



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

City&Guilds  
of London  
Art School



Welcome to City & Guilds of London Art School.

This handbook will be your first point of reference throughout your studies at the Art School for information on your course, The Art School, learning and teaching, the student charter, academic regulations and policies. Copies of the handbooks are kept in the Art School Office and the Library; and are always available online via the Art School's Moodle site.

Some of the documents which you will be given whilst studying at the Art School are important and you should keep them, particularly as future employers may wish to see evidence of your achievements. Make sure that you keep:

- Your programme specification
- Individual module descriptors
- Your award certificate – this is evidence of the qualification which you have obtained
- Your final transcript – this is a record of your achievement which lists your grades for the assessments

In addition, you are advised to familiarise yourself with the contents of this Handbook and the associated regulations which are mentioned in it.

Your course is validated by Ravensbourne University London. The relationship between the University and the collaborative partner is described as a *validation*. The term validation is used to describe courses which lead to an award of the University but which have been developed by a partner organisation for delivery by the staff of that organisation. As the awarding body the University retains ultimate responsibility for the quality and standards of the awards. Students on validated courses are not enrolled as Ravensbourne students.

## Part One: Course Information



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## The course

The City & Guilds of London Art School's Fine Art Department, with its BA (Hons) Fine Art and MA Fine Art courses, sets out to offer students a supportive, creative and challenging environment to develop their art practice in relation to the wider context of contemporary Fine Art through a primary focus on the specialist areas of painting, sculpture, printmaking and drawing.

The BA (Hons) course challenges you to develop an art practice based on your individual interests and creative ideas through an exploration of the question, 'what can painting/ sculpture/ printmaking/ drawing be now?' This question, interrogated and tested directly through art practice, is seen in the context of these 'traditional' disciplines' historical roots, contemporary practices, materials, processes and relevant discussions and debates. In this way the Fine Art course supports the development of a basis of skills and knowledge, informing experimentation, invention and the questioning of orthodoxy.

The BA (Hons) Fine Art course aims to:

- provide a specialist education in fine art centred on studio practice;
- provide a balanced and holistic curriculum that meaningfully integrates historical, critical, cultural, ethical, professional, technical, social, global and theoretical contexts with fine art practice;
- enable students to develop a fine art professional practice through speculative enquiry, exploration, experimentation, research, analysis and synthesis;
- foster a creative learning environment that supports students from all backgrounds to be pro-active participants in their own learning, preparing them for the challenges of further study and/or their professional futures.

Your course is based on a modular scheme and validated by Ravensbourne University London. In line with a national and European scheme your course is delivered over 3 years and each year corresponds to a **Level** of study. Each level of study comprises of 120 credits. **Credits** are awarded on successful completion of a unit of study and are specific to the level. For BA (Hons) Fine Art, each unit of study that you will work on is called a module and each module is usually worth 20, 40 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 120 credits (i.e 1200 hours of learning) each year or level to progress to the next stage of the course and 360 credits (3600 hours of learning) to be awarded the BA (Hons) degree.

While the course is designed to run over 3 years, should you need to leave at an earlier stage there are 'exit awards' as described below.

- 1<sup>st</sup> year/Level 4 of the course is made up of modules to a total of 120 credits. Successful completion of 1<sup>st</sup> year/Level 4 results in progression to the 2<sup>nd</sup> year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.
- 2<sup>nd</sup> year/level 5 of the course is also 120 credits and successful completion results in progression to 3<sup>rd</sup> year/Level 6, or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education.
- 3<sup>rd</sup> year/Level 6 of the course is 120 credits and successful completion will result in a BA (Hons) Fine Art degree.

## Term dates 2018/19

Autumn term	1 October – 14 December 2018
Spring term	7 January – 22 March 2019
Summer term	15 April – 28 June 2019

## Fine Art team



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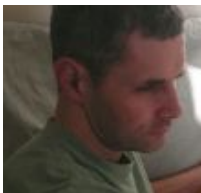
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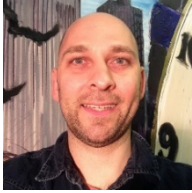


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## Course diagram

Year 1: Level 4															120 Credits (CertHE)															
Semester One															Semester Two															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
BAFA1.1: <i>Fine Art Practice: Genres 1</i> : 40 credits															BAFA1.3: <i>Fine Art Practice: Genres 2</i> : 20 credits					BAFA1.4: <i>Fine Art Practice: Developing a Framework</i> : 40 credits										
BAFA1.2: <i>Art Histories 1</i> : 20 credits																														
Autumn Term											Spring Term										Summer Term									

Year 2: Level 5															120 Credits (DipHE)														
Semester One															Semester Two														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
BAFA2.1: <i>Fine Art Practice: Establishing Self-Direction</i> : 40 credits											BAFA2.3: <i>Fine Art Practice: Evaluation &amp; Review</i> : 60 credits																		
BAFA2.2: <i>Art Histories 2</i> : 20 credits																													
Autumn Term											Spring Term										Summer Term								

Year 3: Level 6															120 Credits (BA)																	
Semester One															Semester Two																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
BAFA3.1: <i>Fine Art Practice: Realisation &amp; Exhibition</i>																																
															BAFA3.3: <i>Professional Fine Art Practice</i> : 60 credits																	
BAFA3.2: <i>Art Histories Dissertation</i> : 20 credits																																
Autumn Term											Spring Term										Summer Term											



## Module descriptors

Year 1

## BAFA1.1 Fine Art Practice: Genres 1

BAFA1.1

BAFA1.1	OVERVIEW
Credit	40
/ECT value	(20)
Overview	<p>This module sets out to introduce you to studying fine art at Undergraduate level. It will introduce you to the aims and structure of the course, the role of drawing as a specific research practice, the Library and technical workshops.</p> <p>The focus on genres enables you to test out a range of approaches to contemporary fine art practice while exploring some of the traditional roles and functions of art. We will consider the historical significance and approaches to traditional genres such as <i>figuration</i> and the <i>portrait</i> moving to more contemporary approaches that re-think <i>figuration</i> as <i>the body</i> and consider <i>representation</i> in a contemporary socio-political light. There will be a particular emphasis during the module on the technical use of <b>materials, processes and composition</b>.</p> <p>Through a series of projects you will explore the traditional (genre) and current position of a range of subject areas, experiencing working methodologies that aim to encourage your personal analysis and development of your own ideas around these subjects. You will be introduced to the <b>Personal Development Archive</b> that you will use to support and record your learning process through the rest of the course. This will become a valuable tool and resource in your personal development as an artist.</p> <p>A series of technical workshops will investigate approaches to making and aim to develop your practical knowledge of, and confidence with, materials and their use in the creative process, enabling you to acquire a range of skills fundamental to studio practice. Through this you will expand your understanding and abilities in the use of both historic and contemporary fine art materials and methods.</p> <p>Seminars, study visits, group discussions, one to one tutorials and independent research will consider the theories, contexts, materials and debates associated with the different genres providing you with a specialist introduction to contemporary art practice.</p> <p>Initially working on seminar and workshop introductions common to all of the fine art course specialisms of: drawing, painting, print and sculpture, as the module progresses you will focus on your chosen area(s) of specialism. This will be supported by more in depth practical workshops, tutorials and studio activity.</p> <p>This module runs alongside the <i>Art Histories</i> (BAFA1.2) module that introduces and considers the History of Western Art in relation to the traditional linear method of Art History as well as the current critiques that consider Art and its Histories from a more global perspective. There is a strong relationship between</p>

the two Fine Art Practice: Genre modules and the Art Histories module and you should therefore consider your timetable with its different elements as closely related and that the curriculum is devised to provide you with a meaningful and holistic approach to studying Fine Art.

<b>Learning outcomes</b>	<i>In order to successfully complete this module your work should demonstrate:</i>		
	1.	a developing knowledge and understanding of contemporary and historic precedents and genres related to fine art and their relevance to your development as an artist;	
	2.	an approach to practice based research that investigates the nature and behaviour of various materials and their application in fine art practice;	
	3.	speculative, imaginative and practical investigation that explores ideas, methods and materials;	
	4.	engagement with the aims of the module, participation in scheduled activities, and the planning your own learning.	
<b>Learning hours</b>	400		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	60	%
	<b>Guided independent</b> learning:	40	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<b>Purchase</b> Grovier, K. 2015. <i>Art Since 1989</i> . Thames & Hudson.		
	You are advised to cross reference the Reading List for the module, Art Histories 1 (BAFA1.2)		
	<b>Essential books and journals</b> Adajania, N. 2009. <i>Vitamin 3-D: new perspectives in sculpture and installation</i> . London: Phaidon. Collins, J. 2007. <i>Sculpture Today</i> . London: Phaidon. Dexter, E. 2005. <i>Vitamin D: new perspectives in drawing</i> . London: Phaidon. Lange-Berndt, P. (Ed.) 2015. <i>Materiality</i> . London: Whitechapel Mayer, R. 1991. <i>The Artist's Handbook of Materials and Techniques</i> . London: Faber and Faber. Moszynska, A (20--). <i>Sculpture Now</i> . London, Thames & Hudson Myers, T.R. (Ed.) 2011. <i>Painting</i> . London: Whitechapel		

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Rattemeyer, C. 2013. *Vitamin D2: new perspectives in drawing*. London: Phaidon.

Schwabsky, Barry. 2002. *Vitamin P: new perspectives in painting*. London: Phaidon.

Schwabsky, Barry. 2011. *Vitamin P2: new perspectives in painting*. London: Phaidon.

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**Magazines and journals** (available in the library)

Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana

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**Specific chapters and journal articles**

Elkins, J. 1996. Just Looking. In: *The Object Stares Back: On the Nature of Seeing*. London: Harcourt Brace, p.38 [paragraph 2].

Geimer, P. 2012. Painting and Atrocity. In: Graw, I. 2012. *Thinking Through Painting - Reflexivity And Agency Beyond The Canvas*. Berlin/NY: Sternberg Press, pp.15-17

Lahner, E. 2015. The Intimacy of Drawing. In: Schroder, K.A. & Lahner E. (eds.) *Drawing Now: 2015*. Munich: Hirmer, p.15.

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**Digital sources**

Tate: <http://www.tate.org.uk/> The Tate Galleries are a set of institutions that house the UK's national collection of British art, and international modern and contemporary art.

Tate shots: <http://www.tate.org.uk/context-comment/audio-video> Short films about artists with interviews and documentation of experimental projects.

National Gallery: <https://www.nationalgallery.org.uk/paintings> There is a complete list of all works in the National Gallery collection, very good quality images and lots more information.

The V&A: <https://www.vam.ac.uk/> The V&A is the world's leading museum of art and design, housing a permanent collection of over 4.5 million objects that span over 5,000 years of human creativity.

Courtauld Gallery: <http://courtauld.ac.uk/gallery/about> The collection stretches from the early Renaissance into the 20th. The Gallery is known for its collection of Impressionist and Post-Impressionist paintings, including works by Monet, Van Gogh and Gauguin and the largest collection of Cézannes in the UK.

The Hunterian Museum <http://www.hunterianmuseum.org/> The collection of John Hunter forms the basis of the Hunterian Collection, which has since been supplemented by others. The Hunterian Museum displays thousands of anatomical specimens, including the Evelyn tables and the skeleton of the "Irish giant" Charles Byrne, surgical instruments, paintings and sculptures relating to medicine and medical history.

The Wellcome Collection: <https://wellcomecollection.org/> The Wellcome Collection explores the connections between medicine, life and art in the past,

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present and future. The venue offers visitors contemporary and historic exhibitions and collections.

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### **Recommended**

#### ***Whitechapel Documents of Contemporary Art Series***

- Beech, D (Ed.) 2009. *Beauty*. London: Whitechapel
- Evans, D. 2009. *Appropriation*. London: Whitechapel Gallery.
- Getsy, D.J (Ed.) 2016. *Queer*. London: Whitechapel
- Hudek, A. 2014. *The Object*. London: Whitechapel Gallery.
- Jones, A. 2014. *Sexuality*. London: Whitechapel Gallery.

#### ***Museums & Galleries***

- Baker, C. 1995. *National Gallery Complete Illustrated Catalogue*. London: National Gallery.
- Gale, M. 2016. *Tate Modern: The Handbook*. London: Tate.

#### ***Figuration & the Body***

- Barnett, R. 2014. *The Sick Rose*. London: Thames & Hudson
- Ewing, W.A. 1994. *The Body: Photoworks of the Human Form*. London: Thames & Hudson.
- Feher, M. (ed.) 1989. *Fragments for a History of the Human Body (Parts 1-3)*. New York: Zone.
- Flynn, T. 1998. *The Body in Sculpture*. London: Weidenfeld & Nicolson.
- Fortenberry, D. & Morrill, R. 2015. *Body of Art*. London: Phaidon.
- Goldfinger, E. 1991. *Human Anatomy for Artists: The Elements of Form*. Oxford: Oxford University Press.
- Graham-Dixon, A. 2013. *21st Century Portraits*. London: National Portrait Gallery.
- Gray F.R.S.H 1858. *Gray's Anatomy*. UK: Grange Books.
- Jones, A. 1998. *Body Art / Performing the Subject*. London: University of Minnesota Press.
- Jones, A. 2012. *The Artist's Body*. London: Phaidon.
- Kemp, M & Wallace, M. 2000. *Spectacular Bodies*. London: Hayward Gallery Publishing
- Kemp, M. & Wallace, M. 2000. *Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now*. London: University of California Press.
- Malbert, R. *Drawing People: The Human Figure in Contemporary Art*. London: Thames & Hudson.
- Mullins, C. 2006. *Painting People: The State of the Art*. London: Thames & Hudson.
- Mullins, C. 2015. *Picturing People: The New State of the Art*. London: Thames & Hudson.

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- Nead, L. 1992. *The Female Nude: Art, Obscenity & Sexuality*. London: Routledge.
- O'Reilly, S. 2009. *The Body in Contemporary Art*. London: Thames & Hudson.
- Rifkin, B.A. & Ackermann, M.J. 2011. *Human Anatomy: From the Renaissance to the Digital Age*. New York: Abrams.
- Rugoff, R. 2014. *The Human Factor: The Figure in Contemporary Sculpture*. London: Hayward Gallery.
- Shone, R. 1996. *From Figure to Object: A Century of Sculptors' Drawings*. London: Frith Street Gallery.
- Valli, M. & Dessanay, M. 2014. *A Brush with the Real: Figurative Painting Today*. London: Laurence King.
- Wagner, F. et al. (eds.) 2006. *The Eighth Square: Gender, Life, and Desire in the Arts since 1960*. Ostfildern: Hatje Cantz.

### ***Representation***

- Berger, J. 2008. *Ways of Seeing*. London: Penguin.
- Doy, G. 2002. *Drapery: Classicism and Barbarism in Visual Culture*. London: I. B. Tauris.
- Morphet, R. 2000. *Encounters: New Art from Old*. London: National Gallery.

### ***Drawing***

- Berger, J. 2005. *Berger on Drawing*. Cork: Occasional Press.
- Butler, C.H. 1999. *Afterimage: Drawing Through Process*. London: MIT Press.
- Craig-Martin, M. 1995. *Drawing the Line: Reappraising Drawing Past and Present*. London: South Bank Centre.
- Dexter, E. 2005. *Vitamin D: new perspectives in drawing*. London: Phaidon.
- Garrels, G. 2005. *Drawing from the Modern, 1945-1975*. London: Thames & Hudson.
- Hauptman, J. 2004. *Drawing from the Modern, 1880-1945*. London: Thames & Hudson.
- Kantor, J. 2005. *Drawing from the Modern, 1975-2005*. London: Thames & Hudson.
- Kingston, A. 2003. *What is drawing? Three Practices Explored: Lucy Gunning, Claude Heath, Rae Smith*. London: Black Dog.
- Rattemeyer, C. 2013. *Vitamin D2: new perspectives in drawing*. London: Phaidon.
- Rawson, P. 1987. *Drawing*. Philadelphia: University of Pennsylvania Press.

### ***Painting***

- Collins, J. et al. 1987. *Techniques of Modern Artists*. London: New Burlington Books.
- Gillen, E. (ed.) 1997. *German Art from Beckmann to Richter*. Cologne: DuMont Buchverlag.

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- Hindle, Y. 2001. *Paint Theory, Paint Practice: Materials and Methodologies within Contemporary Painting Practice*. London: Lee Press.
- Schwabsky, Barry. 2002. *Vitamin P: new perspectives in painting*. London: Phaidon.
- Schwabsky, Barry. 2011. *Vitamin P2: new perspectives in painting*. London: Phaidon.
- Stephenson, J. 1989. *The Materials and Techniques of Painting*. London: Thames & Hudson.

### ***Printmaking***

- Barratt, M. 2008. *Intaglio Printmaking*. London: A&C Black.
- Gale, C. 2006. *Etching and Photopolymer Intaglio Techniques*. London: A&C Black.
- Newell, J. & Whittington, D. 2006. *Monoprinting*. London: Bloomsbury.
- Oxley, N. 2007. *Colour Etching*. London: A&C Black.
- Stobart, J. 2001. *Printmaking for Beginners*. 2nd edition. London: A&C Black.

### ***Sculpture***

- Adajania, N. 2009. *Vitamin 3-D: New Perspectives in Sculpture and Installation*. London: Phaidon.
- Collins, J. 2007. *Sculpture Today*. London: Phaidon.
- George, H. 2014. *The Elements of Sculpture: A Viewer's Guide*. London: Phaidon.
- Dawson, I. 2012. *Making Contemporary Sculpture*. Marlborough: Crowood Press
- Mills, J. 2005. *Encyclopedia of Sculpture Techniques*. London: Batsford.
- Penny, N. 1993. *The Materials of Sculpture*. London: Yale University Press.
- Trusted, M. (ed.) 2007. *The Making of Sculpture: The Materials and Techniques of European Sculpture*. London: V&A Publications.

BAFA1.1

## LEARNING & TEACHING

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

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### **Pre-sessional / Preparation**

Summer reading and 1 piece of research

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### **Session 1**

#### **Module induction;**

Module induction sessions include the Fine Art team, Course Guide, Moodle, the Fine Art studio environment and the technical workshops as well as the range of approaches to learning and teaching and your role in your own learning – including personal development planning.

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	<b>Study visit to museum or galleries</b> considering some of the Fine Art genres you will be exploring through the next 15 weeks. This will also act as an introduction to approaches to research and the Research Pro-forma.
<b>Follow-up / Preparation</b>	Using the Research Pro-forma downloaded from Moodle reflect upon works chosen from the collection and research their context, gathering as much information and material on the work to edit and collate.
<b>Session 2</b>	<b>Drawing from Observation.</b> This two-week session introduces you to drawing from observation, using a range of explorative drawing approaches, which facilitate an investigation of the body in both an expansive and intimate spatial context. It includes material and theoretic approaches to drawing, which investigate form, structure, volume and space.
<b>Follow-up / Preparation</b>	Ensure key drawings are carefully archived in your portfolio.
<b>Session 3</b>	<b>Introduction to Research Study.</b> You will be introduced to the rationale of the Personal Development Archive ( <b>PDA</b> ). Throughout the course you will be collecting and collating research material gathered together in your PDA. For this module research will focus on a series of study visits, looking at the way the body is represented in galleries and museums. These visits will also enable you to research and experience first-hand the possibilities and physical qualities of a variety of materials and media. Research and compile a <b>Body Book or folio of works on paper</b> in the form of: an artist's book, sketchbook or scrapbook. This should be seen as a collation of ideas following a period of observing and thinking about the body as a structure, an organism, a container, an idea, a diagram.
<b>Follow-up / Preparation</b>	Continue to work on and collect information for your Body Book.
<b>Session 4</b>	<b>Induction/ Introduction to workshop facilities</b> will help to establish your understanding of the facilities available to you and their potential as well as health and safety structures that you will work within and good workshop practice. After induction you will be able to access facilities with supervision to further develop your practice. Support through 1 to 1 and small group tutorials.
<b>Follow-up / Preparation</b>	Prepare material for your artwork.  Attend introduction and briefing for study visit. Follow up on advise to research venues in advance of study visits to maximise your experience of the trip.
<b>Session 5</b>	<b>Materials and Process</b> will introduce you to a range of art material workshops relating to drawing, printmaking, sculpture and painting. This is also an opportunity to explore and develop some of the research material collected so far into your body book.
<b>Follow-up / Preparation</b>	Continue to develop and realise the research into your body book.

<b>Session 6</b>	<b>Figure Fragments - Starting to Specialise.</b> Having made a specialist choice for an area to pursue further during the module (painting, drawing, printmaking or sculpture), you will experience a more in depth investigation of contemporary and historic materials and processes. Through a series of exercises and tutorials, working from or with the body as a theme, you will be encouraged to explore a range of techniques crucial to the manipulation and use of materials and mediums, enabling the development and resolution of your ideas and possibilities.
<b>Follow-up / Preparation</b>	record the materials, techniques and processes used in your sketchbooks, including images of the works produced during the exercises. This provides an archive of information for you to reference in the future.
<b>Session 7</b>	<b>The Body in Context</b> This phase of the focuses on your self-directed project based on the theme, supported by tutorials and a seminar to discuss the contemporary and historic relationships between the artist and the figure and body in art. You will be asked to produce a proposal for your final work from this self-directed phase using the pro-forma. Methods and techniques covered in the earlier projects should be developed in the making of a series of exploratory works towards a final work reflecting on your research. Support through 1 to 1 and small group tutorials.
<b>Follow-up / Preparation</b>	Complete your Self-Reflection and Research documentation using the pro-formas in readiness for a group critique (formative assessment).
<b>Session 8</b>	<b>Formative Review.</b> At this stage of the module, you will present work in your studio spaces along with your support work. You will participate in a studio critique with the year group and tutors with feedback from your peer group and tutors. Written feedback will be available within 14 working days. This feedback will offer advice for developing your work and aims to support you to develop effective working practices for the next stage of the module.
<b>Follow-up / Preparation</b>	Reflect on comments and advice received so far, making adjustments to test and develop your working practices.
<b>Session 9</b>	<b>Transcription.</b> This next phase of the module will begin with a seminar discussing the context of transcription as a genre and a tool used by artists through history. A study visit to the National Gallery will introduce you to four works in the collection to research visually and contextually. You will select one of the works to use as the basis for your project. Through a series of drawing stages you will explore the original work eventually developing your own self-directed artwork reflecting and focusing on an aspect of the original; e.g. composition, subject matter, socio-political context, abstraction or other forms of conceptual engagement. As in the previous project, you will keep a transcription book, which records and evidences your creative journey from the original to your final artwork. Support through 1 to 1 and small group tutorials.
<b>Follow-up / Preparation</b>	Continue to develop visual and contextual research, exploring the theme.

<b>Session 10</b>	<b>Print Room Induction and Transcribing the Object.</b> During this part of the project you will continue to work on the transcription project both in the studio and also in the print room with an introduction to the possibilities of etching as a creative process. You will produce an etching, based on your final transcription work, enabling you to think through and mediate the imagery/materiality you are exploring by translating this in to a traditional medium that imposes certain parameters, while also directly relating to historical precedents.
<b>Follow-up / Preparation</b>	Continue to develop artwork, complete all assessment requirements and prepare work ready for an assessment presentation
<b>Session 11</b>	Present work for assessment with studio discussion with peers and tutors
<b>Follow-up / Preparation</b>	Reflection on learning
<b>Session 12</b>	<b>Figure Fragments - Starting to Specialise.</b> Having made a specialist choice for an area to pursue further during the module (painting, drawing, printmaking or sculpture), you will experience a more in depth investigation of contemporary and historic materials and processes. Through a series of exercises and tutorials, working from or with the body as a theme, you will be encouraged to explore a range of techniques crucial to the manipulation and use of materials and mediums, enabling the development and resolution of your ideas and possibilities.
<b>Follow-up</b>	record the materials, techniques and processes used in your sketchbooks, including images of the works produced during the exercises. This provides an archive of information for you to reference in the future.

BAFA1.1	ASSESSMENT
<b>Method</b>	Presentation of a portfolio of work produced during the module including developmental, practical and contextual research material
<b>Requirements</b>	<p>You should submit a portfolio of work produced during the module to include:</p> <ul style="list-style-type: none"> <li>finished artwork, work in progress and developmental material</li> <li>your personal development archive</li> </ul>
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
<b>Week</b>	15

Date & time

Notified in module briefings and detailed on Moodle.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 25% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
PASS	<div> <div>90-100%</div> <div>There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</div> </div>	<div>1</div> <div>a developing knowledge and understanding of contemporary and historic precedents and genres related to fine art and their relevance to your development as an artist;</div> <div>2</div> <div>... an approach to practice based research that investigates the nature and behaviour of various materials and their application in fine art practice;</div> <div>3</div> <div>... s speculative, imaginative and practical investigation that explores ideas, methods and materials;</div> <div>4</div> <div>... engagement with the aims of the module, participation in scheduled activities, and the planning your own learning.</div>
	<div> <div>80-89%</div> <div></div> </div>	
	<div> <div>70-79%</div> <div>There is substantial and strong evidence with excellent examples that demonstrate...</div> </div>	
	<div> <div>2.1</div> <div>60-69%</div> <div>There is substantial evidence with some very good examples that demonstrate...</div> </div>	
	<div> <div>2.2</div> <div>50-59%</div> <div>There is consistent evidence with some good examples that demonstrate...</div> </div>	
3rd	<div> <div>40-49%</div> <div>There is adequate evidence with some sound examples that demonstrate...</div> </div>	
FAIL	<div> <div>35-39%</div> <div>There is inadequate evidence, with some examples of potential to demonstrate...</div> </div>	
	<div> <div>1-34%</div> <div>There is inadequate evidence to demonstrate...</div> </div>	
	<div> <div>0%</div> <div>No work submitted to demonstrate...</div> </div>	

Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the

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Course Moodle site, while there are also hard copy leaflets on Correct Referencing available in the library.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

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**Feedback**

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

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## BAFA1.2 Art Histories 1

1	OVERVIEW		
Credit	20		
/ECT value	(10)		
Overview	<p>The module runs alongside BAFA1.1 <i>Fine Art Practice: Genres</i> and sets out to compliment your practical investigations and research on that module by introducing you to key themes and concepts in the traditions of the history of art and contemporary art, principally based on a Western art historical perspective.</p> <p>The module will relate the established canon of the history of art to cultural and social contexts as well as to developments in theories and criticism relating to the visual arts. Western art history and its status will be presented but also questioned and considered as a partial and specific view, with wider global perspectives enriching and troubling our understanding of this linear and developmental approach to art and its stories.</p> <p>Through a series of lectures, seminars, visits, discussions and tasks, you will be supported to develop academic knowledge and skills that are fundamental to your development as an artist. Learning on this module will enable you to understand and confidently discuss the context for your own practice, its art historical precedents and the questions and issues associated with it.</p> <p>Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short essay that considers an aspect of one of themes explored in 'genres' sessions. (Suggested word count 1000 – 2000). You will also conduct a short presentation in which you will examine and compare a range of artworks from both the historical and contemporary periods that can be related to a specific theme.</p>		
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge of key themes and concepts in relation to Art Histories, and their relationship to contemporary art practice;</li> <li>2. application and effective communication of secondary research, critical reflection, interpretation and contextualisation of key Fine Art discourses.</li> </ol>		
Learning hours	200		
Learning hours breakdown	Scheduled learning and teaching activities:	30	%
	Guided independent learning:	70	%
	Placement /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		



## Library & Learning Resources

There are no titles that are necessary to be purchased.

### Essential books and journals

Gombrich, E.H. 1995. The Story of Art. 16th revised edition. London: Phaidon.

Harrison, C. 2010. An Introduction to Art. London: Yale University Press.

Harrison C. & Wood P. (eds.) Art in Theory 1900-2000: An Anthology of Changing Ideas Oxford: Blackwell.

Kemp, M. (ed.) 2000. The Oxford History of Western Art. Oxford: Oxford University Press.

### Specific chapters and journal articles

See Moodle for specific week-by-week reading.

### Recommended

Reading is assigned during the module.

### Useful libraries outside the Art School

The National Art Library at the V&A: a specialist collection focusing on art and art history.

The British Library: comprehensive coverage of scholarly books; also offers access to numerous electronic resources.

BAFA1.2

## LEARNING & TEACHING

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

The Learning and Teaching Schedule relates to the Fine Art Practice: Genres 1 module and introduces key historical and contemporary art works, art historical movements and theoretical ideas that relate directly to it. Two broad themes composed of a range of specific topics will be discussed across a series of Key Lectures and Ideas in Art seminars. Activities are set around a range of learning styles and discussion and reflection are encouraged within groups and on a one to one basis.

The following programme is indicative of the module content although the sequencing of the elements within it may change.

### Bodies in Context Overview

This series of sessions examines how the human body has been conceptualised and represented throughout the history of art. Key artworks from historic and contemporary periods will be examined and discussed and key ideas will put explored and evaluated. The course starts with a chronological overview of the representation of the human body alongside an examination of the idea of Beauty in classical and key philosophical texts. Seminars then take up the theme of the Nude and through feminist perspectives explore how our ideas of 'woman' and 'femininity' have influenced the representation of women. Presentations and representations of gender are then explored in more depth and from contemporary perspectives before the imagined and technologized representations of future bodies are explored. The course concludes by

<p><b>Transcription Overview</b></p>	<p>considering how the incorporated and relational subjectivity of the viewer has come to feature in some contemporary artists' work.</p> <p>This course explores the different ways that artists have responded to previous artworks and pre-existing imagery using tactics such as, imitation, copying, quotation, appropriation and remixing. It considers how transcription frequently challenges the values that underpin modern art, opening up questions of originality, authenticity, authorship and authority.</p> <p>The course starts by examining the role of the museum in the creation and maintenance of an art historical canon, considering how it enabled artists to put their work in close dialogue with art's history. We will consider how developments in mechanical and digital technology in the twentieth and twenty-first centuries opened up new possibilities for artists to draw directly from pre-existing visual culture. As we turn our attention to postmodern and postcolonial practice, we will see the ways in which pastiche and appropriation became important tactics for challenging the exclusions of the canon and addressing issues of cultural identity, race and gender.</p>
<p><b>Pre-Sessional / Preparation</b></p> <p><b>Session 1</b></p>	<p><b>Module Briefing</b></p> <p><b>Bodies in Context - Key Lecture: THE BODY BEAUTIFUL</b></p> <p>Session will give an overview of the representation of the human body throughout art history. Key artworks from a range of periods will be examined and discussed in relation to historical contexts.</p> <p><b>Bodies in Context – Ideas in Art: Seminar:</b> This session will explore different and changing notions of Beauty throughout history and how these might relate to contemporary representations of the human body. Key ideas emerging from Plato and Kant will be introduced and discussed.</p>
<p><b>Follow-up / Preparation</b></p>	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of lecture and seminar</li> <li>• Recommended reading (provided in session)</li> <li>• Studio work and research forms</li> </ul>
<p><b>Session 2</b></p>	<p><b>Bodies in Context – Key Lecture: THE 'NUDE'</b></p> <p>Session will examine the representation of the 'nude' throughout art history and consider both historical and contemporary perspectives.</p> <p><b>Bodies in Context - Ideas in Art: Seminar:</b> Session will consider key feminist ideas related to the representation of the female body. We will discuss the introduction to Simone De Beauvoir's work <i>The Second Sex</i> as one example of how ideas about 'woman' and 'female' may influence the representation of the human body.</p>
<p><b>Follow-up / Preparation</b></p>	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of lecture and seminar</li> <li>• Recommended reading (provided in session)</li> <li>• Studio work and research forms</li> </ul>
<p><b>Session 3</b></p>	<p><b>Bodies in Context: Key Lecture: THE GENDERED BODY</b></p> <p><b>Key Lecture:</b> Session will explore how recent artists have engaged with the language of the body in order to represent and perform gender and sexualities.</p>

**Bodies in Context - Ideas in Art: Seminar:** This session will examine different ideas around the production and performativity of gender. Guided Reading and discussion: Extracts from Judith Butler Gender Trouble, and Ann Oakley Sex, Gender and Society.

Follow-up /  
Preparation

- Recording and synthesis of learning
- VLE revision of lecture and seminar
- Recommended reading (provided in session)
- Studio work and research forms

Session 4

**Bodies in Context: Key Lecture: FUTURE BODIES**

Session will examine contemporary and future bodies in art – biotechnologies, post-human and digital bodies will be explored and discussed in relation to art practices.

**Bodies in Context - Ideas in Art:** Screening and discussion of recent popular art and popular imagery featuring representations of future bodies and a focus on relevant ethical debates.

Follow-up /  
Preparation

- Recording and synthesis of learning
- VLE revision of lecture and seminar
- Recommended reading (provided in session)
- Studio work and research forms

Session 5

**Bodies in Context – Guided Gallery Visit: BODIES ON SHOW**

The session will explore where, how and why museums and galleries choose to represent Art works of the human body. Key exhibitions and sites of display will be visited and critically evaluated.

Follow-up /  
Preparation

- Recording and synthesis of learning
- VLE revision of session
- Recommended reading (provided in session)
- Studio work and research forms

Session 6

**Bodies in Context - Key Lecture: RELATIONAL BODIES**

The session will explore the relationship between bodies and art experiences, participation and relational aesthetics. Key artworks will be examined and discussed.

**Bodies in Context – Ideas in Art: Guided Reading and discussion:** The session will scrutinize the central ideas that have emerged out of the field of relational aesthetics. Questions will be raised around notions of participation, aesthetic pleasure, economy and audience. Guided Reading: The Session will examine selected extracts from Nicolas Bourriaud's Relational Aesthetics.

Follow-up /  
Preparation

- Recording and synthesis of learning
- VLE revision of lecture and seminar
- Recommended reading (provided in session)
- Studio work and research forms

Session 7

**Essay Structure Workshop. ESSAY WORKSHOPS**

Session equips students with the basic intellectual tools needed to research, structure and write a short essay.

**Study Skills Workshop:** Research, Bibliography, Citation and Referencing workshop - Session based in the library that delivers key information regarding the formal requirements and expectations of the above.

**Follow-up /  
Preparation**

- Recording and synthesis of learning
- VLE revision of lecture and seminar
- Recommended reading (provided in session)
- Studio work and research forms

**Session 8**

**Essay tutorials. TUTORIALS**

Focussed tutorials to support students' general and specific needs in writing their essays.

**Follow-up /  
Preparation**

- Recording and synthesis of learning
- VLE revision of tutorial feedback
- Recommended reading (provided in session)
- Studio work and research forms

**Session 9**

**Transcription – Gallery Visit: THE NATIONAL GALLERY**

This session will explore and examine the 4 key works that form the basis for the studio-lead Transcription project. Students will be encouraged to consider different ideas within different art historical perspectives delivered and open-up by artists and art historical professionals.

**Follow-up /  
Preparation**

- Recording and synthesis of learning
- Recommended reading (provided in session)
- Studio work and research forms

**Session 10**

**Transcription – Key Lecture: VERSIONS AND SUBVERSIONS OF *OLYMPIA***

This session charts the development and influence of Édouard Manet's seminal 1865 painting *Olympia*. By tracing the earlier paintings that informed Manet's *Olympia* and the subsequent subversions of this famous image, we will consider the significance of the museum for the development and maintenance of the art historical canon and examine how artists in the twentieth century have challenged its exclusions.

**Transcription – Ideas in Art: Seminar:** This seminar will look at Baudelaire's text and its role in formulating some key ideas and themes that emerge in Modernism and the 20<sup>th</sup> Century: We will look at the ideas of the city, the crowd, the flaneur, and see how they come together to formulate an idea of art turning away from bourgeois society and towards an interest in the outsider. We will also look at these ideas significance for discussing art and for contemporary art practise and debates.

**Follow-up /  
Preparation**

- Recording and synthesis of learning
- VLE revision of lecture and seminar
- Recommended reading (provided in session)
- Studio work and research forms

Session 11	<p><b>Transcription – Key Lecture: MODERN ART IN A GLOBAL CONTEXT</b></p> <p>This session examines the role of transcription in the European modern art of the early twentieth century which was formally influenced by tribal art from Africa, the South Pacific and Indonesia. We will focus on the exhibitions ‘Primitivism in Twentieth Century Art’, staged at the Museum of Modern Art, New York in 1984 and ‘Primitivism Revisited: After the End of an Idea’, staged at Sean Kelly Gallery, New York in 2007. By comparing critical responses to these two exhibitions we will explore some of the criticisms associated with copying imagery and artistic styles from other cultures.</p> <p><b>Transcription - Ideas in Art:</b> This session will introduce the central themes explored in Edward Said’s book <i>Orientalism</i>. Key ideas around ‘East’ and ‘West’, ‘European’ and ‘non-European’ identity will be critically examined in relation to the theme of Power, Otherness and Discourse.</p> <p><b>Follow-up / Preparation</b></p> <ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of lecture and seminar</li> <li>• Recommended reading (provided in session)</li> <li>• Studio work and research forms</li> </ul>
Session 12	<p><b>Transcription – Key Lecture: TRANSCRIPTION AND MECHANICAL REPRODUCTION</b></p> <p>This session explores how technologies of mechanical reproduction, such as photography and film, generated new ways for Anglo-American artists working in the post-war period to draw from pre-existing imagery in their own work. We will examine the types of visual quotation enabled by practices of printing, collage and montage.</p> <p><b>Transcription - Ideas in Art:</b> Benjamin and the Aura. Session will explore notions of originality and authenticity in relation to Walter Benjamin’s essay on <i>The Work of Art in the Age Mechanical Reproduction</i> 1936.</p>
Follow-up / Preparation	<p><b>Presentation Briefing</b></p>
Session 13	<p><b>Presentation tutorials:</b></p> <p>Focused tutorials to support students plan, prepare for and deliver their presentations for assessment.</p> <p><b>Follow-up / Preparation</b></p> <ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> <li>• Studio work and research forms</li> </ul>
Session 14	<p><b>Transcription - Key Lecture: POSTMODERNISM, APPROPRIATION AND PASTICHE</b></p> <p>This session focuses on the American art of the 1980s and 1990s often known as the Pictures Generation, using it to consider role of transcription in the context of postmodernism. We will examine how practices of appropriation and pastiche challenge the values of originality, authenticity and authorship that are foundational to modernism and explore how the significance of imagery can be radically transformed when it is recontextualised.</p> <p><b>Transcription – Ideas in Art: Seminar:</b> This seminar will look at ideas of the post-Modern and how these characterise themselves as a radical break from</p>

ideas of Modernism. It will also look at one such radical break – the replacement of the centrality of the author, with that of the reader. More generally the seminar will examine the influence and significance of ideas emerging from post-modernism for contemporary art practice.

#### Follow-up / Preparation

- Recording and synthesis of learning
- VLE revision of tutorials
- Recommended reading (provided in session)
- Studio work and research forms

#### Session 15

#### Transcription - Key Lecture: THE WORK OF ART IN THE AGE OF DIGITAL REPRODUCTION

This session investigates the challenges that digital reproduction poses to the values of originality and authenticity. We will consider how both the widespread access to digital and online technology in the developed world and the ongoing mass digitization of cultural materials have made it increasingly easy for artists to appropriate, remix and sample existing visual culture.

**Transcription – Ideas in Art: Seminar:** - the seminar will collectively examine challenges to medium specificity through the work of writers such as Marshal McLuan. Differences between art that is presented in a digital form and Digital Art will be explored and discussed.

#### Follow-up / Preparation

- Recording and synthesis of learning
- VLE revision of lecture and seminar
- Recommended reading (provided in session)
- Studio work and research forms
- **Presentation assessments, feedback and review**

BAFA1.2	ASSESSMENT
<b>Method</b>	Submit a portfolio of material with a short essay that considers how contemporary artists have made work that relates to the body. (Suggested word count 1000 – 2000 and a short illustrated presentation (5 minutes) examining and comparing a contemporary artwork that appropriates, translate or transcribe a work from the historical period.
<b>Requirements</b>	<p>You should submit a portfolio of work based on the module comprising:</p> <hr/> <ul style="list-style-type: none"> <li>• a short essay (1000-2000 words)</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• a short presentation (5 minutes)</li> </ul> <hr/>



<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
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<b>Week</b>	15
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<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
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<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.
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Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	knowledge of key themes and concepts in relation to Art Histories, and their relationship to contemporary art practice;  ... application and effective communication of secondary research, critical reflection, interpretation and contextualisation of key Fine Art discourses.
	1 <sup>st</sup> 80-89%	
	70-79% There is substantial and strong evidence with excellent examples that demonstrate...	
	2.1 60-69% There is substantial evidence with some very good examples that demonstrate...	
	2.2 50-59% There is consistent evidence with some good examples that demonstrate...	
<b>FAIL</b>	3 <sup>rd</sup> 40-49% There is adequate evidence with some sound examples that demonstrate...	1  2
	35-39% There is inadequate evidence, with some examples of potential to demonstrate...	
	1-34% There is inadequate evidence to demonstrate...	
	0% No work submitted to demonstrate...	

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<b>Academic good practice</b>	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>
<b>Feedback</b>	<p>Written and verbal feedback will be provided within 20 term-time days of the summative assessment.</p>

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## BAFA1.3 Fine Art Practice: Genres 2

BAFA1.3	OVERVIEW		
Credit	20		
/ECT value	(10)		
Overview	<p>This module further extends learning from the previous module, <i>Fine Art Practice: Genres 1</i>. Exploring contemporary practice through the lens of historical genres, such as: Still Life with a particular emphasis on the relationship between <b>materials, expression and the construction of meaning</b>.</p> <p>Through project work you will develop your own responses to the traditional (genre) and current position of subject areas, testing a range of approaches that will involve you in analysis and critical and personal development of ideas related to the theme.</p> <p>A series of technical workshops will support you to further develop your practical knowledge of, and confidence with, materials and their use in the creative process. Extending your understanding and abilities in the use of both historic and contemporary fine art materials and methods.</p> <p>Seminars, study visits, group discussions, one to one tutorials and independent research will focus on the theories, contexts, materials and debates associated with the different genres examined, enabling you to develop a creative platform from which you can develop your independent art practice.</p> <p>Initially working on seminar and workshops shared across the fine art course specialisms of: drawing, painting, print and sculpture, you will focus on your chosen area(s) of specialism through more in depth research and study through workshops, tutorials and studio activity.</p>		
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. research, analysis and a developing knowledge and understanding of genres related to fine art and their relevance to your developing practice with evidence of effective organisation of your own learning.</li> <li>2. a constructive approach to practice based research investigating and evaluating materials and drawing together an exploration of themes, theoretical research and material enquiry.</li> </ol>		
Learning hours	200		
Learning hours breakdown	Scheduled learning and teaching activities:	60	%
	Guided independent learning:	40	%
	Placement /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		

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**Library & Learning Resources Purchase**

There are no titles that are necessary to be purchased.

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**Essential books and journals**
Books:

Barthes, R. 1980. *Camera Lucida*. London: Vintage Classics.

Coverley, M. 2010. Introduction to *Psychogeography*. Harpenden: Pocket Essentials

Stewart, S. 1984. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. London: Johns Hopkins University Press

**Magazines and journals** (available in the library)

Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana

You are advised to cross reference the Art Histories Module M1.2 Reading List.

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**Digital sources:**

**Foundling Museum:** <http://foundlingmuseum.org.uk/>

The Foundling Museum tells the story of the Foundling Hospital, London's first home for abandoned children, and of three major figures in British history: its campaigning founder the philanthropist Thomas Coram, the artist William Hogarth and the composer George Frideric Handel.

**The Petrie Museum:** <http://www.ucl.ac.uk/museums/petrie>

The Petrie Museum houses an estimated 80,000 objects, making it one of the greatest collections of Egyptian and Sudanese archaeology in the world.

**The British Museum:** <http://www.britishmuseum.org/>

The British Museum is dedicated to human history, art, and culture. Its permanent collection, numbering some 8 million works, is among the largest and most comprehensive in existence and originates from all continents, illustrating and documenting the story of human culture from its beginnings to the present.

Podcast series for *History of the World in 100 Objects* on **Radio 4** by Neil MacGregor: <http://www.bbc.co.uk/programmes/boonrtd2>

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**Recommended**
Whitechapel Documents of Contemporary Art Series

Dillon, B. 2011. *Ruins*. London: Whitechapel Gallery.

Farr, I. 2012. *Memory*. London: Whitechapel Gallery.

Morley, S. 2010. *The Sublime*. London: Whitechapel Gallery.

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Still Life/Archeology of Self project:

- Bachelard, G. 1994. *The Poetics of Space*. Boston: Beacon Press.
- Bryson, N. 1990. *Looking at the Overlooked: Four Essays on Still Life Painting*. London: Reaktion.
- Candlin, F and Guins, R (Ed.) 2008. *The Object Reader*. London: Routledge
- Candlin, F. & Guins, R. (eds.) 2009. *The Object Reader*. London: Routledge.
- Elkins, J. 1996. *The Object Stares Back: On the Nature of Seeing*. London: Harcourt Brace.
- Harrison, M. 2001. *The Language of Things*. Cambridge: Kettle's Yard.
- Heidegger, M. 1971. *Poetry, Language, Thought*. New York: Harper & Row.
- History of the World in 100 objects* by Neil MacGregor. 2012. Published by Penguin
- Martin, K. (ed.) 2010. *The Book of Symbols: Reflections on Archetypal Images*. Cologne: Taschen.
- Petry, M. 2013. *Nature Morte: Contemporary Artists Reinvent the Still-Life Tradition*. London: Thames & Hudson.
- Rowell, M. 1997. *Objects of Desire: The Modern Still Life*. New York: Museum of Modern Art.
- Schwenger, P. 2006. *The Tears of Things: Melancholy and Physical Objects*. London: University of Minnesota Press.
- Stewart, S. 1984. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. London: Johns Hopkins University Press.

Urban / Rural Landscape project:

- Andrews, M. 1999. *Landscape and Western Art*. Oxford: Oxford University Press.
- Bachelard, G. *The Poetics of Space* 1958. USA: Beacon Press
- Bloemheuvell, M. 2000. *Twisted: Urban and Visionary Landscapes in Contemporary Painting*. Eindhoven Rotterdam: Stedelijk Van Abbemuseum.
- DeLue, R.Z. & Elkins, J. 2008. *Landscape Theory*. London: Routledge.
- Kastner, J. & Wallis, B. 1998. *Land and Environmental Art*. London: Phaidon.
- McKay, I. 2012. *Writings on Psychogeography*. Southampton: Hatchet Green.
- Morley, S (Ed.) *The Sublime*, 2010. London: Whitechapel
- Noble, R (Ed.) *Utopias*, 2009. London: Whitechapel
- O'Rourke, K. 2013. *Walking and Mapping: Artists as Cartographers*. London: MIT Press.
- Suderburg, E. 2000. *Space, Site, Intervention: Situating Installation Art*. London: University of Minnesota Press.
- Tester, K. (ed.) 1994. *The Flaneur*. London: Routledge.
- Tiberghien, G.A. 1995. *Land Art*. London: Art Data.
- Wolf, N. 2008. *Landscape Painting*. Cologne: Taschen.

BAFA1.3

## LEARNING &amp; TEACHING

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

<b>Pre-sessional / Preparation</b>	<ul style="list-style-type: none"> <li>Before the start of the module you are asked to think about and collect together material for the upcoming project. You are asked to consider working from personal objects, which reflect something of your life or experiences: eg Personal objects that hold memories such as heirlooms, gifts, souvenirs, photographs, letters, poems, text from books, things that remind you of people or places, things that have a personal resonance for you, things that stir contradictory happy or sad, emotions... equally objects that do not hold any personal narrative but have a resonance that interests you: sticks, stones, pebbles, new objects, kitsch objects, smooth objects, spiky objects, textured objects etc..</li> </ul>
<b>Session 1</b>	<b>Introduction to Module</b> - seminar followed by study visits to relevant museums and galleries. Collecting research in the form of drawings, photographs, notes.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>Follow up on research visit using on line resources, information on Moodle, publications, research proformas, note books and sketch books.</li> </ul>
<b>Session 2</b>	<b>Examining your objects/collection</b> , an initial period of drawing will enable you to consider the outer physical qualities of your objects using an archaeological approach to drawing and recording information.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>Collate an artist book/developmental book/sketch book from these drawings. This should include developmental works for the next stages through to the conclusion of the project, visually evidencing the creative journey of your objects from observation, through transformation to conclusion.</li> </ul>
<b>Session 3</b>	<b>Composition and transformation</b> – with tutorial input and advice you will explore narrative through composition, juxtaposition and transformation referencing your object(s) . Initially using an archaeological approach to drawing, this will be followed by an exploration of the potential held in material processes (techniques workshops from Genres 1) relating to expression and autobiography in the form of a series of finished/developmental drawings.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>Write a proposal (using the pro-forma - downloadable from moodle) for the final work you plan to produce for the module, including the reasons for your choice of materials in relation to the subject of the work.</li> </ul>
<b>Session 4</b>	Following consultation with tutors present your ideas for the final work in a group tutorial. Reflecting on feedback and advice develop this work to completion.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>prepare work for assessment checking all requirements have been met.</li> </ul>
<b>Session 5</b>	Presentation of work made during the module with a Group Critique on the work and Assessment



BAFA1.3	ASSESSMENT
<b>Method</b>	Presentation of a portfolio of practical work supported by developmental practical and contextual research material
<b>Requirements</b>	<p>You should submit a portfolio of works made during the module to include:</p> <hr/> <p>1) Completed work, work in progress and support material</p> <hr/> <p>2) Personal Development Archive with proposal and research</p>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
<b>Week</b>	20
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes
PASS	<div> <div>90-100%</div> <div>There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</div> </div>	<div>1</div> <div>knowledge and understanding of the context and critical and ethical implications of approaches to professional presentation for your art practice:</div>
	<div> <div>1<sup>st</sup></div> <div>80-89%</div> </div>	
	<div> <div>70-79%</div> <div>There is substantial and strong evidence with excellent examples that demonstrate...</div> </div>	
	<div> <div>2.1</div> <div>60-69%</div> <div>There is substantial evidence with some very good examples that demonstrate...</div> </div>	
	<div> <div>2.2</div> <div>50-59%</div> <div>There is consistent evidence with some good examples that demonstrate...</div> </div>	
FAIL	<div> <div>3<sup>rd</sup></div> <div>40-49%</div> <div>There is adequate evidence with some sound examples that demonstrate...</div> </div>	<div>2</div> <div>...the realisation of a sustained and developed fine art practice that synthesises your material and contextual research and ideas into a coherent artistic statement.</div>
	<div> <div>35-39%</div> <div>There is inadequate evidence, with some examples of potential to demonstrate...</div> </div>	
	<div> <div>1-34%</div> <div>There is inadequate evidence to demonstrate...</div> </div>	
	<div> <div>0%</div> <div>No work submitted to demonstrate...</div> </div>	

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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

BAFA1.4	OVERVIEW
Credit	40
/ECT value	(20)
<b>Overview</b>	<p>During the preliminary period of this module you will structure a self-directed project, either by revisiting and further exploring material, research and content that you worked on during the genres modules, or by devising a new project building on your learning on the course so far. Through tutorial discussion and self-directed research you will devise your own project brief and contextual framework with a personal development plan proposal and individual timetable. This is intended to support you to manage your practice outside of scheduled sessions and to enable you to explore future directions for your practice, considering its practical, conceptual, ethical and professional implications and related contexts.</p> <p>Throughout this module you are expected to continue your practical investigation and research, testing further the creative applications of materials, processes and techniques. Alongside this you will undertake further contextual research to support your developing self-directed practice, providing it with a framework of references for future development through your developing Research Journal. Both your technical and contextual research are intended to enable you to establish an approach to art practice that supports you to produce a reflective, and at times reflexive, self-directed body of work.</p> <p>The later stages of the module focus on professional practice. Following professional practice introductory sessions you will be involved in 2 important 'live projects'.</p> <ol style="list-style-type: none"> <li>1. You will participate as an 'intern', assisting the final year students in preparing for the Degree show. Through this you will be able to learn about how this final stage of the course works and the challenges that lay ahead.</li> <li>2. You will also work on an aspect of the organisation of the off-site exhibition of 1<sup>st</sup> and 2<sup>nd</sup> year work. This will enable you to experience 'first hand' the planning required for a group exhibition and to test the curation of your work for a public event.</li> </ol> <p>At the end of the module you will prepare a Self-evaluation paper where you will consider the key achievements and challenges of your work at the end of the 1<sup>st</sup> year and indicate your plans for future development.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. a knowledge and understanding of the key contemporary and historic precedents related to your aims and the identification of the context for your self-directed practice;</li> </ol>

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2. a developing practical knowledge of process and material choices and their appropriateness and impact on the ideas and themes you are exploring;
- 
3. synthesis and consolidation of your exploration of themes, practical and theoretical research and material enquiry;
- 
4. engagement and participation in a fine art studio-working environment, taking increasing responsibility for the management of your own learning through personal development planning and research in to professional contexts.
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<b>Learning hours</b>	400		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	40	%
	<b>Guided independent</b> learning:	60	%
	<b>Placement</b> /external activity /study abroad:	00	%
See Learning & Teaching Schedule for further information.			

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#### Library & Learning Resources

Purchase  
There are no titles that are necessary to be purchased.

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#### Essential books and journals

Please refer to Essential Books and recommended reading from M1.1. & M1.3

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#### Magazines and journals (available in the library)

Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana

You are advised to cross reference the Art Histories Module M1.2 Reading List.

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#### Specific chapters and journal articles

Barker, E. 1999. Introduction. In: Barker, E. (ed.) *Contemporary Cultures of Display*. London: Yale University Press, pp.13-14.

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#### Digital sources

<http://www.galleriesnow.net>

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#### Recommended

##### Professional Practice

Abbing, H. 2008. *Why Are Artists Poor? The Exceptional Economy of the Arts*. Amsterdam: Amsterdam University Press.

Collins, S. 1992. *How to Photograph Works of Art*. New York: Amphoto/Watson-Guptill.

Marincola, P. 2006. *What makes a Great Exhibition?* Philadelphia: Philadelphia Exhibitions Initiative.

O'Doherty, B. 1986. *Inside the White Cube*. London: University of California Press.

- O'Doherty, B. 2013. *Studio and Cube: On the Relationship between Where Art is made and Where Art is displayed*. New York: Princeton Architectural.
- Prior, N. 2002. *Museums and Modernity: Art Galleries and the Making of Modern Culture*. Oxford: Berg.
- Smithson, P. 2009. *Installing Exhibitions: A Practical Guide*. London: A & C Black.

#### Studio Practice

- Alonso, R. 2006. *Vitamin Ph: New Perspectives in Photography*. London: Phaidon.
- Beers, K. 2014. *100 Painters of Tomorrow*. London: Thames & Hudson.
- Benjamin, A. 1996. *What Is Abstraction?* London: Academy Editions.
- Bois, Y.-A. 1990 *Painting as Model*. London: MIT Press.
- Collins, J. 2007. *Sculpture Today*. London: Phaidon.
- Craig-Martin, M. 1995. *Drawing the Line: Reappraising Drawing Past and Present*. London: South Bank Centre.
- Dawson, I. 2012. *Making Contemporary Sculpture*. Marlborough: Crowood Press.
- Flood, R. 2007. *Unmonumental: The object in the 21st Century*. London: Phaidon in association with the New Museum.
- Gingeras, A.M. & Schwabsky, B. 2005. *The Triumph of Painting*. London: Saatchi Gallery.
- Goldberg, R. 2004. *Performance: Live Art since the 60s*. London: Thames and Hudson.
- Harris, Jonathan (ed.) 2003. *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism*. Liverpool: Liverpool University Press
- Hoptman, L. 2015. *The Forever Now: Contemporary Painting in an Atemporal World*. New York: Museum of Modern Art.
- Hudson, S. 2015. *Painting Now*. London: Thames & Hudson.
- Krauss, R. 1981. *Passages in Modern Sculpture*. London: Thames & Hudson.
- McEvilley, T. 1999. *Sculpture in the Age of Doubt*. New York: School of Visual Arts.
- Nickas, B. 2009. *Painting Abstraction: New Elements in Abstract Painting*. London: Phaidon.
- Rattemeyer, C. 2013. *Vitamin D2: new perspectives in drawing*. London: Phaidon.
- Ryan, D. 2002. *Talking Painting: Dialogues with Twelve Contemporary Abstract Painters*. London: Routledge.
- Saunders, G. & Miles, R. 2006. *Prints Now: Directions and Definitions*. London: V&A Publications.
- Schwabsky, Barry. 2011. *Vitamin P2: new perspectives in painting*. London: Phaidon.
- Valli, M. & Ibarra, A. 2013. *Walk the Line: The Art of Drawing*. London: Laurence King.
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*This schedule is subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>This module requires you to initiate a timetable for the development of a self-directed period of study, either revisiting one of the previous project genres or writing your own project (using the pro-forma on Moodle). In readiness for week 1 of the module, you should complete a draft of the proposal as well as collect together relevant primary research images as a reference and starting point for discussion.</li> </ul>
Session 1	<b>Group seminar</b> , presenting initial proposal to peer group and tutors for discussion
Follow-up / Preparation	<ul style="list-style-type: none"> <li><b>Reflect</b> on ideas, suggestions from seminar, researching and making adjustments to proposal in readiness for one to one tutorial to discuss final draft.</li> </ul>
Session 2	<b>One to one tutorial</b> to agree final draft of Self Directed project and look at work in progress
Follow-up / Preparation	<ul style="list-style-type: none"> <li>Complete <b>2 Research pro-formas</b> referencing key contemporary artists relevant to the proposed direction of your work.</li> </ul>
Session 3	<b>developmental / drawing</b> stage of project, testing out approaches and ideas professional practice workshop session in preparation for the planning of the 1 <sup>st</sup> and 2 <sup>nd</sup> year show
Follow-up / Preparation	<ul style="list-style-type: none"> <li>Continue with related research and testing of materials</li> </ul>
Session 4	<b>Review</b> – micro critique to consider work in progress and ideas for final works.
Follow-up / Preparation	<ul style="list-style-type: none"> <li>Reflect on feedback and continue with studio explorations</li> </ul>
Session 5	<b>Negotiate</b> and seek advice from technicians for the preparation, fabrication and realisation of your project.
Follow-up / Preparation	<ul style="list-style-type: none"> <li><b>Create timeline</b> for completing work, including material requirements (purchases and order time), fabrication and production times. <b>Complete works</b> and continue to develop work towards exhibition, further develop and update your PDA</li> </ul>
Session 6	<b>Progress tutorial (formative assessment)</b>
Follow-up / Preparation	<ul style="list-style-type: none"> <li>Start to clear studio spaces</li> </ul>

	Continue to develop work towards exhibition and engage in an agreed aspect of organisation for the group show
<b>Session 7</b>	<b>Intern experience</b> , assisting year 3 students in preparing studios for their professional public facing exhibition.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Reflect on Formative feedback and make any necessary adjustments to material required for assessment.</li> <li>• Reflect on the installation of the 3<sup>rd</sup> year exhibition. Make notes on good practice.</li> </ul>
<b>Session 8</b>	<b>Year 1 and 2 Interim Show.</b> Participate in the installation and curation of your work in a public facing exhibition.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Document your work in the exhibition</li> <li>• Complete pro-formas for Assessment and update PDA</li> </ul>
<b>Session 9</b>	<b>Assessment</b> – based on documentation of work in exhibition
<b>Follow-up</b>	Reflect on learning

BAFA1.4

## ASSESSMENT

<b>Method</b>	<p>Presentation of work completed for an exhibition</p> <p>Portfolio of other works made during the module to include your personal development archive (PDA)</p>
<b>Requirements</b>	<p>You should submit:</p> <ol style="list-style-type: none"> <li>1) work exhibited in a group exhibition and documentation of it</li> <li>2) a portfolio of other works made during the module including your personal development archive (PDA)</li> </ol>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 25% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes			
<b>PASS</b>	<b>1<sup>st</sup></b>	90-100%	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	a knowledge and understanding of the key contemporary and historic precedents related to your aims and the identification of the context for your self-directed practice;	... a developing practical knowledge of process and material choices and their appropriateness and impact on the ideas and themes you are exploring;
		80-89%			
		70-79%			
	<b>2.1</b>	60-69%			
	<b>2.2</b>	50-59%			
	<b>3rd</b>	40-49%	There is adequate evidence with some sound examples that demonstrate...		
<b>FAIL</b>		35-39%	There is inadequate evidence, with some examples of potential to demonstrate...		
		1-34%	There is inadequate evidence to demonstrate...		
		0%	No work submitted to demonstrate...		
				<b>1</b>	<b>2</b>
				<b>3</b>	<b>4</b>

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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



## BAFA2.1 Fine Art Practice: Establishing Self-Direction

BAFA2.1	OVERVIEW
<b>Credit</b>	40
<b>/ECT value</b>	(20)
<b>Overview</b>	<p>This Module aims to enable you to build upon the contextual knowledge, technical, practical, research and professional skills that you acquired during your 1<sup>st</sup> year to support the evolution of your individual practice. It focuses in more depth on the development of your own approach to strategies for studio practice and research methods appropriate to your main themes and concerns.</p> <p>You will further scrutinize, test and explore the contextual framework that you began to develop for your practice in the 1<sup>st</sup> year, building on tutorial discussion and guidance to deepen your research investigations. After the experience of the offsite exhibition at the end of the 1<sup>st</sup> year you are asked to continue to test approaches to presenting your work and how it can be documented and described through an Artist's Statement and developing Portfolio.</p> <p>You will be expected to take increasing responsibility for the development of your art practice by establishing regular studio activity, a commitment to exploring and testing your own assumptions about materials, processes and themes that you are working with, and by managing your time effectively to support your creative endeavors and ambitions.</p> <p>Group Critiques, off site visits and Artist's talks provide an insight in to a range of approaches to art practice and the complex relationships between studio practice, theory and professional practice.</p> <p>By the end of this module you should have established a robust and sound working basis that can be further tested and evaluated as you reach the mid-point of the course.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and understanding of the key contemporary and historic precedents related to your intentions with a researched and focused context for your self-directed practice;</li> <li>2. a critical and practical understanding of process, material, presentation and documentation choices and their appropriateness and impact on the ideas and themes you are exploring through your art work;</li> <li>3. Exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;</li> </ol>

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4. the establishment of a framework for self-directed practice informed by professional practice research, personal development planning and engagement with and participation in a fine art studio-working environment.
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<b>Learning hours</b>	400		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	40	%
	<b>Guided independent</b> learning:	60	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		

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#### Library & Learning Resources Purchase

There are no titles that are necessary to be purchased.

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#### Essential books and journals

##### Whitechapel Documents of Contemporary Art Series

Doherty, C. 2009. *Situation*. London: Whitechapel Gallery.

Hoffmann, J. 2012. *The Studio*. London: Whitechapel Gallery.

Lind, M. 2013. *Abstraction*. London: Whitechapel Gallery.

##### Magazines and journals (available in the library)

Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana

You are advised to cross reference the Art Histories Module M2.2 Reading List.

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#### Specific chapters and journal articles

Fisher, E. & Fortnum, R. 2013. Preface. In: *On Not Knowing: How Artists Think*. London: Black Dog, p7.

Homer, S. 2006. The Studium and the Punctum. In: *Routledge Critical Thinkers: Jacques Lacan*. London: Routledge, p.92.

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#### Digital sources

<http://www.galleriesnow.net>

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#### Recommended

##### Studio Practice

Batchelor, D. 1997. *Minimalism*. London: Tate.

Bishop, C. 2005. *Installation Art: A Critical History*. London: Tate.

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- Downs, S. 2007. *Drawing Now: Between the Lines of Contemporary Art*. London: I.B Tauris.
- Gingko Press. 2013. *Installation Art Now*. Berkeley: Gingko Press.
- Harper, G. and Moyer, T. (eds.) 2006. *A Sculpture Reader: Contemporary Sculpture since 1980*. Seattle: ISC Press.
- Harper, G. and Moyer, T. (eds.) 2007. *Conversations on Sculpture*. Seattle: ISC Press.
- Petherbridge, D. 2010. *The Primacy of Drawing: Histories and Theories of Practice*. London: Yale University Press.
- Sawdon, P. 2012. *Hyperdrawing: Beyond the Lines of Contemporary Art*. London: I.B Tauris.
- Stiles, K. et al. 1998. *Out of Actions: Between Performance and the Object*. London: Thames and Hudson.
- Tannert, C. 2006. *New German Painting: Remix*. Munich: Prestel.

#### Contextualisation

- Corris, M. (ed.) 2004. *Conceptual Art: Theory, Myth, and Practice*. Cambridge: Cambridge University Press.
- Danto, A.C. 2003. *The Abuse of Beauty: Aesthetics and the Concept of Art*. Chicago: Open Court.
- Doherty, C. 2004. *Contemporary Art: from Studio to Situation*. London: Black Dog.
- Krauss, R. 1984. *The Originality of the Avant-Garde and Other Modernist Myths*. London: MIT Press.
- Krauss, R. 1993. *The Optical Unconscious*. London: MIT Press.
- Kwon, M. 2004. *One Place after Another: Site-specific Art and Locational Identity*. London: MIT Press.
- Sontag, S. 1972. *On Photography*. London: Penguin.
- Stallabrass, J. et al. 2000. *Locus Solus: Site, Identity, Technology in Contemporary Art*. London: Black Dog.

**Please refer to Recommended Reading for M2.2 Art Histories.**

BAFA2.1

## LEARNING &amp; TEACHING

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

<b>Pre-sessional / Preparation</b>	You should come to the module with a draft proposal for a subject/theme to be researched and developed during the module. You are advised to collect together relevant research images as a reference and starting point for discussion with your peer group and tutors. These sources could come from visits to museums, galleries, libraries, archives and online resources. Use magazines and books / literature, theory and philosophy to find the works and ideas of artists, makers, philosophers, writers and historians.
<b>Module briefing: Establishing Self-Direction</b>	
<b>Session 1</b>	<b>Developing Research – creating a research wall</b> – select, edit, and develop your research material using information gathered from a range of sources. Discussion with peer group and tutors. This material should be exhibited on your studio wall for peers and tutors to review.
<b>Follow-up / Preparation</b>	Continue to edit and refine research material and gather drawing and other materials
<b>Session 2</b>	<b>Developing Research</b> – To support your developing work, produce a series of 10 drawings directly referencing your research material. Your drawings should explore the main subject of research and begin to enter into dialogue with the work of artists you are researching. The drawings should be seen as a site to expand the possibilities of composition, image/object and subject in preparation for the series of larger or major works that are the next phase of this module. Tutorials on works produced so far
<b>Follow-up / Preparation</b>	Use gallery, library and online resources to research the artists being suggested by your research wall of images.
<b>Session 3</b>	<p><b>Identifying further research material.</b> Through dialogue with tutors and your independent research you should be gathering and interrogating information about artists whose work relates to your practice, using your research survey forms.</p> <p>Choose Key Artists - for the <b>subject matter</b> of their work and/or for their <b>imagery and use of materials</b></p> <p>Continue to develop work in the studio based on your research and with tutorial input</p>
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>employ research forms as a way of documenting your findings and thoughts</li> <li>identify key works and find out as much as you can about the motivation behind them and their journey from artist's studio to public location</li> </ul> <p>document your work in progress</p>

Session 4	<ul style="list-style-type: none"> <li>• <b>Crit / Review of Research through Drawing/Making.</b> Make either 6 x works on paper or a series of 6 paper object-based works. The works should be more ambitious in scale and idea, bringing the findings from your visual/ artist/ artwork research together with material enquiries. This work will be presented and reviewed in small group crits to be held on Thursday 1<sup>st</sup> November.</li> </ul>
Follow-up / Preparation	<ul style="list-style-type: none"> <li>• Reflect on feedback and continue to develop works</li> </ul> <p>Document your work in progress</p>
Session 5	<ul style="list-style-type: none"> <li>• <b>Research into Practice.</b> Bringing together your findings you will develop your self-directed work following on from your research. This will be the focus of a cross year small group critique with a mixed group of 2<sup>nd</sup> and 3<sup>rd</sup> year fine art students on the 6<sup>th</sup> or 7<sup>th</sup> November</li> </ul>
Follow-up / Preparation	<ul style="list-style-type: none"> <li>• <b>Reflect on Crit feedback</b> and prepare a proposal of work towards major cross year group (2&amp;3) Crit on 31<sup>st</sup> Jan &amp; 1<sup>st</sup> Feb.</li> </ul>
Session 6	<p><b>Present your proposal of work</b> and studio developments in a progress tutorial</p>
Follow-up / Preparation	<p><b>Reflect on advice</b> and continue to develop studio work for cross year group (2&amp;3) Crit on 31<sup>st</sup> Jan &amp; 1<sup>st</sup> Feb.</p>
<p><b>Assessment Preparation Briefing:</b></p> <p>By Monday 4<sup>th</sup> Feb 16:00 upload onto Moodle:</p> <ol style="list-style-type: none"> <li>Your 5 min Powerpoint Presentation</li> <li>A Reflective Journal on the work on display in your studio</li> <li>3 Research Forms that are relevant to your current practice</li> </ol>	
Session 7	<p>By Monday 4<sup>th</sup> Feb 20:00 your studio should contain:</p> <ol style="list-style-type: none"> <li>Recent work is displayed/curated in studio space professionally.</li> <li>PDA box, easily accessible in studio space containing – scrap books, sketch books, notebooks. File containing: Research Forms / Reflective Journal Forms / Tutorial Log.</li> <li>Hard copy of uploaded Reflective Journal on displayed work on top of PDA box</li> </ol> <p>Thu 7<sup>th</sup> February - Assessment Day</p> <ul style="list-style-type: none"> <li>• 10am MA Seminar Room – deliver 5 min PP Presentation</li> </ul> <p>Feedback will be within 14 working days</p>
Follow-up / Preparation	<p>Prepare all material for assessment including PDA</p>

Session 8	<p><b>Crit 31<sup>st</sup> Jan 1<sup>st</sup> Feb</b></p> <p><b>Assessment</b> – 7<sup>th</sup> Feb presentation of work in the studio</p>
BAFA2.1	ASSESSMENT
<b>Method</b>	A presentation of work made during the module
<b>Requirements</b>	<p>You should submit:</p> <p>1) Presentation of completed work, work in progress and support work from the module</p> <p>2) Personal Development Archive to include notes and slides used in the verbal and visual presentation (i.e. PowerPoint), proposal statement and evaluation of work produced.</p>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 25% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<div> <div>90-100%</div> <div>There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</div> </div>	<div>1</div> <div>Knowledge and understanding of the key contemporary and historic precedents and genres related to your intentions with a researched and focused context for your self-directed practice;</div> <div>2</div> <div>... A critical and practical understanding of process, material, presentation and documentation choices and their appropriateness and impact on the ideas and themes you are exploring through your work;</div> <div>3</div> <div>... Exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;</div> <div>4</div> <div>... The establishment of a framework for self-directed practice informed by professional practice research, personal development planning and engagement with and participation in a fine art studio-working environment.</div>
	<div> <div>80-89%</div> </div>	
	<div> <div>70-79%</div> <div>There is substantial and strong evidence with excellent examples that demonstrate...</div> </div>	
	<div> <div>2.1</div> <div>60-69%</div> <div>There is substantial evidence with some very good examples that demonstrate...</div> </div>	
	<div> <div>2.2</div> <div>50-59%</div> <div>There is consistent evidence with some good examples that demonstrate...</div> </div>	
<b>FAIL</b>	<div> <div>3rd</div> <div>40-49%</div> <div>There is adequate evidence with some sound examples that demonstrate...</div> </div>	<div>1</div> <div>Knowledge and understanding of the key contemporary and historic precedents and genres related to your intentions with a researched and focused context for your self-directed practice;</div> <div>2</div> <div>... A critical and practical understanding of process, material, presentation and documentation choices and their appropriateness and impact on the ideas and themes you are exploring through your work;</div> <div>3</div> <div>... Exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;</div> <div>4</div> <div>... The establishment of a framework for self-directed practice informed by professional practice research, personal development planning and engagement with and participation in a fine art studio-working environment.</div>
	<div> <div>35-39%</div> <div>There is inadequate evidence, with some examples of potential to demonstrate...</div> </div>	
	<div> <div>1-34%</div> <div>There is inadequate evidence to demonstrate...</div> </div>	
	<div> <div>0%</div> <div>No work submitted to demonstrate...</div> </div>	

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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

BAFA2.2	OVERVIEW
Credit	20
/ECT value	(10)
<b>Overview</b>	<p>The module runs alongside BAFA2.1 Fine Art Practice: Establishing Self-Direction and builds upon your knowledge and understanding of the histories and concepts introduced during the 1<sup>st</sup> year in the Art Histories 1 module and other Fine Art Practice modules. It sets out to consider the major themes and developments of Modern, Post-Modern and contemporary art and reflects critically on the theoretic, political and social contexts that have shaped its production and reception. During the course so far you will have been exposed to a considerable range of approaches to contemporary art and visited exhibitions of Historic, Modern, Postmodern and contemporary artwork. This module will enable you to more thoroughly interrogate and understand the complexities of the different positions that artists have taken and how these art discourses, movements and counter movements can be seen in relation to a global understanding of change and the questioning of orthodoxy.</p> <p>The module considers two specific themes that have emerged out of the modernist epoch and which remain central to contemporary art and art thinking: Representation and Materiality and Meaning. Each theme provides a platform from which to examine and discuss a broad range of artworks, art movements, ideas and concepts both within their original historical contexts and as they appear to contemporary audiences today.</p> <p>Key lectures and 'Ideas in Art' Seminars will guide you through a broadly chronological study of each theme. There will be an emphasis on visual and material analysis and its relation to critical enquiry and an exploration of how art works carry and convey ideas. Political, social and global contexts form the context for discussion and analysis and you are encouraged to consider ideas and concepts in relation to your own practice.</p> <p>Workshops and essay tutorials will support the assignments that are designed to interrogate specific works from a Modern, Post Modern or contemporary artist's practice and relate these to the kinds of themes, contexts and concepts explored throughout the taught element of the module. (Suggested word count 2000-2500). You will also deliver a short presentation in which you will scrutinize and critically evaluate the material, contextual and conceptual aspects of a singular artwork from the Modern, Post-modern or contemporary period.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and understanding of key themes and concepts in contemporary and historic art and their relationship to theoretical and socio-political contexts;</li> <li>2. an appropriate application of research skills, developed critical reflection, interpretation and contextualisation to effectively communicate complex findings.</li> </ol>



Learning hours	200		
Learning hours breakdown	Scheduled learning and teaching activities:	30	%
	Guided independent learning:	70	%
	Placement /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
Library & Learning Resources	<b>Purchase</b> There are no titles that are necessary to be purchased.		
	<b>Essential Books/ Journals</b> See Moodle for specific week-by-week reading.		
	<b>General Reading/Research Tools</b> Below is a list of anthologies and textbooks that are a useful starting point for any research — access to some of these materials may require visits to the British Library ( <a href="http://www.bl.uk">http:// www.bl.uk</a> ), or other specialist art history archives such as the National Art Library at the V&A ( <a href="http://www.vam.ac.uk/page/n/national-art-library/">http://www.vam.ac.uk/page/n/national-art-library/</a> ) if they are not found in the City and Guilds of London Art School holdings. Where required, hand-outs will also be given during lectures.		
	<b>Overviews</b> Berger, J. 1990. <i>Ways of Seeing</i> . London: Penguin. Collings, M. 1999. <i>This is Modern Art</i> . London: Weidenfeld & Nicolson. Foster, H. & Krauss, R. 2011. <i>Art since 1900: Modernism, Antimodernism and Postmodernism</i> . London: Thames & Hudson. Foster, H. (ed.) 2002. <i>The Anti-Aesthetic: Essays on Postmodern Culture</i> . New York: The New Press. Foster, H. 1996. <i>The Return of the Real: Avant-Garde at the End of the Century</i> . London: MIT Press. Hopkins, D. 2000. <i>After Modern Art, 1945–2000</i> . Oxford: Oxford University Press. Hughes, R. 1991. <i>The Shock of the New: Art and the Century of Change</i> . London: Thames & Hudson. Krauss, R. 1986. <i>The Originality of the Avant-Garde and Other Modernist Myths</i> . London: MIT Press.		
	<b>Anthologies</b> Frascina F & Harris J (eds.) 1992: <i>Art in Modern Culture: An Anthology of Critical Texts</i> , London, Phaidon Harrison & Wood (eds.) 2002 <i>Art in Theory 1900-2000: An Anthology of Changing Ideas</i> . London Blackwell. Lodge D. & Wood N. (2008): <i>Modern Criticism &amp; Theory: A Reader, (3<sup>rd</sup> Edition)</i> Harlow, Pearson Education Mirzoeff N. (ed.) 2013, <i>The Visual Culture Reader, 3<sup>rd</sup> Edition</i> . London: Routledge Preziosi, D. (ed.) 2009. <i>The Art of Art History: A critical Anthology</i> , Oxford, Oxford University Press		

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Ross, S.W. (1994): *art & Its Significance: An Anthology of Aesthetic Theory (3<sup>d</sup> Edition)* Albany: State University of New York Press.

**Periodicals** *Frieze*, *Artforum*, *Art Monthly*, *Modern Painters* (all magazines), and *Oxford Art Journal*, *Art History*, *Grey Room*, *October*, *Journal of Visual Cultures*, *Journal Of Aesthetics & Art Criticism*, *Third Text*, *ArtMargins*, *Art Journal* (all journals)."

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### Specific chapters and journal articles

See Moodle for specific week-by-week reading.

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### Digital sources

See Moodle for specific week-by-week reading.

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### Recommended Reading:

Degen, N. (ed.) 2013. *The market*. London: Whitechapel Gallery.

Edwards, S. 2013. *Art & visual culture 1850-2010*. London: Tate Enterprises.

Farr, I. (ed.) 2012. *Memory*. London: Whitechapel Gallery.

Getsy, D.J. (ed.) 2016. *Queer*. London: Whitechapel Gallery.

Harris, J. (ed.) 2011. *Globalization and contemporary art*. Malden, MA: Wiley-Blackwell.

Lucie-Smith, E. 1994. *Race, sex and gender in contemporary art: the rise of minority culture*. London: Art Books International.

Robinson, H. (ed.) 2001. *Feminism-art-theory: an anthology, 1968-2000*. Malden, MA: Blackwell.

Schmetterling, A. 2013. *Visual cultures as recollection*. Berlin: Sternberg.

Walsh, M. 2013. *Art and psychoanalysis*. London: I.B. Tauris.

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BAFA2.2

## LEARNING & TEACHING

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

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### Overview of 'Materiality and Meaning'

This course focuses on the significance of materiality for modern and contemporary art. It considers how studying materiality can produce new frameworks for thinking about art, opening up questions of economics, politics, gender, ecology and technology. The course starts by thinking about the relationship between matter and form, challenging the emphasis on pure form in the modernist tradition. We will study the changing approaches towards materiality in Anglo-American art in the 1960s and 1970s, considering how the growing tendency towards formlessness and "dematerialization" placed a new emphasis on the processes by which materials are transformed. As we turn our attention towards the processes of making, we will find ourselves confronted frequently by the politics of production. We will investigate artworks that use materiality as ways to intervene in debates on gender and race. We will examine artworks that engage with materials in ways that suggest that humans are but one among many actors shaping the world, alongside technology, other species,

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climate and even objects. The course will close by exploring the new challenges to our understanding of materiality posed by the digital age.

### Overview of 'Representation'

This course will examine the ways in which representation has developed since the late 19th Century. We will be thinking about representation in two ways: firstly, the ways in which artists chose to trouble and develop modes of painting throughout the twentieth and twenty-first centuries; and secondly as relating to identity, encompassing both self-representation and the importance of inclusion to art history. The course will examine the traditions of painting alongside those challenges mounted to the biases of the art world in terms of race, gender and sexuality, understanding the critiques of the art world's omissions to be historical as well as contemporary. Establishing the development of modernism into postmodernism, we will examine the ways in which artists questioned, challenged and undermined these traditions as they developed. Throughout, we will discuss the implications of these histories in order to consider how they are relevant for contemporary practice.

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### Session 1

#### Materiality and Meaning 1: MATTER, FORM AND ANTI-FORM

**Key Lecture:** This session examines the historical relationship between matter and form, focusing on how this was challenged by Anglo-American art in the 1950s and 1960s. It will consider the importance of form in modern art through the work of the American critic Clement Greenberg, examining how his ideas shaped subsequent attitudes towards materiality. We will study how materials appeared to break free from form in the work now associated with Anti-Form and Process Art, and examine how these developments shifted attention away from art's objects towards the processes of its production and the physical conditions of its display.

**Ideas in Art Seminar:** The session will introduce students to ideas around ontology and 'things'. Heidegger's thinking will provide a background for considerations of the hand-made, tools, craft, essential qualities and material identities. Philosophical language will be discussed in terms of form and style as well as meaning.

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### Pre-sessional / Preparation

- Recording and synthesis of learning
- VLE revision of tutorials
- Recommended reading (provided in session)

Studio work and research forms

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### Session 2

#### Materiality and Meaning 2: CONTESTING DEMATERIALIZATION

**Key Lecture:** This session looks at how the Duchampian legacy made space for the rise of Conceptual art in the late 1960s and 1970s and the apparent move towards what the critic Lucy Lippard called the "dematerialization" of art. We will question the extent to which this tendency was in fact a type of art that lacked physical substance, suggesting instead that the work associated with dematerialization reimagined the limits of art's materiality, often in terms of action and technology.

- **Ideas in Art Seminar:** This session will examine the claims made by the philosopher and conceptual artist Timothy Binkley in his 1974 text *Piece: Contra Aesthetics*. Building on the ideas of Sol Lewitt, Binkley argues
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that an artwork does not have to take the form of a material object but is solely an attribute of the artist designated intentions.

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Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 3	<p><b>Materiality and Meaning 3: MATERIALITY AND LABOUR</b></p> <p><i><b>Key Lecture:</b></i> This session will explore the inherently political dimension of examining the history of art via its materials. Focusing on socially engaged practices of the 1970s, we will think about the different types of labour, workers and power relations associated with materials and making.</p> <ul style="list-style-type: none"> <li>• <i><b>Ideas in Art Seminar:</b></i> This seminar will look at the idea of a commodity within Marxist theory, and how this can be applied to the cultural and/or material value of artworks.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 4	<p><b>Materiality and Meaning 4: STICKY STUFF</b></p> <p><i><b>Key Lecture:</b></i> This session considers artworks produced during the 1980s and 1990s that involve sticky, dirty or unruly materials. We will consider the ways in which materials can be associated with gender and race. It will also explore how artists' use of visceral or abject materials can provoke feelings of horror and fear of mortality in viewers.</p> <ul style="list-style-type: none"> <li>• <i><b>Ideas in Art Seminar:</b></i> This session will explore the concept of Abjection as it emerges through psychoanalytically informed thinking. Aspects of Julia Kristeva's work will be contextualised, explored and examined in relation to ideas around matter, the unconscious, death and sexual desire.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>

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**Session 5                      Materiality and Meaning 5: ART'S NEW MATERIALISM**

**Key Lecture:** This session considers contemporary artworks in which 'things' – including objects, plants and technology – might have their own life, independent of their maker. We will investigate how such artworks raise questions concerning ecology and the connections between humans and non-humans.

- **Ideas in Art Seminar:** The session will explore the recent turn away from anthropocentrism and towards object-orientated thinking and new-materialism and its implications for new ways to understand our relationship with the material world. Ideas emerging from Heidegger's thinking leading to notions of anthropocene will be explored and discussed.

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- Recording and synthesis of learning
  - VLE revision of tutorials
  - Recommended reading (provided in session)

Studio work and research forms

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**Session 6                      Materiality and Meaning 6: DIGITAL MATERIAL MATTERS**

**Key Lecture:** This session examines how ideas about materiality continue to be altered by developments in digital culture and technology. We will explore the material properties of "new media" and digital technologies, examining how artists have engaged with them as materials for artistic production. We will also investigate the ways in which art is challenging the historical association of the digital with the immaterial.

**Ideas in Art Seminar:** This session will build on prior understanding of the post-modern condition and introduce students to specific ideas developed by Pierre Baudrillard. Terms such as hyperreality, simulacra and simulation will be problematized in terms of their ethical implication and actual manifestation in popular and consumer culture.

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| <b>Pre-sessional /<br/>Preparation</b> | <ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> |
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Studio work and research forms

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**Session 7                      Materiality and Meaning 7: ESSAY BRIEFING AND WORKSHOP**

- This session will focus on the essay assignment. We will go through the brief and discuss essential tools and skills needed for researching and writing an essay. The second half of the session will conclude in a group workshop where you will write a research plan for your essay.
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Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 8	<p><b>Materiality and Meaning 8: ESSAY TUTORIALS</b></p> <ul style="list-style-type: none"> <li>• This session will focus on supporting students learning through one to one tutorials in preparation for the completion of a written essay.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 9	<p><b>Representation 1: VISION AND ABSTRACTION</b></p> <p><b>Key Lecture:</b> In this session we will consider the ways in which artists' troubled conventions of representation through abstraction. Focusing on the radical abstraction of the early twentieth century, looking at both cubist explorations of the figure and experiments with monochromatic and abstract representation, this class will consider the role of abstraction in the development of twentieth century art in order to examine its stakes in the context of early modernist practice.</p> <p><b>Ideas in Art Seminar:</b> The session will introduce students to Hegelian philosophy and explore how a dialectical theory of chance can be related to radical and reactionary shifts within art history.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 10	<p><b>Representation 2: HARLEM ON MY MIND: THE WHITEWASHING OF ABSTRACTION</b></p> <p><b>Key Lecture:</b> Building on last week's class, this session is going to consider how black artists' contributions to the language of abstraction have been neglected. Using the exhibition Harlem on My Mind: Cultural Capital of Black America, 1900-1968, mounted at the Metropolitan Museum of Art in 1969, as a case study, we will discuss the problems of the traditional canon of twentieth century practice. Considering the ways in which abstraction was central to early twentieth century movements that sought to represent black experience, we will examine the aesthetic strategies taken by artists seeking to examine questions of race and identity.</p>

	<ul style="list-style-type: none"> <li>• <b><i>Ideas in Art Seminar:</i></b> The session will introduce students to the work of Fanon and Bell Hooks. Ideas around representation, marginality, race, class and cultural identity will be explored and discussed.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 11	<p><b>Representation 3: AFTER HIGH MODERNISM</b></p> <p><b><i>Key Lecture:</i></b> This week, we will focus on those movements that dominated the art world in the years after World War Two. Building on previous sessions that focussed on of abstract expressionism we will consider the ways in which this movement changed understanding of painting in the mid-Twentieth Century. In this session we will examine how abstract expressionism laid the groundwork for key aesthetic movements of the 1960s and '70s—minimalism, pop art and conceptualism—to think about the ways in which formalism of the 1950s led to experimentation in later movements.</p> <ul style="list-style-type: none"> <li>• <b><i>Ideas in Art Seminar:</i></b> This session will explore Michael Fried's thinking in relation to Minimalist art and what he described as 'literalist theatricality'. His ideas as they are presented in his essay <i>Art and Objecthood</i> will be discussed as will his later revision of this thinking.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> <li>• Recommended reading (provided in session)</li> </ul> <p>Studio work and research forms</p>
Session 12	<p><b>Representation 4: FEMINIST ART: PROBLEMATISING MODERNISM</b></p> <p><b><i>Key Lecture:</i></b> Having examined the claims for the modernist canvas last week and the ways in which it developed into the 1970s, this week we will consider how feminist artists critiqued and challenged the unspoken biases of modernism. Looking at examples of feminist practice, we will investigate various interventions into the language of painterly abstraction to consider the strategies used by women to represent their own experience. We will also investigate the ways in which feminist activists put the art world itself under scrutiny and discuss the importance of equal representation in galleries and museums.</p> <ul style="list-style-type: none"> <li>• <b><i>Ideas in Art Seminar:</i></b> This session will introduce students to the key ideas from Laura Mulvey's text <i>Visual Pleasure and Narrative Cinema</i>. Here ideas around how and why women came to be represented and then represent themselves through the male gaze, how this coincided with Hollywood cinema and how since, women have resisted and subverted phallogocentric modes of representation.</li> </ul>
	<ul style="list-style-type: none"> <li>• Recording and synthesis of learning</li> <li>• VLE revision of tutorials</li> </ul>

Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>Recommended reading (provided in session)</li> </ul> Studio work and research forms
Session 13	<b>Representation 5: YBA'S AND THE MARKET</b> <p><b>Key Lecture:</b> This week, we will focus on the various practices that emerged as part of the boom in the art market that begun in the 1980s. Looking first to the neo-expressionist return to painting and going on to consider the emergence of Brit Art, we will discuss the ways in which representation changed in the 1980s and '90s. We will also discuss both movements' connection to the expanding art market, and consider the relationship between artwork and commodity. We will also think about the evolving nature of the increasingly globalised art world, looking to the expansion of art fairs, biennials and mega-museums as part of this discussion.</p> <ul style="list-style-type: none"> <li><b>Ideas in Art Seminar:</b> This session will explore some of the key ideas set out in Roland Barthes <i>Rhetoric of the Image</i>. Ideas around imitation, signs, connotation and denotation will be form the grounding for a conversation about what we mean by visual language and meaning.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>Recording and synthesis of learning</li> <li>VLE revision of tutorials</li> <li>Recommended reading (provided in session)</li> </ul> Studio work and research forms
Session 14	<b>Representation 6: QUEERING REPRESENTATION</b> <p><b>Key Lecture:</b> Considering the relationship between postmodernism and the development of queer practice, in our final week, we will build on our discussion of postmodern practice in order to consider its importance for art that seeks to represent queer experience. Understood as that which troubles restrictive ideas of gender, sexuality and identity, we will consider the theory that underpins queer art and establish its history. We will also investigate how artists have engaged with ideas of sexuality and gender, examining how contemporary artists represent experience and identity.</p> <ul style="list-style-type: none"> <li><b>Ideas in Art Seminar:</b> This session will explore the historical and current conceptions of queer sexuality. Michel Foucault's <i>History of Sexuality</i> will be used to show how the ethics of sex and intimacy have always been fluid and contingent and that contemporary queer theory can be used as a critical tool.</li> </ul>
Pre-sessional / Preparation	<ul style="list-style-type: none"> <li>Recording and synthesis of learning</li> <li>VLE revision of tutorials</li> <li>Recommended reading (provided in session)</li> </ul> Studio work and research forms



<b>Session 15</b>	<b>Representation 7: TUTORIALS</b> <ul style="list-style-type: none"> <li>The session will focus on supporting students prepare for and deliver a short oral presentation. One to One tutorials will focus on the students individual learning needs.</li> </ul>
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<b>Follow-up / Preparation</b>	<b>Presentations + Submission of Portfolio of material for assessment</b>
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<b>BAFA2.2</b>	<b>ASSESSMENT</b>
<b>Method</b>	Presentation of a portfolio of work to include an essay (2000- 2500 words) and documentation of a 5 minute visual, verbal presentation considering and critically evaluating the material, contextual and conceptual aspects of a singular artwork from the Modern, Post-modern or contemporary period.
<b>Requirements</b>	<p>You should submit:</p> <p>1) portfolio of work including a 2000-2500 word essay following academic conventions and documentation of a 5 minute presentation</p>
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
PASS	<div> <div>90-100%</div> <div>There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</div> </div>	<div>1</div> <div>knowledge and understanding of key themes and concepts in contemporary and historic art and their relationship to theoretical and socio-political contexts;</div> <div>2</div> <div>... an appropriate application of research skills, developed critical reflection, interpretation and contextualisation to effectively communicate complex findings.</div>
	<div> <div>80-89%</div> <div></div> </div>	
	<div> <div>70-79%</div> <div>There is substantial and strong evidence with excellent examples that demonstrate...</div> </div>	
	<div> <div>2.1</div> <div>60-69%</div> <div>There is substantial evidence with some very good examples that demonstrate...</div> </div>	
	<div> <div>2.2</div> <div>50-59%</div> <div>There is consistent evidence with some good examples that demonstrate...</div> </div>	
FAIL	<div> <div>3rd</div> <div>40-49%</div> <div>There is adequate evidence with some sound examples that demonstrate...</div> </div>	
	<div> <div>35-39%</div> <div>There is inadequate evidence, with some examples of potential to demonstrate...</div> </div>	
	<div> <div>1-34%</div> <div>There is inadequate evidence to demonstrate...</div> </div>	
	<div> <div>0%</div> <div>No work submitted to demonstrate...</div> </div>	

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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

## BAFA2.3 Fine Art Practice: Evaluation &amp; Review

BAFA2.3	OVERVIEW
Credit	60
/ECT value	(30)
<b>Overview</b>	<p>This module supports you to continue to develop your studio practice and professional approaches with an emphasis on experimentation, evaluation and review.</p> <p>While continuing to work with your personal development planning and the development of your own themes and ideas the scale of the ambition for your work will demand higher levels of project management and a conceptual exploration of the exhibition and documentation of your work.</p> <p>You will negotiate a plan of research and studio practice with your studio tutor based upon feedback and advice from your previous assessment and further consideration of your contextual framework documented in your Research Journal. You will be encouraged to build on your previous experience of working in different processes and media, and to seek out and test new potential areas for development, extending your ambitions and exploring the ideas and issues informing your work to greater depth.</p> <p>The professional practice talks and workshops will continue with tutorials focused on supporting your professional ambitions and plans for your 3<sup>rd</sup> year. You will be expected to revise and further develop your documentation and writing about your art practice.</p> <p>At the end of the module you will present your work in an off-site public facing exhibition. As a 2<sup>nd</sup> year student you will take on a higher level of responsibility for organising the exhibition informed by your personal development planning and studio developments alongside your increased awareness of professional practice issues related to your work.</p> <p>This module will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid- point of the course it is an opportunity to reflect upon and evaluate developments in your art practice so far, while also focusing your plans and intentions. It sets out to enable you to develop the necessary conceptual, professional and practical skills that you will need for the more rigorous and in-depth study of the 3<sup>rd</sup> year.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. a critical knowledge and understanding of the contemporary, historic, global, personal and /or socio-political, contexts related to and informing your fine art practice;</li> </ol>

- 
2. A critical and technical understanding of process, material and presentation informing creative decision-making and problem solving;
- 
3. effective communication, documentation and presentation of practical and theoretical research and material enquiry;
- 
4. effective structuring, organisation and management of a self-directed practice informed by professional contexts and a fine art studio-working environment.
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**Learning hours**      600

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<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	40	%
	<b>Guided independent</b> learning:	60	%
	<b>Placement</b> /external activity /study abroad:	00	%

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See Learning & Teaching Schedule for further information.

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### Library & Learning Resources

There are no titles that are necessary to be purchased.

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#### Essential books and journals

**Magazines and journals** (available in the library)

Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana

You are advised to cross reference the Art Histories Module M2.2 Reading List.

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#### Specific chapters and journal articles

Fisher, E. & Fortnum, R. 2013. Preface. In: *On Not Knowing: How Artists Think*. London: Black Dog, p7.

Homer, S. 2006. The Studium and the Punctum. In: *Routledge Critical Thinkers: Jacques Lacan*. London: Routledge, p.92.

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#### Digital sources

<http://www.galleriesnow.net>

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#### Recommended

Batchelor, D. 1997. *Minimalism*. London: Tate.

Bishop, C. 2005. *Installation Art: A Critical History*. London: Tate.

Corris, M. (ed.) 2004. *Conceptual Art: Theory, Myth, and Practice*. Cambridge: Cambridge University Press.

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- Danto, A.C. 2003. *The Abuse of Beauty: Aesthetics and the Concept of Art*. Chicago: Open Court.
- Doherty, C. (ed.) 2009. *Situation*. London: Whitechapel Gallery.
- Doherty, C. 2004. *Contemporary Art: from Studio to Situation*. London: Black Dog.
- Downs, S. 2007. *Drawing Now: Between the Lines of Contemporary Art*. London: I.B Tauris.
- Harper, G. and Moyer, T. (eds.) 2006. *A Sculpture Reader: Contemporary Sculpture since 1980*. Seattle: ISC Press.
- Harper, G. and Moyer, T. (eds.) 2007. *Conversations on Sculpture*. Seattle: ISC Press.
- Krauss, R. 1984. *The Originality of the Avant-Garde and Other Modernist Myths*. London: MIT Press.
- Krauss, R. 1993. *The Optical Unconscious*. London: MIT Press.
- Kwon, M. 2004. *One Place after Another: Site-specific Art and Locational Identity*. London: MIT Press.
- Petherbridge, D. 2010. *The Primacy of Drawing: Histories and Theories of Practice*. London: Yale University Press.
- Sawdon, P. 2012. *Hyperdrawing: Beyond the Lines of Contemporary Art*. London: I.B Tauris.
- Sontag, S. 1972. *On Photography*. London: Penguin.
- Stallabrass, J. et al. 2000. *Locus Solus: Site, Identity, Technology in Contemporary Art*. London: Black Dog.
- Stiles, K. et al. 1998. *Out of Actions: Between Performance and the Object*. London: Thames and Hudson.
- Tannert, C. 2006. *New German Painting: Remix*. Munich: Prestel.
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BAFA2.3

## LEARNING & TEACHING

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

### Pre-sessional / Preparation

This module builds on the developmental work undertaken in the previous module. Throughout this period you will continue to explore the creative applications of the materials, processes and techniques that you have identified as relevant to your self-directed subject. In preparation for this module you are required to apply your practical and contextual knowledge in the process of considering the options open to you in realising a conclusive body of work using the **Proposal Form** available on Moodle.

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Session 1	<b>Framework for a Body of Work.</b> After reflection on your work from the previous module, you should produce 6 to 12 preparatory works. These should be seen as study works and can take the form of maquettes / sketch models / collages / drawings / small paintings / works on paper / works on board. Tutorial discussion and planning for the Interim show and your role in its organisation.
Follow-up / Preparation	Continue to develop work/ organising interim show
Session 2	<b>Review of Preparatory Works.</b> These works should be curated in your studio spaces in readiness for a studio based group review /critique.
Follow-up / Preparation	Reflect on comments / advice from critique/ planning for Interim show.
Session 3	<b>A consistent series of works.</b> Work to produce a series of works that are consistent in terms of scale, use of materials and strategies. This work should follow on from the practical investigation and research carried out earlier in the module. It should be fully realised and finished, reflecting a clearly defined set of concerns and your own deepening contextual and critical understanding supported by progress tutorial input.
Follow-up / Preparation	Reflect on requirements for producing and exhibiting this work/ preparations for Interim show
Session 4	<b>Negotiate</b> time and seek advice from technicians for the preparation, fabrication and realisation of the project. Continue to develop work with tutorial input.
Follow-up / Preparation	<b>Create timeline</b> for completing work, including material requirements (purchases and order time), fabrication and production times and professional practice considerations for Interim Show. <b>Complete work</b> and developmental work and other assessment requirements, which will be reviewed.
Session 5	<b>Assessment Preparation Briefing</b> Complete studio based work
Follow-up / Preparation	Work on documentation and PDA and organisation of Interim show.
Session 6	Tutorials to review and discuss your plans for your interim show. Continue with arrangements for the show.
Follow-up / Preparation	clear studio spaces
	<b>Intern experience,</b> assisting year 3 students in preparing studios for their professional public facing exhibition.

<b>Session 7</b>	
<b>Follow-up / Preparation</b>	<p>Reflect on formative feedback and make any necessary adjustments to the material required for assessment.</p> <p>Work on final stage of organisation of Interim Show</p>
<b>Session 8</b>	
<b>Follow-up / Preparation</b>	<p><b>Year 1 and 2 Interim Show.</b> Participate in year 1 and 2 public facing exhibition.</p> <p>Complete PDA and compile all material for submission</p>
<b>Session 9</b>	
	<b>M2.3 Assessment</b>
<b>BAFA2.3 ASSESSMENT</b>	
<b>Method</b>	Presentation of artwork in the form of a group exhibition supported by developmental practical and contextual research material
<b>Requirements</b>	<p>You should submit:</p> <p>1) presentation of completed work in an exhibition with accompanying portfolio documenting artwork produced during the module</p> <p>2) Personal Development Archive and support work such as sketchbooks, notebooks, research material etc</p>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 25% of the mark for the module.</p>

Grade	Marking Criteria		Learning Outcomes							
PASS	1 <sup>st</sup>	90-100%	A critical knowledge and understanding of the contemporary, historic, global, personal and/or socio-political contexts related to and informing your Fine Art practice;	1	... A critical and technical understanding of process, material and presentation informing creative decision-making and problem solving;	2	... Effective communication, documentation and presentation of practical and theoretical research and material enquiry;	3	... Effective structuring, organisation and management of a self-directed practice informed by professional contexts and a fine-art studio working environment.	4
		80-89%								
	2.1	70-79%								
		60-69%								
		50-59%								
	2.2	40-49%								
FAIL	3rd	35-39%								
		1-34%								
		0%								

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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



## BAFA3.1 Fine Art Practice: Realisation &amp; Exhibition

BAFA3.1	OVERVIEW
<b>Credit</b>	60
<b>/ECT value</b>	(30)
<b>Overview</b>	<p>The 3<sup>rd</sup> year provides you with an intensive year of study with a substantial period of self-directed research and practice. This module runs throughout the year and primarily focuses on the development of your art practice and contextual research. It runs alongside your work on the M3.2 Art Histories: Dissertation module and M3.3 Professional Fine Art Practice module.</p> <p>The module requires you to take considerable responsibility for independently managing and sustaining your art practice. Managing an independent art practice is highly challenging and to do well on this module you will need to draw upon all of the skills you have developed so far on the course and be fully engaged, pro-active, ambitious and committed.</p> <p>During this module, you will further develop and refine your self-directed work, building on and extending the knowledge and experience gained in the previous modules. You will continue to deepen your understanding of materials, techniques and processes and their creative applications, as well as your contextual knowledge relating to your area of individual practice. The aim is to apply this practical and contextual knowledge to the realisation of a body of developmental work forming the basis for your degree show. The degree show will represent the culmination of the 3 years of your study on the course in the form of a public exhibition.</p> <p>During the module, you will attend a series of Professional Practice sessions focusing on equipping you with the readiness for constructive engagement in your future career, facilitating your transition from student to early stage professional practitioner or for further study at postgraduate level. These sessions will also support you to prepare for the module M3.3 Professional Fine Art Practice that runs in the 2<sup>nd</sup> semester.</p> <p>Assessment is based on studio work throughout the year including the work that you produce and exhibit for your Degree Show, supporting material such as sketchbooks and documentation of your practice and your research journal.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. a conceptual understanding of your art practice and its position in relation to relevant theory, contemporary and historic precedents and wider cultural and global references;</li> <li>2. the coherent articulation, visually and verbally, of your aims and concerns in the curation and presentation of your art practice to specialist and non-specialist audiences;</li> </ol>

3. evaluation and critical reflection supporting decision-making in the realisation of a coherent art project

<b>Learning hours</b>	600		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	30	%
	<b>Guided independent</b> learning:	70	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		

## Library & Learning Resources

Purchase  
There are no titles that are necessary to be purchased.

### Essential books and journals

Based on individual research

**Magazines and journals** (available in the library)

Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana

### Specific chapters and journal articles

Based on individual research

### Digital sources

<http://www.galleriesnow.net>

### Recommended

This is based on your individual research some suggestions according to themes include:

### ANTHOLOGIES

Gaut, B & Mclver Lopes, D. 2001. *Aesthetics*. USA: Routledge

Harrison, C, Wood, P, Gaiger, J. 1998. *Art In Theory 1815 – 1900: An Anthology of Changing Ideas*. UK: Wiley-Blackwell

Harrison, C, Wood, P. 1998. *Art In Theory 1900 - 2000: An Anthology of Changing Ideas*. UK: Wiley-Blackwell

Mirzoeff, N. 2013. *The Visual Culture Reader*. USA: Routledge

Stiles and Selz 'Theories and Documents of Contemporary Art' book

### IDENTITY POLITICS

Baucom, I; Bailey, D.A; Boyce, S. (eds). 2005. *Shades of Black: assembling black arts in 1980s Britain*. Iniva/Duke University Press.

Butler, J. *Gender Trouble*. 1990. London: Routledge

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- Chambers, E. 2015. *Black Artists in British Art: a history from 1950 to the present*. I.B. Tauris.
- Doy, G. 1999. *Black Visual Culture: Modernity and Postmodernity*. I.B. Tauris.
- Harris, J. 2011. *Globalization and Contemporary Art*. Wiley-Blackwell.
- Mercer, K (ed). 2008. *Exiles, Diasporas & Strangers*. Iniva/MIT Press.
- Nochlin, L. 2015. *Women Artists*. London: Thames & Hudson
- Reckitt, H. *Art and Feminism Reader*. Phaidon
- Robinson, H (Ed.) *Feminism - Art Theory: An Anthology 1968-2000*. 2001. USA: Blackwell Publishing

### **SPECULATIVE REALISM / OBJECT ORIENTATED ONTOLOGY**

- Bennett, J. 2010. *Vibrant Matter: a political ecology of things*. USA: Duke University Press
- Harman, H. *Towards Speculative Realism*. 2010. UK: Zero Books
- Meillasoux, M. 2009. *After Finitude: An Essay on the Necessity of Contingency*. Continuum

### **PSYCHOANALYSIS**

- Cohen, J. *How To Read Freud*. 2005. London: Granta Books
- Greenberg, J & Mitchell, S. *Object Relations in Psychoanalytic Theory*. Harvard University Press.
- Homer, S. 2004. Jacques Lacan, Routledge, London,
- Kristeva, J. 1982. Powers of Horror. Colombia Press
- Latour, B. 1993. *We Have Never Been Modern*. Harvard University Press.
- Levine, S.V. 2011. *Lacan Reframed*. London: I.B. Tauris & Co. Ltd
- Moi, T. 1986. The Kristeva Reader. London: Blackwell

### **POST-COLONIALISM**

- Bhabha, H.K. 1994. The Location of Culture. Oxford: Routledge
- Demos, T.J, 2013. *Return to the Postcolony*. Sternberg Press
- Said, E.W. 1978. Orientalism. London: Penguin Books
- Said, E.W. 2013. Culture and Imperialism. London: Vintage

### **PHILOSOPHY AND OTHER CRITICAL THEORY**

- Baudrillard, J. 1994. *Simulacra and Simulation*. USA: The University of Michigan
- Benjamin, W. 1999. *Illuminations*. London: Pimlico
- Benjamin, W. 2007. *Reflections*. Harcourt Inc.
- Beradi, F. 2013 *The Psychopathologies of Cognitive Capitalism: Part I*. Berlin: Archive Books

- Bergson, H. 2004. *Matter and Memory*, Dover Publications Inc.
- Bolt, B. 2004. *Art Beyond Representation*. London: I.B. Tauris & Co. Ltd
- Bolt, B. 2011. *Heidegger Reframed*. London: I.B. Tauris & Co. Ltd
- Buber, M. 2000. *I and Thou*. UK: Simon + Schuster
- Bullock, A & Trombley, S. 2000. *The New Fontana Dictionary of Modern Thought*. UK: Harper Collins
- Caygill, H. 1998. *Walter Benjamin: The Colour of Experience*. Routledge
- Colebrook, C. 2002. *Deleuze*. Oxford: Routledge
- Deleuze, G and Guatarri, F. 2004 *A Thousand Plateaus*, Continuum International Publishing Group Ltd.
- Foucault, M. 1972. *The Archaeology of Knowledge*. Tavistock Publishing Ltd.
- Krauss, R.S & Bois, Y.E. 1997. *Formless*. Centre Georges Pompidou
- McLuhan, M. 1967. *The Medium is the Message*. London: Penguin
- Salzani, C. 2008. *Constellations of Reading: Walter Benjamin in Figures of Actuality (Cultural History and Literary Imagination)* Verlag Peter Lang
- Sutton, D & Jones, D.M., 2008. *Deleuze Reframed* I.B.Tauris & Co. Ltd.
- Toffoletti, K. 2011. *Baudrillard Reframed*. London: I.B. Tauris & Co. Ltd

### POST-INTERNET

E-flux journal. *The Internet Does Not Exist*. 2015. Berlin: Sternberg Press

BAFA3.1

### LEARNING & TEACHING

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

<b>Pre-sessional / Preparation</b>	You should come to the module with a draft proposal for your plans for the year ahead. You are advised to collect together relevant research images to reference as a starting point for discussion with the year group and tutors. These sources will form your initial research wall in your studio, material for this could come from visits to museums, galleries, libraries, archives and online resources. Use magazines and books / literature, theory and philosophy to find the works and ideas of artists, makers, philosophers, writers and historians that engage with your interests.
<b>Session 1</b>	Core Research: Research Wall - develop your core research using information gathered from a range of sources, display this on your studio wall. Discuss your proposal with your fellow students and tutors
<b>Follow-up / Preparation</b>	Start to plan out your timeline for the term ahead and establish your working pattern with your dissertation research and studio practice.
Introduction to Professional Practice: Tuesday 23 <sup>rd</sup> October 10am MA Seminar Room	

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**Session 2**


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**Session 3**

New Ideas and Developing Works on Paper: As a starting point alongside the development of your research wall you are recommended to produce a series of drawings that enter into dialogue with your research and developing subject matter to be presented alongside a new developing work at a 1 day group Crit in week 4 on Thursday 25<sup>th</sup> October

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**Follow-up / Preparation**

Continue to develop your practice and manage your research and practical experimentation reflecting on advice and suggestions from Crit. Through dialogue with tutors and your independent research you should start to consolidate information about artists and other relevant research.

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**Session 4-5**

Starting to Realise New Works: develop new work to present at a minor cross year group critique with years 2 and 3 on Thur & Fri 6<sup>th</sup> or 7<sup>th</sup> Dec (Session 4).

Following this Crit reflecting on the work you are now required to focus on Producing a major piece of work to be presented at the major (Session 5) year 2 & 3 crit on Thu 31<sup>st</sup> Jan & Fri 1<sup>st</sup> Feb 2018.

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**Follow-up / Preparation**

In January, prepare a 5 min PowerPoint presentation, showing examples of your work, making comparisons with the subject, materials and processes identified in the works of the contemporary and or historic artists you have researched. You should indicate how their subject, use of materials and methods of curation relates to your own practice. Reflecting on the success and areas in need of further research and development.

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**Session 6****Preparation**


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Formative Arrival Point / Review:

By Monday 25<sup>th</sup> Feb 16:00 upload onto Moodle:

- a) Your 5 min Powerpoint Presentation
- b) A Reflective Journal on the work on display in your studio
- c) 3 Research Forms that are relevant to your current practice

By Wednesday 27<sup>th</sup> 20:00 your studio should contain:

- a) Recent work is displayed/curated in studio space professionally.
- b) PDA box, easily accessible in studio space containing – scrap books, sketch books, notebooks. File containing: Research Forms / Reflective Journal Forms / Tutorial Log.
- c) Hard copy of uploaded Reflective Journal on displayed work on top of PDA box

Thu 28<sup>th</sup> February - Assessment Day

- 10am MA Seminar Room – deliver 5 min PP Presentation

Feedback will be within 14 working days

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<b>Follow-up / Preparation</b>	Reflect on feedback and continue to develop your practice and research – Prepare for Group Seminar to develop your proposal for the Degree Show
<b>Session 7</b>	Group Critique to consider work and plans for Degree Show
<b>Follow-up / Preparation</b>	Following a period of consultation, exhibition spaces will be allocated allowing you to develop your body of work ready for curation into your degree show space.
<b>Session 8</b>	Progress Tutorials to review work in progress
<b>Follow-up / Preparation</b>	Continue to develop studio practice
<b>Session 9</b>	Preparing for Degree show with tutorial input, preparing the space and curating own work, prepare documentation for any public facing material
<b>Follow-up / Preparation</b>	Organise all assessment material
<b>Session 10</b>	Submit for assessment

**BAFA3.1****ASSESSMENT**

<b>Method</b>	Assessment is based on the work that you produce and exhibit for your Degree Show, supporting material such as sketchbooks and documentation of your practice throughout the year and your personal development archive.
<b>Requirements</b>	<p>You should submit:</p> <ul style="list-style-type: none"> <li>1) Work made for the Degree Show and other works along with support material</li> <li>2) personal development archive including a record of your research, evaluation and personal development planning</li> </ul>
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when

judged against the assessment criteria. Each Learning Outcome is worth 33.3% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<b>1<sup>st</sup></b> 90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	<div>1</div> <div>2</div> <div>3</div>
	80-89% There is substantial and strong evidence with excellent examples that demonstrate...	
	<b>2.1</b> 70-79% There is substantial evidence with some very good examples that demonstrate...	
	<b>2.2</b> 60-69% There is consistent evidence with some good examples that demonstrate...	
	<b>3rd</b> 50-59% There is adequate evidence with some sound examples that demonstrate...	
<b>FAIL</b>	40-49% There is inadequate evidence, with some examples of potential to demonstrate...	<div>1</div> <div>2</div> <div>3</div>
	35-39% There is inadequate evidence to demonstrate...	
	1-34% No work submitted to demonstrate...	
		0% No work submitted to demonstrate...

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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

BAFA3.2	OVERVIEW		
Credit	20		
/ECT value	(10)		
Overview	<p>This module runs alongside M3.1 and provides you with an important opportunity to research and study in greater depth a subject related to your developing studio practice. The research that you undertake for this module should be intimately related to your practice and directly support the development of your artwork. Your choice of your art-histories related theme will be based on tutorial and seminar discussion from the end of your 2<sup>nd</sup> year. It will be chosen and refined by you in to a specific question that you will interrogate through a self-directed piece of research. Group and individual tutorials will support you to develop your research investigation and the structuring of your thesis. (Suggested word count 5000-6000).</p> <p>The module aims to enable you to confidently articulate your understanding of your chosen theme and the relevance of the research to your practice and future ambitions.</p>		
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. in-depth knowledge and understanding of concepts, theoretical and socio-political contexts in relation to your chosen theme based on a sustained and effective self-directed research.</li> <li>2. application of a range of developed research skills, analysis, evaluation, critical reflection, interpretation and contextualisation to effectively communicate complex findings and arguments related to your chosen theme.</li> </ol>		
Learning hours	200		
Learning hours breakdown	Scheduled learning and teaching activities:	10	%
	Guided independent learning:	90	%
	Placement /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
Library & Learning Resources	<p>Purchase</p> <p>There are no titles that are necessary to be purchased.</p>		



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### Essential books and journals

Related to students own research topic

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### Specific chapters and journal articles

Related to students own research topic

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### Digital sources

Related to students own research topic

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### Recommended

Bolker, J. 1998. Writing your dissertation in fifteen minutes a day. New York: H. Holt.

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

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

Cottrell, S. 2008. The study skills handbook. 3<sup>rd</sup> edition. Basingstoke: Palgrave Macmillan.

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

Greetham, B. 2008. How to write better essays. 2<sup>nd</sup> edition. Basingstoke: Palgrave Macmillan.

Greetham, B. 2014. How to write your undergraduate dissertation. 2<sup>nd</sup> edition. Basingstoke: Palgrave Macmillan.

Mann, S. 2011. Study skills for art, design, and media students. Harlow: Longman.

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

Williams, K. 2013. Planning your dissertation. Basingstoke: Palgrave Macmillan

BAFA3.2

## LEARNING & TEACHING

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

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### Preparation and Contextualization

#### Pre-Sessional / Preparation

- Review feedback from M2.2
  - Pre-briefing session (Semester 2 L5)
  - Pre-Module one to one tutorial (Semester 2 L5)
  - Approval of research and topic aims.
  - Studio / critical presentations
  - Citation and referencing workshops
  - Planning, researching, structuring and writing proposal
-

<b>Research and Development</b>	
<b>Session 1</b>	<ul style="list-style-type: none"> <li>• Formal briefing and strategic timetabling</li> <li>• Group session</li> <li>• Preparation of Draft 1</li> </ul>
<b>Research and Development</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Individual research</li> <li>• Development and planning</li> <li>• Writing Draft 1 introduction and outline</li> </ul>
<b>Research and Development</b>	
<b>Session 2</b>	<ul style="list-style-type: none"> <li>• Submit Draft 1</li> <li>• Continue to work on research and development</li> </ul>
<b>Research and Development</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Continue to work on research and development</li> <li>• RLF support available</li> </ul>
<b>Development and Articulation</b>	
<b>Session 3</b>	<ul style="list-style-type: none"> <li>• Individual Tutorial 1</li> </ul>
<b>Development and Articulation</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Respond to tutorial feedback</li> <li>• Individual research</li> <li>• Development and writing</li> <li>• RLF support</li> </ul>
<b>Development and Articulation</b>	
<b>Session 4</b>	<ul style="list-style-type: none"> <li>• Individual research</li> <li>• Development and writing</li> <li>• RLF support</li> </ul>
<b>Development and Articulation</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Individual research</li> <li>• Development and writing of Draft 2</li> <li>• RLF support</li> </ul>
<b>Articulation and Specification</b>	
<b>Session 5</b>	<ul style="list-style-type: none"> <li>• Complete and Submit Draft 2</li> </ul>
<b>Articulation and Specification</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Individual research</li> <li>• Development and further writing</li> </ul>

	<ul style="list-style-type: none"> <li>• RLF support</li> </ul>
<b>Session 6</b>	<b>Articulation and Specification</b> <ul style="list-style-type: none"> <li>• Individual Tutorial 2</li> <li>• Receive feedback on Draft 2</li> </ul>
<b>Follow-up / Preparation</b>	<b>Articulation and Specification</b> <ul style="list-style-type: none"> <li>• Respond to tutorial feedback</li> <li>• Individual research</li> <li>• Development and further writing</li> <li>• RLF support</li> </ul>
<b>Session 7</b>	<b>Articulation and Specification</b> <ul style="list-style-type: none"> <li>• Respond to tutorial feedback</li> <li>• Individual research</li> <li>• Work on draft 3</li> <li>• Development and further writing</li> <li>• RLF support</li> </ul>
<b>Follow-up / Preparation</b>	Work on draft 3
<b>Session 8</b>	<b>Specification and Refinement</b> <ul style="list-style-type: none"> <li>• Complete and submit Draft 3</li> <li>• RLF support</li> </ul>
<b>Follow-up / Preparation</b>	<b>Specification and Refinement</b> <ul style="list-style-type: none"> <li>• Continue to refine sections already completed</li> </ul>
<b>Session 9</b>	Continue to refine sections already completed Work on bibliography
<b>Follow-up / Preparation</b>	<b>Specification and Refinement</b> <ul style="list-style-type: none"> <li>• Development and further writing/editing</li> <li>• RLF support</li> </ul>
<b>Session 10</b>	<b>Refinement and Completion</b> <ul style="list-style-type: none"> <li>• Receive feedback on Draft 3</li> <li>• Individual Tutorial 3</li> </ul>
<b>Follow-up / Preparation</b>	<b>Refinement and Completion</b> <ul style="list-style-type: none"> <li>• Respond to tutorial feedback</li> <li>• Development and further writing/editing</li> </ul>

	<ul style="list-style-type: none"> <li>• RLF support</li> </ul>
<b>Refinement and Completion</b>	
<b>Session 11</b>	<ul style="list-style-type: none"> <li>• Development and further writing</li> <li>• Sign up tutorials available</li> <li>• RLF support</li> </ul>
<b>Refinement and Completion</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Development and further writing/editing</li> <li>• Proof Reading</li> </ul>
<b>Refinement and Completion</b>	
<b>Session 12</b>	<ul style="list-style-type: none"> <li>• Development and further writing/editing</li> <li>• Proof Reading</li> <li>• Citation and Bibliography</li> <li>• Plagiarism check</li> <li>• RLF support</li> </ul>
<b>Refinement and Completion</b>	
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Development and further writing/editing</li> <li>• RLF support</li> <li>• Proof Reading</li> <li>• Citation and Bibliography</li> <li>• Plagiarism check</li> <li>• Binding</li> </ul>
<b>Session 13</b>	<b>Submit Final Draft</b>
<b>BAFA<sub>3.2</sub></b>	<b>ASSESSMENT</b>
<b>Method</b>	Submission of a 5000 – 6000 word dissertation
<b>Requirements</b>	<p>You should submit.</p> <p>1) 5000 – 6000 word dissertation</p>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
<b>Week</b>	15

<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<div>90-100%</div> <div>There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</div>	<div>1</div> <div>in-depth knowledge and understanding of concepts, theoretical and socio-political contexts in relation to your chosen theme based on a sustained and effective self-directed research;</div>
	<div>80-89%</div> <div></div>	
	<div>70-79%</div> <div>There is substantial and strong evidence with excellent examples that demonstrate...</div>	
	<div>2.1</div> <div>60-69%</div> <div>There is substantial evidence with some very good examples that demonstrate...</div>	
	<div>2.2</div> <div>50-59%</div> <div>There is consistent evidence with some good examples that demonstrate...</div>	
<b>FAIL</b>	<div>3rd</div> <div>40-49%</div> <div>There is adequate evidence with some sound examples that demonstrate...</div>	<div>2</div> <div>... application of a range of developed research skills, analysis, evaluation, critical reflection, interpretation and contextualisation to effectively communicate complex findings and arguments related to your chosen theme.</div>
	<div>35-39%</div> <div>There is inadequate evidence, with some examples of potential to demonstrate...</div>	
	<div>1-34%</div> <div>There is inadequate evidence to demonstrate...</div>	
	<div>0%</div> <div>No work submitted to demonstrate...</div>	

<b>Academic good practice</b>	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.</p>
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Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

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**Feedback**

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

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BAFA3.3	OVERVIEW
Credit	40
/ECT value	(20)
Overview	<p>This module runs in the second semester of your 3<sup>rd</sup> year and is focused on your professional realisation of your practice, specifically how you document and curate your work, employing a range of formats.</p> <p>Building on the knowledge and understanding you have acquired throughout the course and, more recently during the professional practice talks, seminars, study visits and workshops during the 1<sup>st</sup> semester, you are required to critically and professionally engage in the documentation and presentation of your practice.</p> <p>This will include:</p> <ul style="list-style-type: none"> <li>i) a verbal and visual presentation (likely to be a PowerPoint presentation) that contextualises your practice;</li> <li>ii) preparing a digital portfolio that effectively represents your work, ideas and their context with photographic documentation and written statements;</li> <li>iii) presenting a physical portfolio of 8 to 12 selected works on paper;</li> <li>iv) the organisation and presentation of your Degree Show and</li> <li>v) an art related application such as the Acme Graduate Award or other post Art School opportunity.</li> </ul> <p>The work from this module provides an important step from undergraduate study to professional practice and while there are different elements that make up your assessment submission you are encouraged to see the 3<sup>rd</sup> year as a holistic period of study with the 3 modules being very closely related and mutually supportive.</p>
Learning outcomes	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and understanding of the context and critical and ethical implications of approaches to professional presentation for your art practice;</li> <li>2. the realisation of a sustained and developed fine art practice that synthesises your material and contextual research and ideas into a coherent artistic statement;</li> <li>3. sustained and effective project management, critical evaluation, documentation and presentation of your art practice.</li> </ol>
Learning hours	400

<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	30	%
	<b>Guided independent</b> learning:	70	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		

## Library & Learning Resources Purchase

There are no titles that are necessary to be purchased.

### Essential books and journals

Based on individual practice

### Specific chapters and journal articles

Based on individual practice

### Digital sources

<http://www.galleriesnow.net>

<http://www.artscouncil.org.uk> <http://www.britcoun.org.uk>

<http://www.hse.gov.uk> <http://www.charity-commission.gov.uk>

<http://www.a-n.co.uk>

Artquest primer: <http://www.artquest.org.uk/project/primer/>

Everything you wanted to know about being an artist, but didn't know you needed to know, and probably didn't know who to ask anyway. Primer covers the things you need to consider in your first couple of years after graduation: finding and working with galleries; understanding your rights; living in London while avoiding total poverty; finding a studio; maintaining a network; and getting more advice.

Artquest: <http://www.artquest.org.uk/>

Artquest enables visual artists to practice by providing information, advice, opportunities and services at any stage in their careers.

Artquest Artlaw:

<http://www.artquest.org.uk/artlaw/>

Hundreds of articles on all aspects of art and the law.

Artquest 'How to':

<http://www.artquest.org.uk/how-to/>

Our 'How to' section addresses this with a rich range of content: audio interviews, films and articles by artists, curators, gallerists and other art-world figures cover a truly comprehensive range of subjects relevant to an artists' lives. From the day to day (money, housing, employment) to the exceptional (exhibiting, residencies) we like to think that it contains everything an artist needs to know.



a-n <http://www.a-n.co.uk>

a-n provides information, research and debate for visual and applied artists. It is a not-for-profit company, with annual subscriptions – a subscription is required for full website access to opportunities listings and articles, with some articles available for non-subscribers. Subscribers also benefit from artwork, studio and public liability insurance.

Artquest opportunities:

<http://www.artquest.org.uk/opportunities/>

Updated daily from a huge selection of magazines, newsletters, emails, submissions and tips from artists. Only high-quality, fair opportunities are listed, and never for advertising fees.

re-title artist opportunities:

<http://blog.re-title.com/opportunities/>

Founded in London in 2003, re-title.com is an independent international contemporary art network specializing in portfolio, publicity and information services for the contemporary art professional.

re-title portfolio listing:

[http://www.re-title.com/about/artist\\_membership.asp](http://www.re-title.com/about/artist_membership.asp)

A simple, effective portfolio presentation service for professional and emerging contemporary artists

## PODCASTS / FILMS

Short films on artlaw case-studies from

Artquest: <http://www.artquest.org.uk/artlaw-category/our-projects/case-study/>

System Failure talks delivered by Artquest:

<http://www.artquest.org.uk/project/system-failure-4/>

The funding problem or a better way to distribute

funding: <http://www.artquest.org.uk/project/system-failure-4/the-funding-problem-or-a-better-way-to-distribute-public-funding/>

The city problem: or, how artists can benefit from urban

regeneration: <http://www.artquest.org.uk/project/system-failure-4/the-city-problem-or-how-artists-can-benefit-from-urban-regeneration/>

The money problem: or, how artists could be paid more than £10,000 a

year: <http://www.artquest.org.uk/project/system-failure-4/the-money-problem-or-how-artists-could-be-paid-more-than-10000-a-year/>

The family problem; or how the art world should work for artists with

children <http://www.artquest.org.uk/project/system-failure-4/the-family-problem-or-how-the-art-world-should-work-for-artists-with-children/>

The education problem: or, how art schools could encourage more diverse ways to be an artist: <http://www.artquest.org.uk/project/system-failure-4/the->

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[education-problem-or-how-art-schools-could-encourage-more-diverse-ways-to-be-an-artist/](#)

The gallery problem: or, what artists can do when their work doesn't fit in galleries: <http://www.artquest.org.uk/project/system-failure-4/the-gallery-problem-or-what-artists-can-do-when-their-work-doesnt-fit-in-galleries/>

### Recommended

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

Bradley, Will et. al. (eds.), Self-organisation, counter-economic strategies, New York: Sternberg Press, 2006.

Cole, Ian & Stanley, Nick (eds.), Beyond the Museum: Art, Institutions, People, Oxford: Museum of Modern Art, 2001.

Collins, Sheldan, How To Photograph Works of Art, New York: Amphoto/Watson-Guptill, 1992.

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

Prior, Nick, Museums and Modernity: Art galleries and the making of modern culture, Oxford: Berg, 2002.

Smithson, P. Installing Exhibitions: a Practical Guide, London, A&C Black, 2009.

## BAFA3.3

## LEARNING & TEACHING

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

<b>Pre-sessional / Preparation</b>	<ul style="list-style-type: none"> <li>Reflection upon your experiences of live projects, pop-up exhibitions and the Interim Show as well as the series of Professional Practice talks and visits during the 1<sup>st</sup> semester and 2<sup>nd</sup> year.</li> </ul>
<b>Session 1</b>	<p><b>Exhibition Analysis</b> - tutor-led session at a major London exhibition reflecting on the curation and subject premise for the exhibition and range of approaches to installing, labelling and writing about the work.</p> <p><b>Workshop</b> on websites and blogs to support your digital portfolio</p>
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>Collect and read a range of Artists' statements/ Press releases and critically analyse them.</li> <li>Prepare 1<sup>st</sup> draft of your own artist's statement</li> <li>Prepare material for digital portfolio</li> </ul>
<b>Session 2</b>	<p><b>Professional Practice Seminar</b></p> <p>Curating your work, responsibilities of the artist, health and safety, project planning</p> <p>Tutorial on your plans for your Degree Show</p>
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>Prepare 1<sup>st</sup> draft of your exhibition proposal</li> </ul>

<b>Session 3</b>	<b>Professional Practice Seminar</b> Artist's Statement/ Press Release – further development of your approach to writing about your work through group discussion and feedback
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Prepare 1<sup>st</sup> draft of an application (i.e Acme Studio Fellowship)</li> <li>• Continue to prepare digital portfolio</li> </ul>
<b>Session 4</b>	<b>Writing Applications, writing CVs</b> Talk and group session on writing applications looking at case studies, discuss your 1 <sup>st</sup> draft application and artist's statement with your tutor
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Re-draft statement and application as well as updating your CV following feedback</li> </ul>
<b>Session 5</b>	<b>Degree Show Proposal/ Portfolio preparation session.</b> Tutorial session focusing on your degree show proposal and the development of your digital portfolio and your selection of works for your physical portfolio.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Continue to develop portfolios and writing on your work</li> </ul>
<b>Session 6</b>	<b>Professional Practice Seminar.</b> How to manage your finances, how to thrive followed by group discussion
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Continue to develop portfolios and writing on your work</li> </ul>
<b>Session 7</b>	<b>Professional Practice Seminar</b> Art world Insights, Curatorial Projects – proposing, pitching and project managing.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Continue to develop portfolios and writing on your work</li> </ul>
<b>Session 8</b>	<b>Degree Show Proposal/ Portfolio preparation session.</b> Tutorial session focusing on your degree show plans, your digital portfolio and your physical portfolio.
<b>Follow-up / Preparation</b>	<ul style="list-style-type: none"> <li>• Finalise work on Degree Show, portfolios and writing on your work</li> </ul>
<b>Session 9</b>	<b>Pre Assessment Briefing</b> Group tutorial to run through your plans for the Degree Show and feedback on work in progress
<b>Session 10-14</b>	Finalise installation of Degree Show and presentation of portfolios
<b>Session 15</b>	<b>Submission of all works for assessment.</b>

BAFA3.3	ASSESSMENT
<b>Method</b>	Submission of a portfolio of work produced during the module and the organisation, curation and project management of your Degree Show exhibition
<b>Requirements</b>	<p>You should submit:</p> <hr/> <p>1) portfolio of work to include: documentation of a verbal and visual presentation (likely to be a powerpoint presentation) that contextualises your practice; a digital portfolio that effectively represents your work, ideas and their context with photographic documentation and written statements; a physical portfolio of 8 to 12 selected works on paper; an art related application such as the Acme Graduate Award or other post Art School opportunity.</p> <hr/> <p>2) the organisation and presentation of your Degree Show</p>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.</p>
<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 33.3% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<div> <div>90-100%</div> <div>1<sup>st</sup></div> <div>80-89%</div> </div> <div>There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</div>	<div>knowledge and understanding of the context and critical and ethical implications of approaches to professional presentation for your art practice:</div> <div>1</div> <div>... the realisation of a sustained and developed fine art practice that synthesises your material and contextual research and ideas into a coherent artistic statement;</div> <div>2</div> <div>... sustained and effective project management, critical evaluation, documentation and presentation of your art practice.</div> <div>3</div>
	<div>70-79%</div> <div>2.1</div> <div>60-69%</div>	
	<div>50-59%</div> <div>2.2</div> <div>40-49%</div>	
	<div>35-39%</div> <div>3rd</div> <div>1-34%</div>	
	<div>0%</div> <div>FAIL</div>	
	<div>There is inadequate evidence, with some examples of potential to demonstrate...</div> <div>There is inadequate evidence to demonstrate...</div> <div>No work submitted to demonstrate...</div>	

### Academic good practice

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.

You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on correct referencing.

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.

### Feedback

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

## Part Two: Learning and Teaching



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## Learning and teaching strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop your practice.

The course will be mainly delivered in the departmental studios and in workshops and is structured around a series of inter-related modules. You will be encouraged to take increasing responsibility for your own learning and, as the course develops, you will evaluate your learning and progress in studio discussion and tutorials. Your tutors and the Technicians are responsible for managing Health and Safety and will introduce you to Health and Safety for art practice and safeguards that you will have to comply with while on the course and in the future as a professional arts practitioner.

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

## Teaching methods

### Definition of terms

#### TUTORIALS

All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

1. a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
2. a named Personal Progress Tutor responsible for supporting you in areas relating to your academic progress, through:
  - a. the systematic monitoring of your progress with an agreed record in writing; and
  - b. the discussion of module specific and general progress.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Progress Tutor.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.

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

#### PERSONAL PROGRESS TUTOR

Personal Progress Tutors have responsibility to support you in your learning on all modules of the academic year. Personal Progress Tutors are usually allocated in the first few weeks of term. You may be allocated a

different Personal Progress Tutor for different years of study on the course. Your tutor will arrange tutorials with you directly.

PASTORAL TUTOR	Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their <a href="mailto:cityandguildsartschool.ac.uk">cityandguildsartschool.ac.uk</a> email to book a meeting.
INDIVIDUAL / PERSONAL PROGRESS TUTORIAL	Conducted between you and your Personal Progress Tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.
GROUP TUTORIAL	Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.
SEMINAR	Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or exhibition. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.
STUDIO SEMINAR	Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art in a formal and critical manner. They also provide an opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.
LECTURE	Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.
WRITTEN SUBMISSIONS	Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.
DISSERTATION	Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.
PROJECTS	These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate



	between students and between staff and students, and to promote personal research. At the end of each project there is a critical review of the work produced.
COLLABORATIVE PROJECT	Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.
CRITICAL REVIEW	“Crits” are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Fine Art there may be an emphasis on methods of presentation and how an artwork is ‘read’.
WORKSHOP / DEMONSTRATION	Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.
LIVE PROJECTS	Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.
GALLERY/ MUSEUM VISITS	The Art School takes full advantage of its central location to utilise the city’s cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.
STUDY TRIPS	In recent years there has been an annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore for Conservation and Historic Carving Students. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

## Art Histories

To become a creative, successful practitioner requires knowledge of historical context – traditional and contemporary – and an awareness of the latest critical debates within today’s visual and material culture. We also believe that successful learning depends on the quality of the learning experience. Our solution is to make Art Histories an integral part of all our courses, and to teach it in such a way that it informs, inspires and incentivises the makers of today.

We believe that the study of Art Histories and studio work should sustain and enhance each other, engendering in students a good observational ability and a deeper awareness of the historical and critical contexts underlying contemporary studio practice. Regular discussions and debates in museums and galleries also form an essential aspect of student learning.

The Art Histories Department aims to:

- Ensure that Art Histories learning is integrated, relevant and core to students’ main areas of study
- Enable every student to develop the academic skills, knowledge and critical tools needed to succeed as artists, craftspeople and creative thinkers
- Uphold the highest standards in teaching and learning, valuing a student-centred approach and being sensitive to the learning styles of practising artists and craftspeople
- Engage in wider debates about the role of Art Histories in shaping societal attitudes, politics, scientific research and philosophical thought

Assessment is usually based upon essays, aural presentations and a final year thesis. All are thoroughly supported by workshops, one to one tutorials and special learning support where required. Library inductions and advice are arranged to enable you to carry out independent research and study. Moodle

and online resources will aid your learning and provide you with the necessary tools, skills and confidence to work as a professional artist or researcher on successful completion of the course.

## Royal Literary Fund Writing Fellow

As part of the [Royal Literary Fund's Fellowship Scheme](#), Writing Fellow Sally Kindberg will be onsite every Tuesday and Friday during term time to offer support for any student who wishes for advice on good writing practice, be it for written assignments, personal statements or grant applications.

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

## Research processes

Visits to museums, group discussions, seminars, interviews, galleries, archives, libraries, lectures, online sources, film, magazines, newspapers, documentaries...

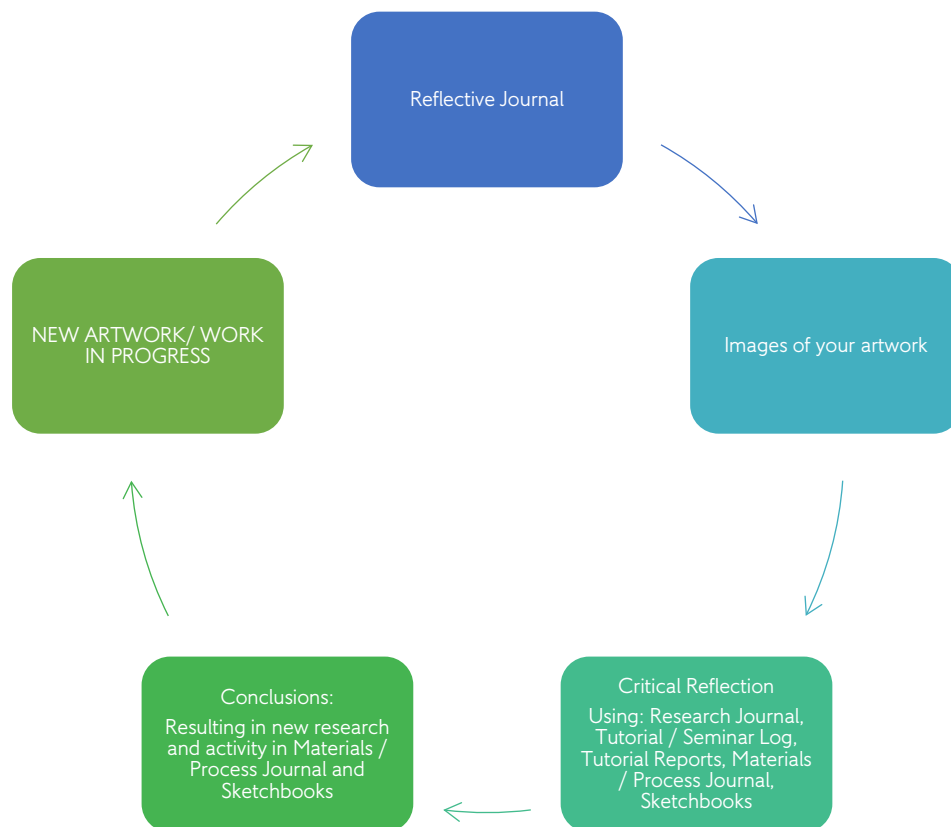
Evidence of research can be recorded in the form of:  
...notes, photographs, drawings, diagrams, postcards, photocopies, downloads, video, tutorial notes, lecture/seminar notes, recordings, scrap books...

Analyse, edit, select

Visual and Textual Reflective Research Form

Information for  
...presentations, assessments, dissertation, statements, studio practice...

## Reflective processes



## Personal Development Archive

You are required to maintain a Personal Development Archive, or PDA, that will support you to structure your approach to research and to build and maintain the habit of documenting, reflecting upon and archiving research material. This will become an important resource for you during your time on the course and establishes a model for future professional practice.

The PDA will help you to:

- Compile material effectively for assessment submissions
- Provide a means of recording your achievements
- Enable you and your tutors to reflect upon your progress
- Support your personal development planning
- Provide you with a one point access to information collected and needed for presentations, seminars, statements, and assessments
- develop an archive for future reference and a methodology for the continuing development of your practice

The Personal Development Archive contains:

		PHYSICAL FORMAT	DIGITAL FORMAT
Research Books	Contain your record of self directed and advised visual and textual research material .	✓	
Note Books			
Scrap Books			
Visual & Textual Reflective Research Form. from template*	Evidences the gathering, selecting, editing and analysis of research material that you have chosen in relation to your art practice.	✓	✓
Studio Development Books	Contain practical evidence of studio practice activity and development relating to self directed and advised strategies, subject and material research.	✓	
Sketch books			
Materials/Process journal			
Studio Reflective Journal from template*	An arena for, and evidence of, your self-reflective activity based on studio activity and the application of research material.	✓	✓
Tutorial Seminar Log from template*	Maintain a record of the advice and feedback that you have received during the course along with your own reflections on progress	✓	✓
Tutorial Reports		✓	
Assessment Feedback		✓	
Personal Development Plans	Your proposals, plans and statements of intent for your work while on the course and in the future.	✓	✓

\* The templates you will require for the *Visual & Textual Reflective Research Form.*, Studio Reflective Journal and Tutorial Seminar Log are all available on [Moodle](#).

## Moodle

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

Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

- Course information: timetables, project briefs, assessment forms
- Lecture notes, presentations, and readings
- Research and study skills including essay writing, referencing and citation guides
- Student support information
- Bursary and prize information
- Course calendars
- News and updates

All of the learning materials on Moodle are available remotely, so you can access them and engage with your studies off campus as well. As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes).

All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance with using Moodle, please contact the Librarian [h.lam@cityandguildsartschool.ac.uk](mailto:h.lam@cityandguildsartschool.ac.uk).

## Referencing

Referencing is an important part of any written assessment, as the method by which you acknowledge the background reading and research that you have done to inform your argument. When writing an essay, you need to provide sufficient information about this background reading so that the person assessing your work can identify your sources. Proper referencing is also important as a way of avoiding *plagiarism* (the presentation of someone else's work and/or ideas as one's own). Plagiarism is a serious academic offence, and will result in a formal investigation.

In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations for use in all Art Histories assignments, based on the Harvard system. It can be accessed on [Moodle](#).

## Assessment

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

1. **Diagnostic** assessment usually occurs early on in a module; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.
2. **Formative** assessment focuses on looking forward at the development of your work. It usually occurs part way through a module, for example in a *Progress Tutorial* or through a group presentation. Tutors will advise you on areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the module.
3. **Summative** assessment is applied to work submitted for module assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the module, there will also be some advice on areas for development.

The different forms of assessment can be applied through:

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

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

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

### Learning outcomes and module assessment

Learning outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the modules on your course and against which your work will be assessed.

- Your work will be assessed on the extent to which it meets the Learning Outcomes described for each module.
- To pass a module your work will need to demonstrate that all of the Learning Outcomes have been met.
- Each module will have between 2 to 4 Learning Outcomes.
- Where there are 2 Learning Outcomes they will each be worth 50%, where there are 3 outcomes they will each be worth 33.3% and where there are 4 they will be valued at 25% each. In this way Learning Outcomes are 'equally weighted'.

### Assessment deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning outcomes, assessment requirements and deadlines provided.

While any work submitted late will be assessed and you will receive an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 40% on your student record.

If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Student Support or from the Office Administration team. Forms are available in the Art School office and can be downloaded from [Moodle](#) > Art School Office > Art School Office Information.

If you believe that you have an ongoing condition that impacts upon your work you are advised to seek guidance from Student Support as early as possible.

Please be advised that there are no extensions to deadlines.

There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (e.g. a doctor's letter).

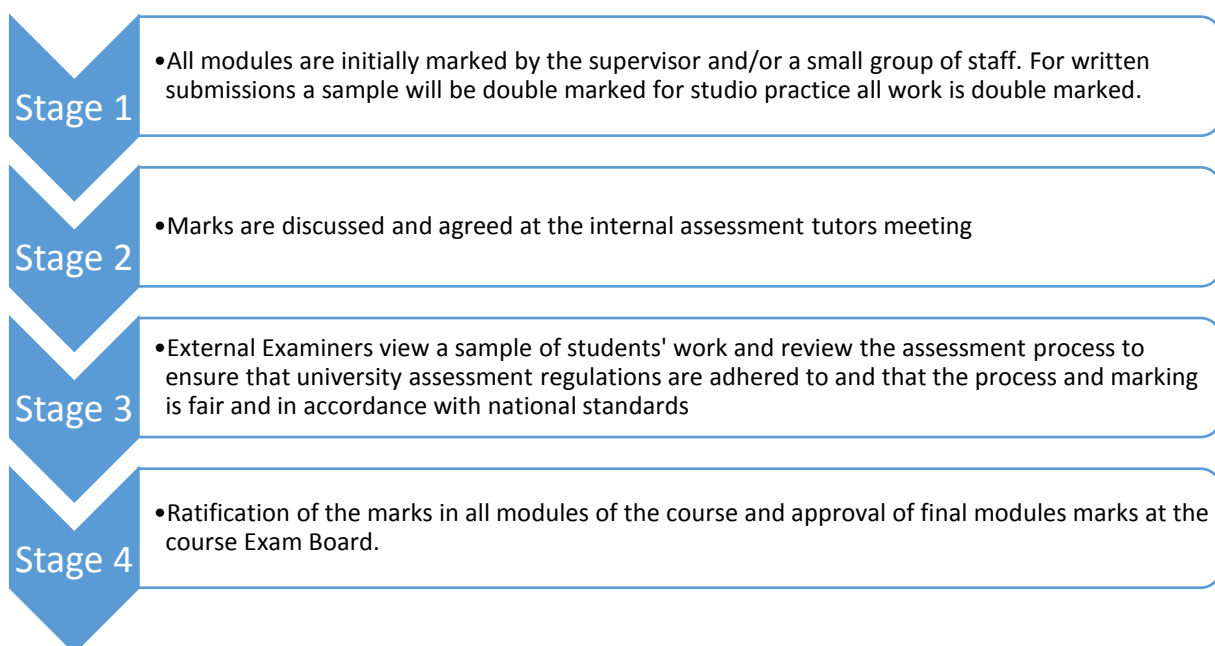
## How will you be assessed?

You will be assessed against the learning outcomes set out in each module specification using the marking criteria to determine the actual mark. Each Module Specification outlines the Marking Criteria. The table below gives you an indication of how marks are graded.

FAIL			PASS				
0%	1 – 34%	35 – 39%	3 40 – 49%	2.2 50 – 59%	2.1 60 – 69%	1 70 – 79%	1 80 – 100%
No work submitted	There is inadequate evidence	There is inadequate evidence, with some examples of potential	There is adequate evidence with some sound examples	There is consistent evidence with some good examples	There is substantial evidence with some very good examples	There is substantial and strong evidence with excellent examples	There is consistent and strong evidence with outstanding examples

Specific requirements for the display and presentation of final work, oral and written presentations will be indicated in the module specifications and any related project briefs. These will be discussed in a briefing session and will also be available on [Moodle](#).

In terms of procedure, for all modules on the course the following stages are adhered to:



## External examiners

External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.

External examiners do not mark students' work. External examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They might also meet students in order to find out their views about the course.

External examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.

The External Examiner for BA (Honours) Fine Art is:

Professor David Rayson, Head of Programme (Painting), Royal College of Art

[www.rca.ac.uk/more/staff/professor-david-rayson](http://www.rca.ac.uk/more/staff/professor-david-rayson)

The External Examiner for Art Histories is:

Rachel Withers, Course Leader (BA History of Art and Design), Bath School of Art and Design

[www.bathspa.ac.uk/our-people/r.withers](http://www.bathspa.ac.uk/our-people/r.withers)

### Grade descriptors

The following descriptors are indicative of levels of achievement related to undergraduate level grading bands such as 1st, 2.1, 2.2 and 3rd. Each module on the course will be assessed in relation to the learning outcomes for the module that are specifically related to the area of study, level of study and credit value.



Grade	%	Indicative descriptors	Keywords
1st	85-100	Evidence of an outstanding level of understanding of the subject its context and issues. Reflection and planning are consistently outstanding, informed by critical evaluation and analysis demonstrating an exceptional level of personal insight and creative independent problem solving. Fully realised ambitious goals building upon personal strengths and the development of areas of perceived weakness to an outstanding effect. Research and examination of contextual material is exemplary, based on a wide range of sources, successfully informing and propelling practice. Communication is compelling demonstrating outstanding critical awareness of divers audiences and contexts. Evidence of consistent outstanding judgment, decision-making and command of relevant technical skills. Evidence of outstanding critical awareness, and originality in the use of, professional working practices.	Outstanding Exemplary Exceptional
1st	70-84	Evidence of an excellent level of understanding of the subject its context and issues. Reflection and planning are consistently excellent, informed by critical evaluation and analysis demonstrating a high level of personal insight leading to creative independent solutions. Realised ambitious goals building upon personal strengths and development of areas of perceived weakness to excellent effect. Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. Communication is compelling demonstrating excellent critical awareness of divers audiences and contexts. Evidence of consistent excellent judgment and decision-making with a high level of command of relevant technical skills and their highly effective employment. Evidence of an excellent critical awareness, and highly effective use of, professional working practices.	Excellent In-depth Compelling
2.1	60-69	Evidence of an extensive understanding of the subject, its context and issues. Reflection and planning are highly effective. Evaluation and analysis are at a high level, and work builds upon a thorough understanding of personal strengths and areas for development. Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. Communication is highly effective demonstrating a critical awareness of audience and context. Evidence of consistent very good judgment and decision-making with a full command of relevant technical skills and their appropriate employment. Evidence of a critical awareness, and highly effective use of, professional working practices.	Very good Highly effective Extensive

2.2	50-59	Evidence of a good level of understanding of the principles of the subject, its context and issues. Reflection and planning are consistently effective. Evaluation and analysis has led to developments based on an understanding of personal strengths and areas for development. Research and examination of contextual material is consistently relevant and supporting practice. Communication is effective demonstrating a good level of awareness of audience and context. Decision-making is informed and effective. Technical skills are good and appropriately employed. Evidence of awareness, and consistent use of, professional working practices with a good standard of techniques employed.	Good Effective Consistent
3rd	40-49	Evidence of an understanding of the key principles of the subject, its context and issues. Reflection and planning are mainly effective and have led to a developing awareness of personal strengths and areas for further development. Research and examination of contextual material is mainly relevant and supporting practice. Communication is adequate demonstrating an awareness of conventions, audience and context. Decision-making is informed and mainly effective. Technical skills are adequate and appropriately employed. Evidence of awareness, and use of, the main standards for professional working and satisfactory command of techniques applied.	Adequate Satisfactory Appropriate
F	35-40	Engagement is limited with inconsistent grasp of the basic principles of the subject. Limited evidence of reflection, awareness of personal strengths and areas for development. Evidence of a rudimentary level of research and examination of contextual material. Communication is mainly ineffective with little evidence of sound judgment and limited and inconsistent command of techniques.	Limited Inconsistent Rudimentary
F	1-35	Engagement is poor with little grasp of the basic principles of the subject. Lack of evidence of reflection, awareness of personal strengths and areas for development. Little evidence of research or examination of contextual material. Communication is ineffective with poor judgments and very limited command of techniques.	Ineffective Poor Lack of evidence
NS	0	Non-submission	

## Part Three: The Art School



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## Opening Hours

### Cleaver Square site

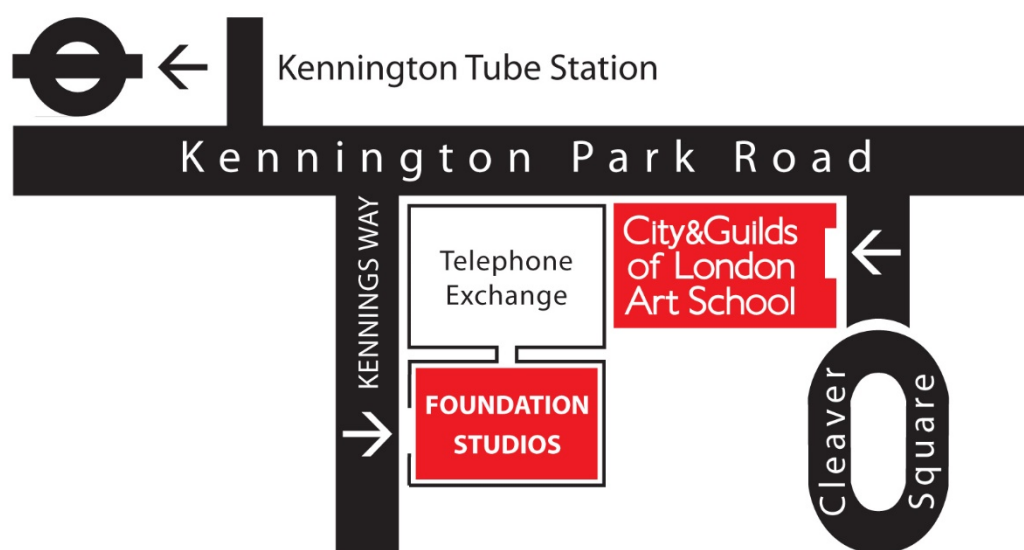
<b>Monday</b>	08.45 – 20.00
<b>Tuesday</b>	08.45 – 20.00
<b>Wednesday</b>	08.45 – 20.00
<b>Thursday</b>	08.45 – 20.00
<b>Friday</b>	08.45 – 18.00

### BT Building – Foundation site

<b>Monday</b>	09.00 – 18.00
<b>Tuesday</b>	09.00 – 18.00
<b>Wednesday</b>	09.00 – 18.00
<b>Thursday</b>	09.00 – 18.00
<b>Friday</b>	09.00 – 16.30

## Location and Orientation

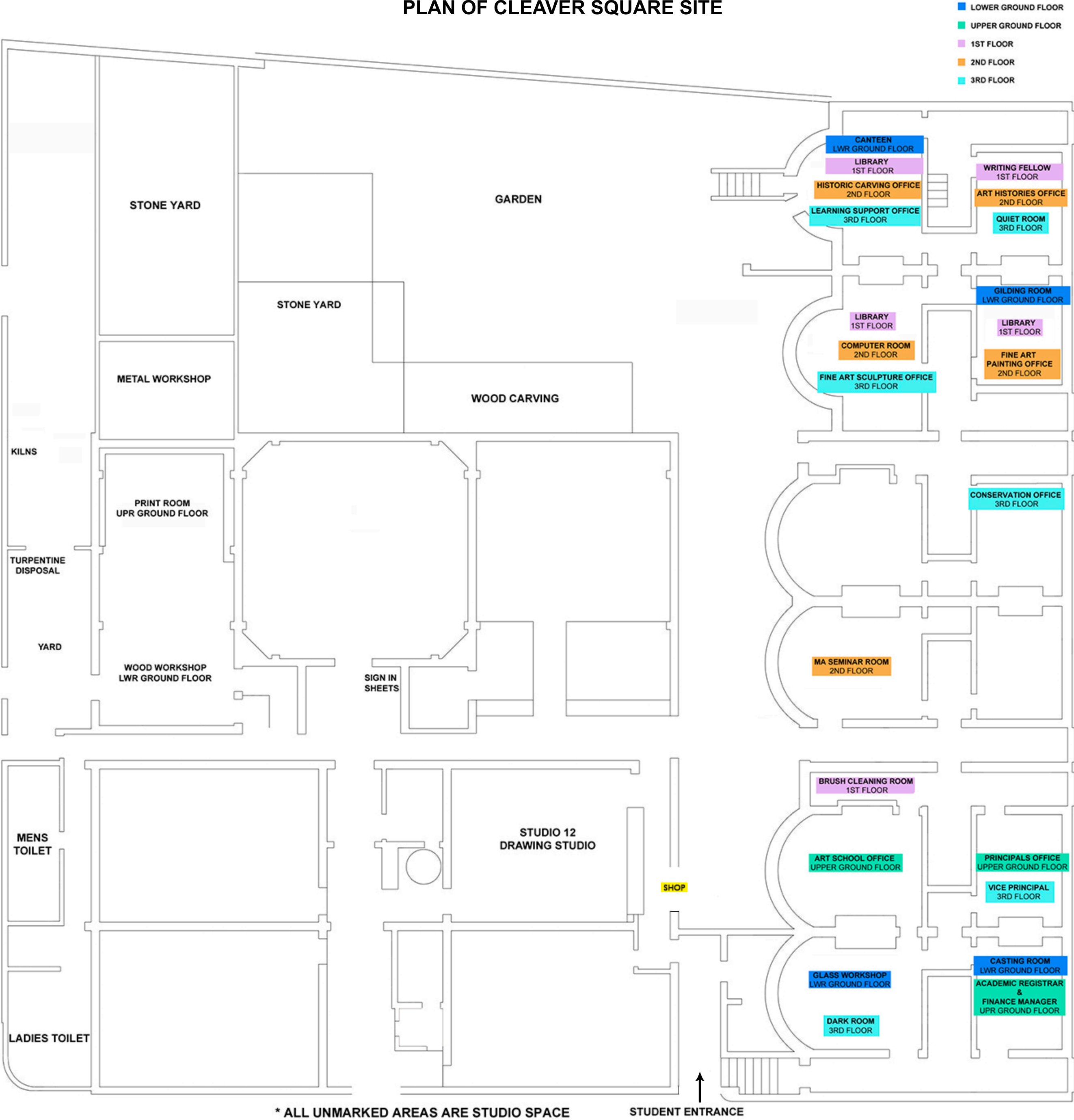
Map of the two sites



Plan of the Cleaver Square campus

See map overleaf

PLAN OF CLEAVER SQUARE SITE



## The Art School Team

### Senior Management Team



**Tamiko O'Brien**

Principal

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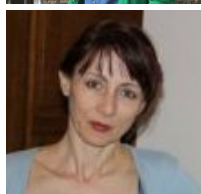


**Takayuki Hara**

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**Wed:** 08.45-16.00

**Fri:** 08.45-18.00



**Sarm Micciche**

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**Mon:** 08.45-20.00

**Wed:** 16.00-20.00

**Thu:** 08.45-20.00





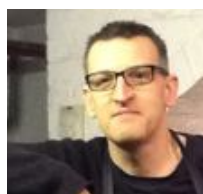
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### Librarian



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### Print Room team



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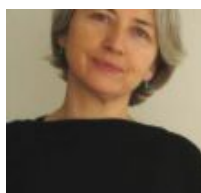


**Matthew Beach**  
Print room fellow



**Catherine Greenwood**  
Print room fellow

### Drawing Studio



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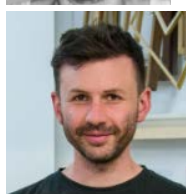
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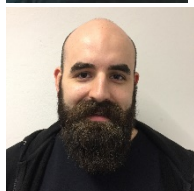
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**James Bowman**  
Artist Woodwork Fellow



**Ana Kazaroff**  
Artist Woodwork Fellow

**TBC**  
Casting Technician



**Chris Halliwell**  
IT Technician  
[c.halliwell@cityandguildsartschool.ac.uk](mailto:c.halliwell@cityandguildsartschool.ac.uk)



**Anne Petters**  
Glass Workshop Technician  
[a.petters@cityandguildsartschool.ac.uk](mailto:a.petters@cityandguildsartschool.ac.uk)

**Kath Scott**  
Foundation Technician  
[k.scott@cityandguildsartschool.ac.uk](mailto:k.scott@cityandguildsartschool.ac.uk)



**Josh Vaughan**  
Carving Technician & General Technician  
[j.vaughan@cityandguildsartschool.ac.uk](mailto:j.vaughan@cityandguildsartschool.ac.uk)

## The Art School Office

During term time, the Art School Office is open for casual student drop-in at the following times:

<b>Monday</b>	CLOSED	15.00 – 16.00
<b>Tuesday</b>	09.30 – 14.00	15.00 – 16.00
<b>Wednesday</b>	09.30 – 14.00	CLOSED
<b>Thursday</b>	09.30 – 14.00	15.00 – 16.00
<b>Friday</b>	CLOSED	CLOSED

You are welcome to schedule appointments with Art School Office staff outside of these times. To make an appointment please call 020 7735 2306, or email [office@cityandguildsartschool.ac.uk](mailto:office@cityandguildsartschool.ac.uk). As well as in English, if at all helpful, we may also be able to assist you in French, German, Japanese and Portuguese.

## Library



The Sackler Library, situated across three rooms on the first floor of the terraced houses, holds a collection of books, journals and magazines to support all taught programmes in the Art School. You will receive a full library induction from the Librarian, Harriet Lam, at the start of your first term at the Art School; and ongoing research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

### Library opening hours

#### Term time only

Monday–Thursday	09.00 – 19.00
Friday	10.00 – 17.00

### Library catalogue

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

### Borrowing

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

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

Please present your student ID card to the librarian or evening library assistants to borrow items. Items requested by another student must be returned within 1 week. Items can be renewed if they haven't been requested by another student. All journals and magazines are for reference use only and may not be removed from the library. Books should be returned to the librarian or evening library assistants during library opening hours.

### Fines

Late fees are not charged; however, please note that all items that you borrow from the library are your responsibility and that others may need access to the same material. You will be charged the full replacement cost of any item that you lose, damage or fail to return within 1 month of borrowing, plus an administration fee of 10% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all of our students.

### London Library

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

The Art School holds an institutional membership to the London Library. BA, Diploma and MA students can request to borrow London Library books. Please note that fines will be charged should these not be returned in time.

Although the Art School Library does not directly subscribe to any electronic resources, you can request articles from the London Library's online resources (such as JSTOR). Please ask the librarian for more information.

### Portfolio Collection

The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. These portfolios are in the process of being catalogued but can be accessed and used by students; please apply to the Librarian for more information.

### Photocopying

There is a colour photocopier in the periodicals room. Credit can be purchased at Reception.

A4 Black & White: £0.05      A4 Colour: £0.10

A3 Black & White: £0.15      A3 Colour: £0.30

### Library environment

Please respect your fellow students by turning mobile phones to silent whilst in the library, and keeping noise to a minimum in the quiet study room. Only bottled water is allowed in the library. Please do not bring any other food or drink into the library as it may damage the books. The canteen is located on the ground floor.

### Suggestions

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

## The Drawing Studio



The Drawing Studio focuses on the diverse applications of drawing that can both inform and stimulate the development of your practice as artists and crafts specialists.

Timetabled day and evening classes provide opportunities to engage with drawing through a range of ideas and approaches, in response to a variety of subjects, including the figure. Specialist drawing tutors provide structure and focus for each drawing class, specific to the requirements of your course, whilst building on your individual abilities and experience.

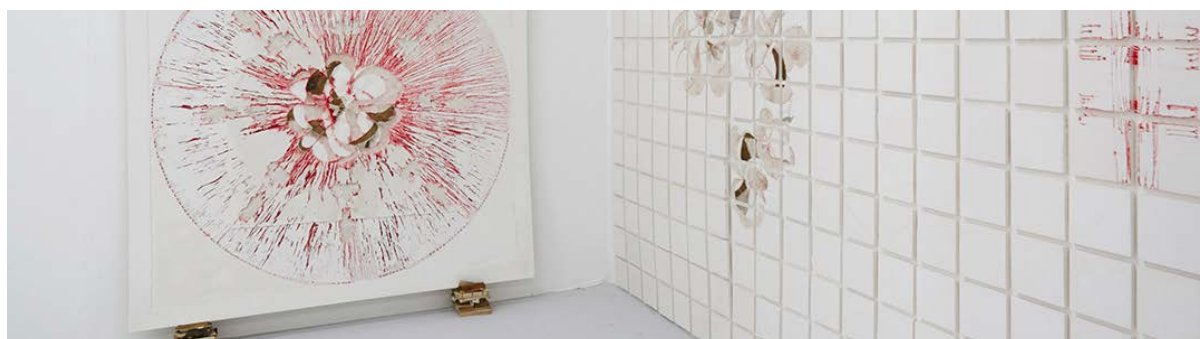
Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as [Moodle](#) will display the timetable of all the drawing classes, as well as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

Whilst the Drawing Studio is a facility open to all students, priority is given to those who are timetabled to attend classes as a part of their course.

## Technical Facilities

The technical facilities are available throughout the BA term time. For MA Fine Art students, access to facilities during the 3<sup>rd</sup> Semester over the summer period is more limited and based on project work with a schedule agreed and published after the Easter Break to allow for planning.

## Casting Workshop



The Casting Workshop is open for students from all departments across the Art School to support their study. In the workshop students are supported in learning and using techniques and processes relating to:



Mould-making and casting  
 Fired clay / ceramics  
 Use of plaster and other materials (i.e. Jesmonite, waxes, non-toxic resins)

In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. The workshop provides a programme of lessons for academic modules. This includes sessions on mould-making/casting and creative uses of clay for first year BA Sculpture Pathway and MA Fine Art students.

### Casting Workshop opening hours

Monday, Tuesday, Thursday and Friday\*

09.30 – 13.00 and 14.00 – 16.30

\*full technical support available on Friday

### Equipment

The workshop is equipped with work benches, sink (with plaster sink trap), wax heaters and a range of hand tools.

### Casting Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

### Computer Room



The Computer Room is on the second floor of the terraced houses, above the Library. New students will receive an IT induction at the beginning of the first term from the IT Technician, Chris Halliwell, and are not permitted to use any of this equipment until this has been successfully completed. There are additional computer facilities in the Foundation building and in the Library. Please note that eating or drinking is not permitted at any time in this resource area.

### Computer room opening hours

Monday–Thursday

09.00 – 20.00

Friday

09.00 – 18.00

The IT Technician is available for student assistance daily from 10.00 – 12.00 noon; and 15.00 – 17.00. Outside of these hours it is advisable to book an appointment with him by email: [c.halliwell@cityandguildsartschool.ac.uk](mailto:c.halliwell@cityandguildsartschool.ac.uk)

## IT Facilities

- PCs & iMacs
- Scanners
- Graphics tablets
- Colour and Black & White laser printers
- Microsoft Office
- Adobe Photoshop/Premiere suite
- High speed internet access & Wi-Fi throughout the Art School

## Equipment loan

Video and photography equipment is available for loan from Reception. Items such as cameras, tripods and lighting equipment can be signed out after discussion with the IT Technician. Any equipment that is damaged or lost whilst in your care must be replaced; and should not to be taken off Art School premises under any circumstances. All items must be returned to Reception by the end of the day,

## Printing and Photocopying

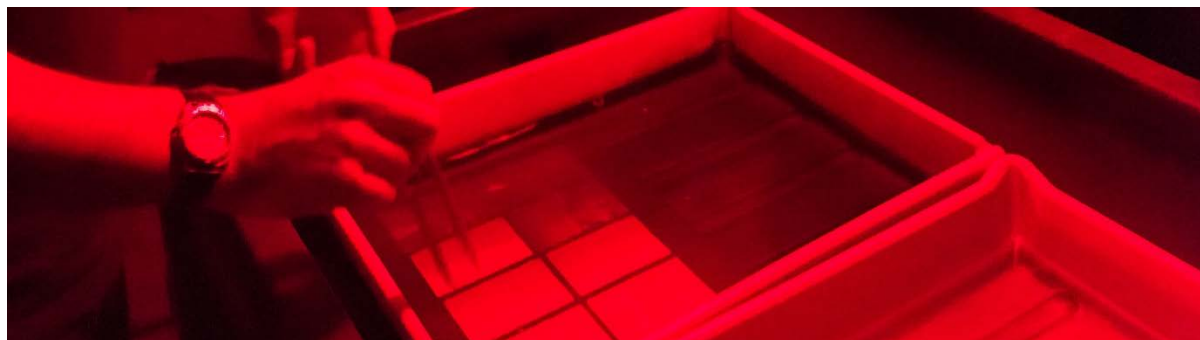
There are both colour and black & white laser printers which serve all machines in the Computer Room, Library and Foundation block. Your printing account is linked to your student ID, and you can top up your printing account at Reception.

## Saving your work

Remember, you are responsible for saving your work. NEVER keep work on the hard disk. If the machine crashes or is stolen then you will lose all your work; and work saved on the hard disk will be accessible to others using the machines. USB flash drives/ memory sticks are available for purchase at the Shop.

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## Darkroom



There is a small darkroom on the third floor for traditional black and white analogue photography. The darkroom is managed by Nick Middleton and after inductions are completed students may use this facility on a first come first served basis.

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## Glass Workshop



The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

### Glass Workshop opening hours

Monday, Tuesday and Friday

09.30 – 13.00 and 14.00 – 16.30

### Equipment

The workshop is equipped with a

- Glass kiln
- Linisher
- Sandblaster
- Glass grinder
- Work benches
- A range of bench and hand tools

### Glass Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

## Metal Workshop



The Metal Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the fabrication of works in metal and metal casting and finishing. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of workshop sessions as is relevant. This includes metal fabrication techniques (including welding) the exploration of techniques and methods of construction and introductory sessions for metal casting.

### Metal Workshop opening hours

Monday, Thursday and Friday

09.30 – 13.00 and 14.00 – 16.30

### Equipment

The workshop is equipped with

- Electric arc welding and plasma cutting machines
- Bench and hand tools
- Foundry equipment
- Fume extraction
- Personal protective equipment

### Metal Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required. Steel Toecap boots must be worn at all times.

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### Print Room



The Art School has a well-equipped Print Room to which all students have access. With full time technical support students are encouraged to make full use of the facilities.

### Print Room opening hours

Monday – Friday

09.30 – 16.30

### Equipment

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

Print Room staff aim to:

- Provide the technical means to develop students' potential in print as a creative process
- Help the development of innovative ideas within printmaking
- Differentiate between different methods of printmaking
- Provide an understanding of the historical development in printmaking

It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities.

As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and monoprint. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.

### Print Room Health & Safety Regulations

Health & Safety in the Print Room is very stringent. All of these safety instructions must be read and the Health & Safety book signed by students using the Print Room. Students must make themselves aware of the codes of practice, which are on the walls in the Printmaking Studio. All materials, tools and equipment must be cleaned at the end of each session. Remember, a clean room makes a clear print.

#### General guidelines

- Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes
- Goggles must be worn when using the spit-bite technique
- Hands must be washed after inking and before handling the press blankets
- Press and acids must not be used unsupervised; acids are only prepared by staff and fellows
- Hot plate controls must not be adjusted
- Pressure on the presses must not be adjusted
- The metal guillotine must not be operated by students
- Music is prohibited in the Print Room

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use.

If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

When using the aquatint box you must wear a protective mask. In the long term, the rosin dust can do damage to the throat and lungs. When melting rosin dust on a plate make sure that the fume cupboard is closed.

Students should NEVER handle acid bottles or baths. Only staff should deal directly with any acid or chemical mixtures. Acid baths should only ever be used in the presence of a member of staff.

### Corrosives and Irritants

Be aware that corrosives and irritants can cause severe burns. In any emergency situation call the first aiders immediately and, if necessary, dial 999 for the emergency services

#### Inhalation

Vapour in high concentrations is extremely irritant and corrosive to the respiratory tract. Severe over-exposure will result in coughing and wheezing, shortness of breath and chest pain. It may also cause lung damage. Protective respiratory masks may be obtained from the Art School shop

#### Skin contact

Liquid causes irritation and burns following prolonged skin contact. There is no evidence of skin absorption occurring. If affected wash well with water and remove contaminated clothing. Protective PVC clothing, rubber boots/gloves should be worn

#### Eye contact

Liquid causes severe burns to the eyes which may result in permanent damage unless it is removed immediately. Both high and low vapour concentrations may also cause eye irritation. If affected the eye(s) must be irrigated immediately with clean water, forcing the eye open if necessary. Continue washing the eye for fifteen minutes. Protective goggles or a face shield should be worn

#### Ingestion

Ingestion of nitric acid and its solutions will cause local corrosive injury to the tissues contacted. The severity of the injury will be dependent on the strength of the solution involved. Nitric acid is of relatively low systemic toxicity. If affected wash out mouth immediately with water.

## Wood Workshop



The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is a place where students can test new ideas and develop working methodologies as part of their ongoing experimentation and research within their chosen subject area.

### Wood Workshop opening hours

Monday, Tuesday, Thursday & Friday

09.30 – 13.00 and 14.00 – 16.30

## Equipment

The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planing equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

## Wood Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

## Student Life & Experience

### Student voice

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

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

### Student ambassadors

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

### Student employment

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

### Project man band

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

### Sugar Pot Café des Artistes

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

### Competitions & prizes

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



## Campus Facilities

### Meeting rooms

There are two meeting rooms available for students to book for Art School business, or activity relating to the course. Please contact the [Art School Office](#) to enquire about booking.

### Art School Shop

The shop, is located at Reception, and is open throughout the day except for one hour at lunchtime, 1 to 2pm. It is stocked with essential items such as

1. Paper, pencils, charcoal and other drawing materials
2. Notebooks and sketchbooks
3. Brushes
4. Oil and acrylic paints
5. Canvas
6. Specialist tools

A complete list of art materials for sale and prices is available at the box and also on [Moodle](#). Payment is accepted in cash or debit card (minimum payment of £5).

You should also acquaint yourself with London's art suppliers, some of which are listed here:

[Cornelissen](#) (Bloomsbury)

[Stuart Stevenson](#) (Clerkenwell)

[Atlantis](#) (Old Street)

[Green and Stone](#) (Chelsea)

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

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



## Health & Safety

### Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You must be aware of the health & safety implications of what you are doing and put neither yourself nor others at risk. Failure to operate in accordance with Art School policies may result in disciplinary action. For further information and guidance, the Studio Code of Practice can be accessed on the Art School's [Moodle](#) site.

### Health & Safety committee

The Art School is committed to ensuring the safety of all of its staff and students and appropriate guidelines must be adhered to. There is a Health & Safety notice board next to the Site Manager's office and you are asked to note any changes or information updates that are posted here as well as on the Health & Safety [Moodle](#) page. The Art School has a Health & Safety Committee which meets regularly to discuss any issues that arise. If you have anything that you wish to raise regarding health & safety, please contact Piotr Szmer (Site Manager) or Magnus von Wistinghausen (Vice Principal). They will either respond to your issue immediately, or if it is not urgent, raise it at the Health & Safety committee. The minutes for the meeting that also has student representatives are posted on the Health & Safety notice board. The Committee members are as follows:

Magnus von Wistinghausen	Vice Principal & designated Health & Safety Officer
Piotr Szmer	Site Manager
Tamiko O'Brien	Principal
Robin Mason	Head of Fine Art Department
Andy Bannister	Senior Co-ordinator Fine Art UG
Jason Hicklin	Print Room Manager
Marina Sokhan	Head of Conservation Department
Keith Price	Head of Foundation Department
Tim Crawley	Head of Historic Carving Department
Teresita Dennis	Head of Student Support
David MacDiarmid	Wood Technician
Kester Hammond-Teka	Senior Technician
Kath Scott	Foundation Technician
TBC	Student Representatives x 2

### First aid

In the event of an accident or illness there are a number of qualified first aiders in the Art School. These are:

Tim Ellis	Foundation
Nick Middleton	Foundation
Keith Price	Foundation
Mari Shiba	Office
Sarm Micciche	Reception
Colette Ozanne	Reception
Tom Groves	Art Histories
Jack Bullen	Technician
Kester Hammond-Teka	Senior Technician
Piotr Szmer	Site Manager

Harriet Lam

Librarian

In the event of an emergency, you must contact one of the above immediately and/or dial 999 or 112.

### Fault reporting

Our aim is to provide a safe working environment for all users of the Art School premises. You can help us to do this by bringing our attention to defects and potential hazards that you observe while you are on the premises. There is a fault reporting form on the Health & Safety page of [Moodle](#) which you can use to report the following:

- ✓ trip/slip hazards
- ✓ blocked emergency exits
- ✓ health & safety issues which concern you
- ✓ faulty light switches/sockets
- ✓ cleanliness of the building
- ✓ blocked toilets
- ✓ as well as any suggestion for improvement in respect to the site in general

### Accident reporting

In ALL cases of injury students must report the accident to the Site Manager and/or Vice Principal or the Academic Registrar. Every accident, no matter how trivial it might appear, must be recorded in the Accident Book which is located in Reception Main Office and Site Manager Office. The reasons for keeping an Accident Book are to monitor and prevent a more serious occurrence as well as for legal reasons. Each service area has its own safety and warning notices with regard to handling potentially hazardous equipment and chemicals. Following a health & safety induction it is the student's own responsibility to familiarise themselves with these guidelines and procedures.

### Card entry system

To gain entry to Art School premises, you will need to use your student ID card. This electronic system has been put in place to increase security on campus, to monitor attendance, and as a health & safety measure. In the event of a fire, the attendance records are used to ascertain if anyone is missing within the building and to inform the emergency services in the event of fire or other emergency. Please see Part 4 of your student handbook (Student Support and Services) for more information.

### No smoking policy

Smoking is prohibited in all areas of the Art School. This is a legal requirement and failure to comply would result in a very large fine for both the Art School and the perpetrator. For this reason we run a strict no smoking policy that applies equally to all Art School premises, staff and students.

### Power tools

Students must be supervised when using machinery and all power tools. If students have completed an introductory health & safety induction in using the equipment concerned, then it is satisfactory to have indirect supervision. However, documentary proof must be shown. Students must not use their own power tools or electrical equipment (including heaters) on campus – all equipment in the Art School must be PAT (portable appliance tested) tested and any portable appliance without a PAT certified label must not be used.

### Hazardous materials

As a potential fire and health hazard, aerosols and chemical solvents must not be used in the studio or anywhere else in the buildings. They can only be used following advice and permission from the Site Manager or Head Technician this includes:



1. Spray paints
2. Aerosols
3. Solvent sprays
4. Fixatives
5. Spray foam

Hazardous materials are not limited to aerosols and chemical solvents, while some 'safe' materials become dangerous in combination with others or in particular circumstances. Always discuss the use of materials with your tutors and relevant technicians and consider the risks involved.

### Fire safety & emergency evacuation

Following induction, please ensure that you familiarise yourself with the escape routes. All emergency exits are clearly sign-posted and fire drill procedures are posted on the Health & Safety notice board. The fire alarm system is checked regularly on Thursdays at 11am and will go off only for a few seconds. If you hear the alarm at any other time you should treat this as a serious warning of fire and evacuate the building.

The names and photos of all Fire Marshals can be found on the Health & Safety noticeboard:

Nick Middleton	Foundation
Keith Price	Foundation
Shahzad Asghar	Office
Mari Shiba	Office
Emilia Yamamoto	Office
Jack Bullen	Technician
Piotr Szmer	Site Manager
Sarm Micciche	Reception
Collette Ozanne	Reception
David MacDiarmid	Wood Technician
Harriet Lam	Library

### Emergency evacuation: Cleaver Square building (main site)

All staff and students must evacuate the building **immediately** when the fire alarm sounds. The assembly point for all students and staff is in Cleaver Square at the rear of the building where tutors will take a roll call of their students against the registers. You may not re-enter the building until you are told it is safe to do so by the member of staff in charge (normally the Vice Principal or Site Manager).

### Emergency evacuation: BT building (Foundation Studios)

The Art School is equipped with fire extinguishers and fire blankets and these should be kept free from obstruction at all times. It is the personal responsibility of the student to make themselves aware of their location. There are clearly sign-posted exit routes and fire doors and these must be kept clear and free from obstruction at all time.

The main exit from the BT building is down the main stairs and out of the front doors on to the street. All students and staff should assemble at the front of the building where tutors should check against the registers to see if their students are accounted for.

### New & expectant mothers

Expectant mothers should notify, either the Site Manager, Vice Principal or the Senior Administrator as soon as possible after a positive test. It is important that this is done early in order to consider any hazards they may be exposed and to ensure a safe working environment is established.

# Part Four: Student Support and Services



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## Rights and Responsibilities

This section of the handbook will tell you about both your rights within the Art School, and the responsibilities that you have towards the Art School, its staff and your fellow students. In general, you must not: behave in any way that disrupts or adversely affects the conduct or reputation of the Art School, stop others from enjoying the full facilities that the Art School offers, inhibit freedom of speech, bring a firearm or any other offensive weapon onto School premises, engage in racial, sexual or other forms of harassment of any member of the Art School.

### Student cards

You will receive a City & Guilds of London Art School student ID card at enrolment, with your unique student ID number printed on it. This is your official Art School ID, and you will need it daily to enter the premises, top up your printer credit, and to borrow books from the library. It is also essential for obtaining student discounts for exhibitions and some shops.

You may also wish to apply for an [NUS](#) (National Union of Students) card, which now also comes with a free [ISIC](#) (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.

Please take care of your student card; and should you lose it, contact the Art School Office as soon as possible and they will issue you a replacement card. **Please be aware there is a £20 replacement fee.**

### Attendance, sickness & timeliness

It is essential that you attend all scheduled sessions on time as poor attendance and lateness will affect both your performance and results and that of others. Your attendance will be monitored via your student ID card throughout your time at the Art School.

If you are ill and cannot attend for whatever reason you must notify the Art School Office by telephone (020 7735 2306) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or *fit note*) from your GP.

Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (e.g. lectures) please try to leave plenty of time for travel. You are asked to arrive at your Art Histories lectures 5 minutes before the designated start time. It is at the discretion of the tutor holding the session whether or not to admit latecomers.

### Access to the premises

You are required to use your student ID to access Art School premises by swiping the card at the front doors. Should you enter the building with other students in a group then you must each swipe in with your own ID card.

If you forget your card, please use the buzzer and a member of staff at Reception or the Art School Office will let you in once you have identified yourself and signed in.

The system has been installed to enhance campus security and to prevent intruders gaining access to the buildings; **please be sure to keep your Student ID on you at all times when on the premises.** All external visitors must sign the registers at reception on entering and leaving the buildings.

### Security of personal property

You are responsible for the safety and security of your personal property. All personal property is brought onto campus entirely at your own risk and the Art School does not accept liability for any loss or damage to property, however caused. Any thefts or damage to personal property should be reported immediately to the Art School Office.

### Communications

Any mail or messages that arrive here for you will be put into your pigeon-hole located in the entrance foyer. **Please check your pigeon hole regularly.** Uncollected mail will be disposed of during the vacations.

#### Emails

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

#### Change in address or other personal details

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

### Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You have to be aware of the Health & Safety implications of what you are doing and put neither yourself nor others at risk. In extreme cases, failure to operate in accordance with Art School policies may result in severe disciplinary action.

Every Friday at 15.30 all students are asked to tidy the studios. In addition, all students should clear away at the end of every day.

### Childcare

The Art School does not provide childcare facilities. On Health & Safety grounds students are not permitted to bring their children into the Art School at any time.

### Pets

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

### Health care

If you have not yet done so, it is vital that you register with a local GP. If you need advice please see the Office Manager. It will also be helpful for you to find out where your local dentist is. Full time students may be exempt from prescription charges. Please let the Art School Office know if you are experiencing difficulties.

## Access to Learning

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

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

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

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

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

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

## Access to Learning: Frequently Asked Questions

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

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

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

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

### Will my information be treated as confidential?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Email or visit Access to Learning to discuss your concerns

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

We always recommend you share this information with your Pastoral Tutor

Email or visit Access to Learning to discuss your concerns

Would tutors and technicians need to know about my situation?

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

Disclosure is discussed and agreed with you in advance

How will staff be told about my situation?

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

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

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

You may choose to keep all information about your situation, condition or Learning/Access Plans entirely confidential so that information cannot be disclosed to any other person. It is your right to do this - but please be aware that the School will be restricted in its ability to meet your needs if you do so.



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

In the case of an emergency, or if there are concerns about the health safety and/or well-being of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.



## Access to Learning Team

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

### Head of Access to Learning

Teresita Dennis

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

#### ***Monday 09:30-16:30 term time only***

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

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

### Learning Mentor

Catrina Juiliard

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

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

### Specialist Tutors

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

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



### Counsellors

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

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

Through the provision of placement opportunities for final year trainee therapists from the Centre for Freudian Research (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in Lacanian methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, and we have a quiet and private room for the sessions to take place. The service is completely confidential and all the trainees are recommended and supervised by CFAR. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a students' welfare in which case Access to Learning will be contacted. It is between the student and the therapist to decide how often they may meet, but students are asked to arrive for their appointment on time and to contact the therapist at least 24 hours before an appointment if they are unable to attend. There is a minimum charge of £3.00 for each session at the student's discretion, which should be given to the therapist at the start of each session.

### The Royal Literary Fellow

[writingfellow@cityandguildsartschool.ac.uk](mailto:writingfellow@cityandguildsartschool.ac.uk)

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

### Pastoral Tutors

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

### Personal Progress Tutor

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

## Finance

### Payment of fees & other charges

The Art School is an independent institution which means that its major source of income is through tuition fees. Some of you may receive Student Loans, Local Education Authority grants or bursaries, but the majority of students are responsible for the payment of their fees.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course. If at any point you have any financial difficulties please discuss the matter immediately with the Finance Manager.

The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

If you are enrolled on the basis of a sponsor it is your responsibility to make sure they make the necessary payments. The Art School reserves the right to charge you directly if the sponsor subsequently fails to pay.

All fees are payable on or before the first day of each term. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. If you withdraw from your course after it has commenced, you are liable to the Art School as a minimum for the following:

- Tuition fees for all the terms for which you were enrolled; **and**
- Tuition fees for the term in which your withdrawal takes place.

If you have paid your fees in advance, you will receive a refund for the terms following that in which you withdraw, after deduction of any debts owing to the Art School; e.g. Library debts or money owed for materials.

**All students must clear their debts before the end of the year. No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.**

### Bursaries, scholarships and hardship

Each year, the Art School provides financial support to students through bursaries and scholarships. **Please note that bursary funding is not currently available for students on the Foundation Diploma course.**

The Art School does provide two scholarships for outstanding applicants for its BA (Honours) Fine Art course and a scholarship for an outstanding student progressing from the Foundation Diploma in Art and Design to one of the Art School's undergraduate courses.

### Student loans

If you are a UK student on one of our BA (Honours) degree courses, and you don't already hold an undergraduate degree, you are eligible to apply for a loan from the Student Loan Company. These loans cover both tuition fees and maintenance. Please note that this will cover up to £6000 of your fees. Further information on all aspects of student funding is available at: [www.direct.gov.uk/studentfinance](http://www.direct.gov.uk/studentfinance) and [www.sfengland.slc.co.uk](http://www.sfengland.slc.co.uk)

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

Northern Ireland: [www.studentfinanceni.co.uk](http://www.studentfinanceni.co.uk)

Scotland: [www.saas.gov.uk](http://www.saas.gov.uk)

Wales: [www.studentfinancewales.co.uk](http://www.studentfinancewales.co.uk)

If you are a student from another EU country and have been a resident in the UK for a minimum of three years you will also be entitled to a loan towards your tuition fees. However, you will not normally be eligible for student maintenance loans or maintenance grants, although there are exceptions to this rule. For further information please consult [www.direct.gov.uk/studentfinance-eu](http://www.direct.gov.uk/studentfinance-eu)

Please note that the availability of student loan funding is subject to annual approval in line with the conditions for course designation set by the Department for Business, Innovation and Skills.

### Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to vary from year to year. Prize winners are normally announced at the Foundation Private View in May, when the final grades are posted at the end of June for BA students and in September for MA students.

### Council tax

As a full time student you may be exempt from paying Council Tax; if this is the case, please complete and submit a Council Tax Letter Request form, from the Art School Office.

## Part 5: Academic Regulations and School Policies



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## How can you contribute to the development of your course?

Your course will be subject an annual review process known as 'annual monitoring' to ensure that quality and standards are maintained; which includes consideration of comments from students, staff and external examiners. The Art School places great importance on the views of its students and there are various ways in which students can contribute to course development; primarily through the process of student fora and Board of Studies meetings.

## Student Representation and Engagement

The Art School operates a student representation system where student reps have the opportunity to represent their fellow students on Boards of Study and they are therefore in a position to raise issues about their course and contribute to course development.

At the start of the year, students elect their course representatives for the academic session. The Art School provides student reps with a training session to brief them on their roles and responsibilities and the governance structure, including the Academic Committee structure outlined below. Student reps are also asked to nominate and elect from amongst themselves representatives to Academic Board, Marketing and Communications committee, and Health and Safety committee.

## Chair of Students

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

Responsibilities include:

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

## Student Fora

Student Forums are held for each department, and act as a meeting of the whole student group, headed by the Chair of Students who then reports back to the termly Board of Studies. Notes are taken and agreed between the student reps and the Head of Department before the Board of Studies.

## Student Representatives Meeting

Each term all student reps are invited to meet with the Principal, Vice Principal, Academic Registrar and Chair of Students to discuss issues effecting the whole Art School.

## Board of Studies Meetings

The departmental Board of Studies reports to the Academic Board, which in turn reports to the Board of Trustees. It is the forum for debate and the exchange of information and ideas. The Academic Board monitors and evaluates the condition and achievements of courses on the evidence of Examination results and External Examiners' reports and recommendations.

Membership of the Boards of Studies is as follows:

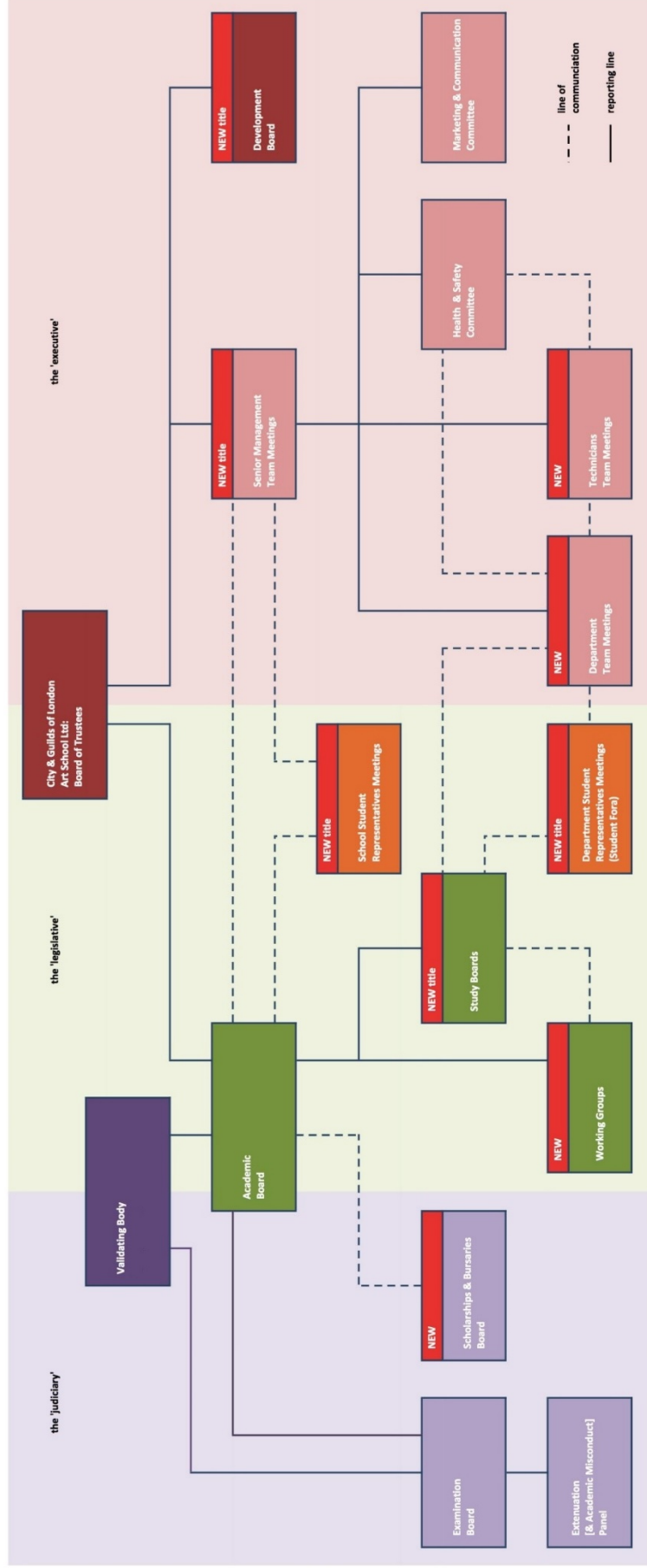
- Head of Department (Chair)
- Principal
- Vice Principal

- Academic Registrar
- Head of Art Histories
- Head of Student Support
- Librarian
- Member(s) of the departmental staff
- Chair of Students
- Student representatives
- (Representatives from Ravensbourne University London / City & Guilds Institute, as appropriate)

The Board of Studies meets at least once a term. Minutes are taken of each meeting and are distributed to all its members and to the Academic Board for discussion; and are also open for inspection by any member of the Art School, staff or students and are available to access on [Moodle](#).



## Academic Committee structure



## Art School Policies

The Art School has a number of interrelated policies and procedures which make clear the principles and responsibilities which underpin our approach to education and set out the actions we need to take to ensure that these principles are followed at all times.

This quick guide consists of an A-Z list with a brief description of each policy, who needs to be familiar with it, and some key points to note; at the end of this document is a diagram showing how the policies relate to each other.

The full version of each policy can be found on the Art School website and on [Moodle](#).

### A-Z Index of Art School Policies and Procedures

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

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### Academic Appeals Procedure

**What's it about?** This is the detailed procedure by which students can request a review of decisions of an Art School Examination Board. It lays out the possible grounds for appeal and the process routes, timelines and possible outcomes of appeals based on various criteria.

**Why do you need to know about it?** Any student wishing to investigate the possibility of appeal should be aware of the content of this policy and the following key points:

**Key points:**

- Grounds for appeal are limited; for example challenges to academic judgement are not considered under any circumstances
- Students on courses validated by Ravensbourne University London are subject to Ravensbourne's Regulations and may not need to use this procedure, except in cases solely based on 'additional exceptional circumstances (see details in the Procedure)

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### Academic Integrity Policy & Procedure

**What's it about?** This is a statement explaining the importance, for both staff and students, of adhering to and promoting sound academic and professional conduct and practices, as accepted throughout Higher Education and professional practice nationally and internationally. The document describes the responsibility of tutors to promote and reinforce good academic practice and to provide appropriate guidance to those students who may find the concept difficult to understand or comply with, particularly in the early stages of their course. It includes definitions and examples of the main types of academic misconduct, e.g. plagiarism, and their consequences for students; and it details the procedure to be followed in the event of suspected or reported academic misconduct.

**Why do you need to know about it?** All students should know and understand the principles of the academic integrity policy and the expectations for all staff and students to comply with them.

**Key points:**

- The idea of 'academic integrity' is essential for the Art School community to thrive
  - All staff need to set an example of good academic and professional practice
  - All students must adhere to the guidance for sound academic, and professional conduct as detailed in the policy, and/or promoted by staff and students
  - Tutorial support and guidance for students, particularly in the early stages of their studies, is key to preventing Academic Misconduct
  - The definitions and consequences of academic misconduct must be made clear to students by their tutors from the outset of their studies
- 

## Assessment & Feedback Policy

**What's it about?** This Policy articulates the Art School's commitment to provide students with assessment and feedback, which is fully integrated into the curriculum as a continuous dialogue throughout their studies. It describes the purposes, forms and agencies of assessment and the various types of feedback; the Art Schools' principles, which underpin the design and operation of assessment and feedback, together with institutional and individual responsibilities for their management; and details of the information which the Art School undertakes to provide to students about assessment and feedback.

**Why do you need to know about it?** All students are able to identify and understand the principles of the assessment and feedback policy and the duty of all staff who participate in the design or delivery of assessment and/or provide feedback on assessments to students, i.e. teaching teams, Personal Progress Tutors, all those involved in curriculum planning, and all staff involved in the day-to-day operation or administration of assessment and feedback

**Key points:**

- Policy emphasises the mutually beneficial relationship between assessment and feedback
  - Assessment must always be based wholly on the learning outcomes and assessment criteria stipulated in the programme and module descriptors
  - Appropriate use of diagnostic, formative and summative assessments is to be complemented by clear, timely and sensitive feedback to students
  - Appropriate information and guidance setting out expectations on assessment and feedback to be provided to students in Course Handbooks and on Moodle
  - Continual informal feedback within tutorial sessions, especially on practical work, is also vital to student development and progression
-

## Equality & Diversity Statement and Policy

**What's it about?** This is the Art School's over-arching Equalities statement which provides the legal and ethical starting-point for our other policies, all of which must have due regard for it and some, like the Protecting Dignity & Respect Policy, flow directly from it. The Policy Statement recognises our responsibilities to our students and employees under the Equality Act 2010 and the Public Sector Equality Duty, to eliminate discrimination, advance equality of opportunity, and foster good relations between people with the 'protected characteristics' defined in the Equality Act. The document also provides an overview of the ways in which the Art School will foster Equality & Diversity in everything we do, at all stages of the student or employment lifecycles, and the ways in which students and staff can pursue an allegation of breach of the policy.

**Why do you need to know about it?** Everyone, i.e. all Art School students, all Trustees, all staff regardless of contract type, contractors, and visitors are expected to be aware of, understand and comply with these core values and principles.

### Key points:

- The Art School values and celebrates the diversity of its community
- Intention to integrate the Art School's ethos into all areas of Art School policy and practice, leading to a positive, fair and inclusive experience for both students and staff
- Full compliance with the Equality Act (2010) and the Public Sector Equality Duty in respect of all 'protected characteristics': age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex (gender) and sexual orientation, whether such a characteristic is actual, perceived, or by association
- Any breach of the policy can lead to disciplinary action

## Freedom of Speech & Creative Expression Policy (Includes Code of Practice for the Organisation of Events)

**What's it about?** This document articulates the ways in which the Art School protects the principles of academic freedom and the right to the lawful expression of views and opinions, whether communicated in words or by means of artistic expression, as far as is commensurate with our values of equality, dignity and respect for others. It also contains the Art School's Code of Practice for the Organisation of Events, as required by law and under our statutory duties, and which includes the procedures to be followed for obtaining approval for external speakers and contributors at events organised in the name of the Art School, as well as a code of expected behaviour for all who participate in events.

**Why do you need to know about it?** All members of the Art School community, staff, students and in particular anyone who organises Art School events and wishes to invite an external speaker or artistic contributor, need to know, so that every person studying and working in the school is aware of and understands the importance of these key principles.

### Key points:

- The Art School has an absolute commitment to protecting academic freedom and freedom of expression within the law, and has to balance this against an equal duty and commitment to protect the dignity and respect of all
- A Policy/code of practice on the organisation of events with external speakers is a requirement of the Education (no.2) Act 1986 and the Prevent Duty 2015
- All external speakers/contributors at Art School events must have prior approval before being formally invited;

- Different levels of approval apply depending on risk - most events will therefore only require local (departmental) approval and the process will be very light-touch
  - The Policy and Code of Practice apply to Art School events on both our own premises and elsewhere, and to both intra- and extra-curricular activities
- 

## Inclusive Learning & Participation Policy

***What's it about?*** This Policy commits the Art School to provide a welcoming and inclusive environment for all who work and study here and to enable everyone to participate fully in Art School academic and social life. Specifically, its aim is to ensure that anyone who has a permanent or temporary physical/mental disability or a learning difficulty, is a vulnerable person or has other specific requirements such as religious observance or medical needs, can benefit, through the application of 'reasonable adjustments' from a learning or working environment which is, as far as reasonably practical, comparable with that of her/his peers.

***Why do you need to know about it?*** All members of the Art School community need to know; staff in a tutorial role, especially Pastoral Tutors, Heads of Departments and the Head of Student Support; any members of staff who provide practical support to disabled students; staff with a disability or specific requirement relating to their employment environment, and particularly students who have, or believe they may have, a disability or any other specific requirement - so that the student is aware of and understands the Inclusive Learning policy and can identify the procedures for accessing support, if needed.

### ***Key points:***

- Art School has duty under the Equality Act 2010 to provide 'reasonable adjustments' for disabled students and staff - this policy goes beyond this requirement and covers issues pertaining to all 'protected characteristics' e.g. religious observance or parenting requirements
  - However, no adjustment is to be implemented which would compromise academic standards or competency levels
  - Emphasis on legal requirement to be anticipatory; Art School committed to 'mainstream' special arrangements as far as possible into future strategic thinking and course and curriculum development, and to consult affected people
  - Inclusivity and accessibility to be prioritised in learning and teaching activities and in pastoral support
- 

## Protecting Dignity & Respect Policy

***What's it about?*** Directly relating to the Equality & Diversity Policy (see below), this is a statement of the Art School's core values and principles in respect of the ways we treat each other. It contains a commitment to protect all individuals who make up our community from harassment, bullying, or any form of violent or demeaning behaviour, and also gives details of the procedure to be followed in the case of an alleged breach of this policy by staff or student(s).

***Why do you need to know about it?*** Everyone; that is, all Art School students, all Trustees, staff, contractors and visitors are expected to be aware of, understand and comply with these core values and principles

### ***Key points:***

- Everyone is entitled to be treated with respect and consideration; behaviour which compromises someone's dignity will not be tolerated at the Art School

- Policy includes behaviour which is student-to-student, staff-to-student, or student-to-staff
  - Any instances of harassment, bullying, victimisation or violence will be dealt with equally rigorously whether they are perpetrated in the physical or virtual environment; i.e. the policy includes the misuse of email and social media
  - All reports of a breach of policy will be listened to sympathetically and treated seriously
  - Everyone has a duty to report suspicions or any witnessed bullying, harassment or attack; 'no victimisation' assurance for anyone who comes forward in support of someone affected by a breach of policy
- 

## Student Complaints Procedure

**What's it about?** This procedure is to be used by students to seek redress for an aspect of their experience at the Art School that they feel has not come up to the expected standard; e.g. if the Art School has failed to meet its published obligations, or a process has not been followed properly; it can also be used to bring a complaint under the Protecting Dignity & Respect Policy. It describes the reporting, investigation and judiciary processes to be followed, together with timescales, in order to deal with complaints.

**Why do you need to know about it?** All students may use this document as an informative guide in the event of a query or complaint about their experience at the Art School.

### Key points:

- All complaints taken seriously, and all parties to be treated with dignity and respect
  - Complaints most easily dealt with if discussed early and local resolution applied via tutors, HoDs etc. (stage 1)
  - Second stage is central investigation by Academic Registrar (or representative)
  - Stage 3 is formal review by a Panel convened by the Principal
  - Not to be used for issues of academic judgement
  - Separate process for Academic Appeals and Admissions Appeals (see relevant Policies above)
- 

## Student Participation, Attendance and Engagement Policy

**What's it about?** This Policy lays down the Art School's developmental approach to student participation, attendance and engagement, with the aim of optimising student progression and achievement. It contains the Art School's expectations on students in relation to their attendance and participation in their studies, and on tutors and Heads of Departments and the Academic Registrar to monitor supportively the engagement of their students for academic and statutory purposes such as visa compliance. The document also details the procedures to be followed in the event of unsatisfactory attendance or engagement as defined by Art School Regulations.

**Why do you need to know about it?** This Policy is closely aligned to the Art School academic Regulations and therefore all students should be aware of it, as well as all staff, particularly those with an academic or pastoral tutorial role, Heads of Department, and academic support staff.

### Key points:

- Student attendance and participation are key to retention, progression, achievement and employability; the Art School is committed to a supportive and developmental approach to optimising engagement
- Engagement includes communication; we need to provide opportunities for students to give continuous feedback on all aspects of their experience

- Important for students to know about, and use, the support services available to them, and to know the consequences of unsatisfactory attendance/participation, particularly in relation to overseas student visa requirements
  - Importance of regular progress reviews and making an accurate record of outcomes/action plans
  - Possibilities/procedures for voluntary suspension, withdrawal or transfer of study
  - Definitions, procedures and possible outcomes for 'unsatisfactory attendance or participation'
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## Tutorial Policy

***What's it about?*** This document provides a statement of principles which underpin the Art School's inclusive and personalised tutorial system. It includes a definition of the purpose of each type of tutorial support provided; it summarises what students are entitled to expect from the tutorial system and what they should do if things go wrong; it identifies the specific responsibilities of our Pastoral and Progress Tutors and the support we provide for them; and finally it describes the relevant quality assurance mechanisms we use to monitor the effectiveness of the tutorial system and enhance it to the benefit of all.

***Why do you need to know about it?*** All students should be familiar with the tutorial policy in order to understand the roles of those who work with them, how the effectiveness of those roles are maintained and what to do if there are any problems.

### ***Key points:***

- Art School tutorial system provides individualised pastoral and academic support to all students from named tutors
- Definitions, role descriptions, responsibilities and expectations of Pastoral and Personal Progress Tutors, including statutory duties under Safeguarding and Prevent legislation, and the purpose and remit of tutorial meetings
- Named Tutors must make themselves aware of Art School regulations and policies
- Art School undertakes to provide support, guidance and training for Named Tutors
- Procedures to follow in the event of irretrievable breakdown of relations between tutor and tutee, or an allegation of improper conduct

Policy Map

