

GEORGE ORWELL, POLITICS AND THE ENGLISH LANGUAGE, 1946
Health & Safety

As professional communications designers you are expected to practice, research and practice-research in a professional way. You may be asked to work with your supervisor on an Ethics and/or Risk Assessment form.

Research phase
- Primary research
- Working with vulnerable groups
- Data integrity

Production/show phase
- Planning
- Getting help
RISK ASSESSMENTS are a fundamental part of managing health and safety in the University, helping us to organise and manage risks. Its clearest purpose is to protect the health and safety of people at risk.

Assessments will take into account risks created by the University which could affect people, property and in some circumstances data. The people who could be affected include:

- Staff
- Students
- Visitors
- Contractors
- Members of the public, and
- Anyone who may be affected by University activities

Remember, risk assessments must be carried out - and the appropriate control measures put in place - before any new activity, task or process starts, and before any changes to existing working practices, equipment or personnel are implemented.

NOTE: If your work starts to change in nature so that your answers to one or more of the main questions changes you must fill out another of these forms and wait for the relevant permission.

CHECK OUT
Sussed → School → Winchester School of Art → Student Information → Useful WSA links and documents
**WHO?** You! It’s your responsibility to work in a safe way and make sure your final display is safe for visitors.

**WHERE?** Wherever you are working - in the Studio, in the display space, out and about - you need to beware of safety. Is the ladder you are using secure? Are the wires tidy? Have the electronics been tested? Can anyone trip or break anything? Use your common sense and if in doubt, ask.

**WHEN?** All the time.

**WHY?** Because you are a professional.

**HOW?** Look. Think. Ask. Do it... don’t wait for someone else to do it.
TECHNICAL SERVICES TEAM

WSA’s technical services team supports 1600 students, over 120 staff, various computers, numerous and diverse pieces of equipment so sometimes you may have to be patient for your support, please check the support links for documents, guides or advice that might help you. Always ask your peers, Google it and check out the library books! If your stuck Adam and his team will answer it as best they can – they may even make a brand new guide for it to benefit others.

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<td>1197w</td>
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Technical Services & Digital Resources

A dedicated specialist team of onsite technicians (WSA Technical Services) and Serviceline (iSolutions) the University’s central support team support Winchester School of Art (WSA).

The WSA Technical Services team is on hand to help with the use of equipment, software and training. Throughout your course you will probably get to know all the technicians. Although each member of support has their specialised areas of knowledge, they have a broad understanding of many issues across the whole curriculum – if they cannot help then they know a (wo) man that can.

This introduction is designed to let you know whom we are, how to get support and some information to get you started.

We offer a large variety of specialist services for students

- University account and email
- Dedicated computer network storage for each student.
- Short-term loan of specialist equipment, ranging from welding equipment, digital audio recorders, cameras, tripods, lighting and much much more.
- On site digital colour printing facilities for all types of work from essays to large format artwork.
- Specialist onsite Flatbed Printing, 3d Printing, 3d Scanning.
- Apple Authorised Training Centre with NAS-based video edit suites.
- Photography Darkrooms and Studios.
- Screen Printing, Dyeing and Fabric workshops.
- Specialist on site Mimaki Digital Textile Printing.
- Specialist on site Mimaki Wallpaper Printing.
- Specialist on site Shima Seiki Digital Knitting.
- Specialist TShirt Printing.
- Dedicated fine art, design and fashion studios and workshops.

The first thing to understand is the distinct difference between Serviceline and WSA Technical Services. Serviceline provide support for WSA with regards to general IT and AV issues where as WSA Technical Services provide support for the curriculum and your creative activities.

A good example of this might be:

You cannot log into your University computer account - Serviceline
You need to adjust a digital photograph - WSA Technical Services

SERVICELINE
http://www.soton.ac.uk/isolutions
serviceline@soton.ac.uk
25656 (internal calls)
+44 (0)23 8059 5656 (external calls)

For all your general IT/AV related support students can contact Service-line from the conveniently placed university phones or via email.

ServiceLine is open Monday to Friday from 8.30am to 6.00pm on each day that the University is open. Serviceline endeavour to answer queries immediately. If your query does require specialist WSA technical support, you will be pointed in the right direction for the best possible support.

Purchasing your own computer whilst at WSA
http://www.southampton.ac.uk/iss/essentials/ownpc/agreements.html

The University of Southampton has nationwide agreements for purchasing computers at WSA we would recommend that you purchase an Apple computer.
WSA TECHNICAL SERVICES - DIGITAL SUPPORT
http://wsa.wikidot.com & http://edshare.soton.ac.uk
WSA Technical Services offer on site support for digital resources in a broad range of hardware and software, specifically from a creative point of view. Throughout WSA you will find over 100 computers, numerous laser printers and other digital equipment for use by any WSA student. We have a number documents and guides online.

The wiki and edshare contain access to online documentation specifically created for WSA students, students are also encouraged to contribute there own findings to the wiki.

WSA computer facilities are made of 2 distinct groups.

Learning Computing
The majority of our computers are Apple Macs situated in open access computer studios, your own design studios and teaching spaces and are for the creating digital work at WSA.

Specialist Computing
These machines are found in Studio locations connected to specialist equipment like our Shima Seiki knitting machine.

Your studio will be the first port of call for your computing needs however see the campus map for open access Computer Centres 1 & 2 and the Mac Suire 1 & 2 locations.

The following information relates to some of our key digital resources at WSA. This is not an exhaustive list of our services.

DIGITAL PRINTING
http://wsa.wikidot.com/printing
Digital printing at WSA could not be easier. We have a number of services on site and have links to our own Southampton Print Centre and local businesses. Printing is campus and university wide and so no matter what computer you log into you will always be able to print out that much needed essay or full colour poster.

LASER PRINTING (Self service)
Managed by iSolutions
http://wsa.wikidot.com/print:basicprinting
We have two virtual laser print queues ‘WSA Colour’ and ‘WSA Black & White’. A well prepared PDF is the best way to print. All you need to do is send your PDF to the queue and log on to any of the numerous printers around campus and your file will be printed immediately. You have up to 4 hours to release the print, so you can send a number of files to print and pick them up later – very helpful for sending prints to the library for example. This service is designed for high end laser printing up to A3 for presentations of art work, colour proofs, essays and general day-to-day printing. There is a small charge per print. You can also use your own laser paper and laser acetate.

SPECIALIST PRINTING (Bureau)
Managed by WSA Technical Services
http://wsa.wikidot.com/print:snowhite
We offer online submission of PDF files for either the WSA printing service ‘Snowhite’ or the University Print Centre. Both systems are convenient and easy to use. These services are run as print bureau’s and due to the high quality of these services all printing has a minimum turn-around time. These services are for high end ink jet printing, large format, specialist papers, ridged materials, wallpaper and other special items like business cards, books and more. This service is designed for high end finished products. There are varying costs depending on output.

LASER CUTTING AND 3D PRINTING (Bureau)
Managed by WSA Technical Services
We offer online submission of files for laser cutting and 3d printing using a variety of materials. There are varying costs depending on output.
**MIMAKI DIGITAL TEXTILE PRINTING**
**Managed by WSA Technical Services**
We offer online submission of PDF files for either the WSA printing service ‘Snowhite’ This service is run as print bureau’s and due to the high quality of the printing there is a minimum turn around time.

**WINCHESTER PRINTING**
http://wsa.wikidot.com/external-printing
We have student discount with various local printers in Winchester, so if you just require digital snaps from your digital camera perhaps visiting the local shops may be the best and most affordable solution.

**CREATIVE SERVICES CENTRE**
**1071 Eastside**
**Opening Times: Mon – Friday 14:00 – 17:00**
This the collection point for submitted specialist digital prints and laser cutting via either ‘Snowhite’ or Southampton Print Centre. The CSC is open throughout the year offering support on all kinds of digital work.

**MEDIA STORES**
**1195 Westside**
**Opening Times: See local notices.**
Our Media Stores loan a vast array of IT media equipment and resources, from 35mm Cameras to HD Camcorders. Depending on your course of study and training received you will be able to loan equipment at no cost to use on your projects. Failure to return equipment on time will affect other students. Late returns of equipment will incur a penalty. You will also find the Media Stores open throughout the year to offer support on all kinds of digital work.

**TIME-BASED MEDIA**
**Apple Authorised Training Studio**
**The Graphics Building**
Our official Apple Authorise Training Centre has dedicated SAN network editing Apple Mac Pro computers and Final Cut Studio, these cutting edge facilities are used both for open access and training sessions.

**MIMAKI DIGITAL TEXTILE PRINTING**
**1019 Eastside**
We have our own on-site state-of-the-art digital textile printing. Details above.

**SHIMA SEIKI DIGITAL KNITTING**
**2025/2043 Eastside**
Our state-of-the-art digital knitting machine allows trained students to take any number of digital designs onto knitted garments.
**Module Profile**

**ARTD6083**

**MODULE PROFILE**

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Business and Law</th>
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<tbody>
<tr>
<td>ECTS Points</td>
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<td>Level (4,5,6,7 or 8 in the FHEQ)</td>
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<td>Any pre-requisite and /or co-requisite modules</td>
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<tr>
<td>Programmes in which the module is core</td>
<td>MA Design: Fashion Design, MA Design: Textile Design, MA Design: Communication Design</td>
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<tr>
<td>Module co-ordinator</td>
<td>MA Design: TBC</td>
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<tr>
<td>Contact hours</td>
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<td>Non-contact hours</td>
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<td>Total study time</td>
<td>600</td>
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<tr>
<td>Date approved by Faculty Programmes Committee</td>
<td>28 February 2012</td>
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**Aims and learning outcomes**

The aims of this module are to:
- Promote a period of sustained independent work relevant to your discipline
- Promote an explorative approach to the resolution of your ideas and ambitions for your discipline-specific work
- Apply a critical understanding of your work and that of others towards the resolution and selection of work for final presentation

**Objectives (planned learning outcomes)**

**Knowledge and understanding**

Having successfully completed the module, you will be able to demonstrate knowledge and understanding of:
- To present your ideas in an appropriate discipline-specific professional manner
- How to solve problems in relation to your ideas when under pressure
- Demonstrating an informed and selected critical context to your work
Cognitive (thinking and creative) skills
Having successfully completed the module, you will be able to:
- Apply an understanding of methods relevant to the realisation of your work
- Analyse and apply judgements in relation to the creative realisation of your ideas
- Select and apply relevant concepts, materials and methods to advance your work
- Select and apply appropriate approaches to presentation

Key transferable skills
Having successfully completed the module, you will be able to:
- Communicate your ideas visually and in written form
- Work as part of a team to realise a major outcome
- Problem solve creatively and to deadlines

Summary of syllabus content
The aim of this module is to promote a concerted period of independent study which leads to the final resolution and presentation of your discipline-specific work for assessment. The module aims to bring together and utilise your learning and skills development in the previous modules. Through these modules you will have established and explored in increasingly ambitious ways, the scope and focus of your ideas allied to appropriate working methodologies. In this module you will independently put into practice ways of bringing a creative conclusion to your ambitions and establish the most appropriate way for the display of your work.

Summary of teaching and learning methods
Teaching and learning activities

Teaching methods include:
- Tutor guidance
- Seminars

Learning activities include:
- Tutor guidance
- Peer group learning
- Independent study

Relationship between the teaching, learning and assessment methods and the planned learning outcomes.

This module culminates with the final presentation of your selected work. The work which you select for assessment will bring together a wide range of skills and experiences developed throughout the programme.

The module emphasises your ability to demonstrate sustained independent study and synthesise your ideas and concepts into completed work. During this time of intense independent study the culture of peer group learning established in the previous modules will provide an invaluable environment of support and constructive criticism. Contact with staff during this time is minimal but occasional tutor guidance will be available to give some support and hone the focus of your ideas.

In the context of promoting interdisciplinarity the MA Fine Art and MA Design programmes share the Final Project module. You will work in a creative environment in which students from other programmes will be studying. You will work on your discipline-specific project set and be guided by staff specific to your programme. The work which you produce will be manifested through media appropriate to your discipline and you will experience workshops specific to your programme.

The final assessment will test your ability to produce to an appropriate professional level, work which creatively realises your ideas, the depth of your understanding and your presentation skills.

Summary of assessment methods

Formative on-module feedback
The purpose of formative feedback is to enhance your learning, help you understand how you are doing and how you can develop in the future. There are no marks attached and it will not count towards your final mark. There will be a variety of opportunities for formative feedback within the module dependent on your particular pathway, for example:
- Feedback from peer group
- Seminar discussions
- Tutorials

Summative Assessments

<table>
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<tr>
<th>Assessment method</th>
<th>Number</th>
<th>% contribution to final mark</th>
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<tbody>
<tr>
<td>Presentation of selected work for exhibition and supporting portfolio and statement</td>
<td>1</td>
<td>100%</td>
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</table>

Special features of module
n/a

Resources
E-Learning
www.Blackboard.soton.ac.uk

Core Text
The core texts for your dissertation are:

Other key texts to consider are:

Additional reading material will be used from the modules you attend and by recommendation of the supervision team.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
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<tr>
<td>29</td>
<td>10.00 -13.00 Stream I Brief 2 Crits</td>
<td>10.00 -12.00 Stream III App Progress Workshop</td>
<td>10.00 -12.00 Stream II Brief 2 Crits</td>
<td>10.00 -12.00 Stream III App Progress Workshop</td>
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<td>13.00 -15.00 Stream I Brief 2 Crits</td>
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<td></td>
<td>14.00 -16.00 <strong>JP FMP 1</strong> Nana, Wing, Jessie, Wendy</td>
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<td>30</td>
<td>10.00 -12.00 Stream I Lecture by Andrew Foster: “Convincing the Client”</td>
<td>Stream II Tate Modern</td>
<td>Stream III CSS recap</td>
<td>10.00 -11.00 Stream III Lecture: Visualisation</td>
<td>11.00 -12.00 Stream III Group meetings</td>
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<td>13.00 -15.00 Discussion and Q&amp;A</td>
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<td><strong>13.00 -15.00</strong> Lecture: Theory &amp; Practice in an FMP JB</td>
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<td>13.00-17.00 <strong>JP FMP 1</strong> Hilary, Care, Chloe, Sunny, Shirley, Matt, Linna, Sharon</td>
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<td></td>
<td>13.00-17.00 <strong>JP FMP 1</strong> Jennifer, Renata, Ashley, Yuli</td>
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<td></td>
<td>10.00 -12.00 <strong>NDP FMP 1</strong> Carrie, Dan, Maggie, Lee</td>
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<td></td>
<td>13.00-15.00 <strong>NDP FMP 1</strong> Rosie, Elisa, Matthew, Marko</td>
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<td></td>
<td>13.00-17.00 <strong>PC FMP 1</strong> Daniel, Tawney, Bambi, Kim, Eva, Dooriya, Judy, Diane</td>
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<td>WEEK</td>
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<td>31</td>
<td>Stream 1 Industry Visit Minale Tattersfield</td>
<td>10.00 - 11.00 Stream III App Progress workshop</td>
<td>10.00 - 12.00 Stream II The Portfolio</td>
<td>10.00 - 11.00 Stream III App Progress Workshop</td>
<td>10.00 - 12.00 <strong>JP FMP2</strong> Nana, Wing, Jessie, Wendy 13.00-15.00 <strong>JP FMP2</strong> Tina, Pop, Grey, Eunice</td>
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<td>32</td>
<td>Bank Holiday</td>
<td>10.00 - 12.00 Stream III Assessment Workshop</td>
<td>Stream II Presentations</td>
<td>10.00 - 11.00 Stream III Lecture: Ethics 11.00-12.00 Stream III Group meetings</td>
<td>11.00 - 13.00 <strong>JP FMP2</strong> Hilary, Care, Chloe, Sunny 12.30 - 16.30 Workshop JB Designing and staging a practice-research exhibition 14.00 - 16.00 <strong>JP FMP2</strong> Shirley, Matt, Linna, Sharon 10.00 - 12.00 <strong>NDP FMP 2</strong> Carrie, Dan, Maggie, Lee 13.00-15.00 <strong>NDP FMP 2</strong> Rosie, Elisa, Matthew, Marko</td>
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<td>11.00 - 13.00 <strong>JP FMP2</strong> Katrina, Saber, Mia, Janice 14.00-16.00 <strong>JP FMP2</strong> Jennifer, Renata, Ashley, Yuli</td>
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<td>10.00 -13.00 Half-Day Workshop: Brainstorming NDP</td>
<td>10.00 -13.00 Half-Day Workshop: Running a Practice-Research Project PC</td>
<td>10.00 -13.00 Half-Day Workshop: TBC JP</td>
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<td>11.00-13.00 PC FMP 3</td>
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<td>13.00-15.00 JP FMP 3 Jennifer, Renata, Ashley, Yuli</td>
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<td>14.00 -16.00 PC FMP 4</td>
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| 41   | 10.00 -12.00 **JP FMP 5**  
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13.00-15.00 **JP FMP 5**  
Katrina, Saber, Mia, Janice  
10.00 -12.00 **NDP FMP 5**  
Tina, Pop, Grey, Eunice  
13.00-15.00 **NDP FMP 5**  
Jennifer, Renata, Ashley, Yuli  |
|      | 13.00 -15.00 **JP FMP 5**  
10.00 -12.00 **JP FMP 5**  
Nana, Wing, Jessie, Wendy  
13.00-15.00 **JP FMP 5**  
Katrina, Saber, Mia, Janice  
10.00 -12.00 **NDP FMP 5**  
Tina, Pop, Grey, Eunice  
13.00-15.00 **NDP FMP 5**  
Jennifer, Renata, Ashley, Yuli |
|      | 10.00 -12.00 **JP FMP 5**  
Hilary, Care, Chloe, Sunny  
11.00 -13.00 **PC FMP 5**  
Daniel, Tawney, Bambi, Kim  
13.00 -15.00 **JP FMP 5**  
Tina, Pop, Grey, Eunice  
13.00-15.00 **JP FMP 5**  
Jennifer, Renata, Ashley, Yuli |
|      | 14.00 -16.00 **PC FMP 5**  
Shirley, Matt, Linna, Sharon  
14.00 -16.00 **PC FMP 5**  
Eva, Dooriya, Judy, Diane  |
|      |        |         | 10.00 -12.00 **JP FMP 5**  
Carrie, Dan, Maggie, Lee  |
|      |        |         | 11.00 -13.00 **PC FMP 5**  
Daniel, Tawney, Bambi, Kim  |
|      |        |         | 13.00 -15.00 **JP FMP 5**  
Shirley, Matt, Linna, Sharon  |
|      |        |         | 14.00 -16.00 **PC FMP 5**  
Eva, Dooriya, Judy, Diane  |
| 42   |        |         |           |          |        |
| 43   |        |         |           |          |        |
| 44   |        |         | **Independent work on FMP**  |          |        |
| 45   |        |         |           |          |        |
| 46   |        |         |           |          |        |
| -5   |        |         | **Put up show**  | Submit  |        |
| -4   | Bank Holiday |         | **Final Show**  |          |        |
You have to roll up your sleeves to be a stone cutter, before you can become a sculptor. The command of a craft always precedes art: apprentice, journeyman, master.

PHILIP GERARD