

Welcome to City & Guilds of London Art School

Overview

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

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

- the programme specification
- individual unit specifications
- your award certificate – this is evidence of the qualification which you have obtained
- your final transcript – this is a record of your achievement which lists your grades for the assessments

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

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

Validation

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

Part One: Course information

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.

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 unit and each unit 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.

Exit Awards

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.

- 1st year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of 1st year/Level 4 results in progression to the 2nd year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher

Education.

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

Term Dates

The confirmed term dates for the first year of your course are as follows.

Autumn Term	28 September 2020 - 11 December 2020	
Spring Term	04 January 2021	- 19 March 2021
Summer Term (YR 1 & 2) 12 April 2021 - 21 June 2021		
Summer Term (YR 3)	12 April 2021	- 28 June 2021

Course Aims

- 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.

Learning Outcomes

The Course Learning Outcomes relate to the UK Framework for Higher Education Qualifications Level 6, equivalent to the final year of a BA (Hons) Degree.

On successful completion of the course you should be able to demonstrate:

- Systematic understanding of the specific historical, contemporary and social contexts of your practice;
 - Systematic understanding of the appropriate professional strategies relevant to your practice and ambitions;
 - Effective and considered approach to documenting and presenting your professional practice;
 - A range of developed practice skills employed to plan and
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initiate project work;

- Analysis, evaluation, critical reflection, interpretation and contextualisation employed to effectively communicate complex findings and arguments;
 - Evaluation and critical reflection supporting decision-making;
 - Sustained and effective project management and evaluation of a self-directed programme of study;
 - A range of research skills that can be applied to other study and employment contexts.
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Year 1: Level 4															120 Credits (CerHE)														
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 & 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 & Exhibition</i> : 60 Credits										BAFA3.3: <i>Professional Fine Art Practice</i> : 40 Credits																			
BAFA3.2: <i>Art Histories Dissertation</i> : 20 Credits																													
Autumn Term										Spring Term										Summer Term									

BAFA 1.1: Skills and Development

	Overview	BAFA1.1
Credits /	40	
ECT value	(20)	
Overview	<p>This unit 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 figuration and the portrait moving to more contemporary approaches that re-think figuration as the body and consider representation in a contemporary socio-political light. There will be a particular emphasis during the unit on the technical use of materials, processes and composition.</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 Personal Development Archive 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 unit progresses you will focus on your chosen</p>	

area(s) of specialism. This will be supported by more in depth practical workshops, tutorials and studio activity.

This unit runs alongside the [Art Histories](#) (BAFA1.2) unit 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 the two [Fine Art Practice: Genres](#) units and the [Art Histories](#) unit 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.

Learning Outcomes	<i>In order to successfully complete this unit 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 unit, participation in scheduled activities, and the planning your own learning.	
Learning Hours	400	
	Scheduled	40%
	Guided independent	60%
	See Learning & Teaching Schedule for further information.	
Library & Learning Resources	Purchase	
	Grovier, K. (2015) <i>Art since 1989</i> . London: Thames & Hudson.	
	<i>You are advised to cross reference the Art Histories 1 reading list.</i>	
	Essential books and journals	
	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.	
	Langt-Berndt, P. (ed.) (2015) <i>Materiality. Documents of contemporary art series</i> . London: Whitechapel Gallery.	

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- Mayer, R. (1991) The artist's handbook of materials and techniques. London: Faber and Faber.
- Moszynska, A. (2013). Sculpture now. London: Thames & Hudson.
- Myers, T.R. (ed.) (2011) Painting. Documents of contemporary art series. London: Whitechapel Gallery.
- Rattemeyer, C. (2013) Vitamin D2: new perspectives in drawing. London: Phaidon.
- Schwabsky, B. (2002) Vitamin P: New perspectives in painting. London: Phaidon.
- Schwabsky, B. (2011) Vitamin P2: New perspectives in painting. London: Phaidon.

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

- 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. (ed.) Thinking through painting: Reflexivity and agency beyond the canvas. Berlin: Sternberg Press, pp.15-17.
- Lahner, E. (2015) The intimacy of drawing. In: Schroder, K.A. & Lahner E. (eds.) Drawing now. Munich: Hirmer, p.15.

Recommended

- Whitechapel Documents of Contemporary Art Series
- Beech, D. (ed.) (2009) Beauty. London: Whitechapel
- Evans, D. (ed.) (2009) Appropriation. London: Whitechapel Gallery.
- Getsy, D.J. (ed.) (2016) Queer. London: Whitechapel
- Hudek, A. (ed.) (2014) The object. London: Whitechapel Gallery.
- Jones, A. (ed.) (2014) Sexuality. London: Whitechapel Gallery.

Museums & Galleries

- Gale, M. (2016) Tate Modern: The handbook. London: Tate.
- Langmuir, E. (2016) The National Gallery companion guide. London: National Gallery.

Figuration & the Body

- Barnett, R. (2014) The sick rose: Or; disease and the art of medical illustration. London: Thames & Hudson.
- Ewing, W.A. (1994) The body: Photoworks of the human form. London: Thames & Hudson.

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- 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.
- Herschdorfer, N. (2019) *Body: the photography book*. London: Thames & Hudson.
- 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: The art and science of the human body from Leonardo to now*. London: University of California Press.
- Malbert, R. (2015) *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.
- 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.

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.

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- 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.
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	Learning & teaching	BAFA1.1
Learning & Teaching Methods	<i>This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.</i>	
Pre-sessional / Preparation	Summer reading and 1 piece of research	
Session 1	Unit induction; Unit 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. Study visit to museum or galleries 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.	
Follow-up / Preparation	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.
Session 2	Drawing from Observation. 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.
Follow-up / Preparation	Ensure key drawings are carefully archived in your portfolio.
Session 3	Introduction to Research Study. You will be introduced to the rationale of the Personal Development Archive (PDA). Throughout the course you will be collecting and collating research material gathered together in your PDA. For this unit 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 Body Book or folio of works on paper 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.
Follow-up / Preparation	Continue to work on and collect information for your Body Book.
Session 4	Induction/ Introduction to workshop facilities 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.
Follow-up / Preparation	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.
Session 5	Materials and Process 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.
Follow-up / Preparation	Continue to develop and realise the research into your body book.
Session 6	Figure Fragments - Starting to Specialise. Having made a specialist choice for an area to pursue further during the unit (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.
Follow-up / Preparation	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.
Session 7	The Body in Context 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.
Follow-up / Preparation	Complete your Self-Reflection and Research documentation using the pro-formas in readiness for a group critique (formative assessment).
Session 8	Formative Review. At this stage of the unit, 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 unit.
Follow-up / Preparation	Reflect on comments and advice received so far, making adjustments to test and develop your working practices.
Session 9	Transcription. This next phase of the unit 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.
Follow-up / Preparation	Continue to develop visual and contextual research, exploring the theme.
Session 10	Print Room Induction and Transcribing the Object. 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.
Follow-up / Preparation	Continue to develop artwork, complete all assessment requirements and prepare work ready for an assessment presentation.
Session 11	Present work for assessment with studio discussion with peers and tutors.
Follow-up / Preparation	Reflection on learning.
Session 12	Figure Fragments - Starting to Specialise . Having made a specialist choice for an area to pursue further during the unit (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.
Follow-up / Preparation	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.
Follow-up	<ul style="list-style-type: none"> • 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

	Assessment	BAFA1.1
Method of assessment	Presentation of a portfolio of work produced during the unit including developmental, practical and contextual research material.	
Submission Requirements	<p>You should submit a portfolio of work produced during the unit to include:</p> <ul style="list-style-type: none"> • Finished artwork, work in progress and developmental material; • your personal development archive. 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment	

	for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.		
Date & time	Notified in unit briefings and detailed on Moodle.		
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>		
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:		
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	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...
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate...
		1 – 34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.		

	Overview	BAFA1.2
Credits /	20	
ECT value	(10)	
Overview	<p>The unit runs alongside BAFA1.1 Fine Art Practice: Genres and sets out to compliment your practical investigations and research on that unit 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 unit 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 unit 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 unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of key themes and concepts in relation to Art Histories, and their relationship to contemporary art practice; 2. application and effective communication of secondary research, critical reflection, interpretation and contextualisation of key Fine Art discourses. 	
Learning Hours	200	

	Scheduled	30%
	Guided independent	70%
	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	
	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.) (2003) 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 unit.	
	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.	

Learning & teaching		BAFA1.2
Learning & Teaching Methods	<i>This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.</i>	
	<p>The Learning and Teaching Schedule relates to the Fine Art Practice: Genres 1 unit 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.</p> <p>The following programme is indicative of the unit content although the sequencing of the elements within it may change.</p>	
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	

	<p>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 considering how the incorporated and relational subjectivity of the viewer has come to feature in some contemporary artists' work.</p>
Transcription Overview	<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>
Pre-sessional / Preparation	Unit Briefing
Session 1	<p>Bodies in Context - Key Lecture: THE BODY BEAUTIFUL</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>Bodies in Context – Ideas in Art: Seminar: 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>
Follow-up / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of lecture and seminar • Recommended reading (provided in session) • Studio work and research forms
Session 2	Bodies in Context – Key Lecture: THE 'NUDE'

Follow-up / Preparation	<p>Session will examine the representation of the 'nude' throughout art history and consider both historical and contemporary perspectives.</p> <p>Bodies in Context - Ideas in Art: Seminar: 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> <ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of lecture and seminar • Recommended reading (provided in session) • Studio work and research forms
Session 3	<p>Bodies in Context: Key Lecture: THE GENDERED BODY</p> <p>Key Lecture: Session will explore how recent artists have engaged with the language of the body in order to represent and perform gender and sexualities.</p> <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 <i>Gender Trouble</i>, and Ann Oakley <i>Sex, Gender and Society</i>.</p> <ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of lecture and seminar • Recommended reading (provided in session) • Studio work and research forms
Session 4	<p>Bodies in Context: Key Lecture: FUTURE BODIES</p> <p>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.</p> <p>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.</p> <ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of lecture and seminar • Recommended reading (provided in session) • Studio work and research forms
Session 5	<p>Bodies in Context – Guided Gallery Visit: BODIES ON SHOW</p> <p>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.</p> <ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of session • Recommended reading (provided in session)

	<ul style="list-style-type: none"> • Studio work and research forms
Session 6	<p>Bodies in Context - Key Lecture: RELATIONAL BODIES</p> <p>The session will explore the relationship between bodies and art experiences, participation and relational aesthetics. Key artworks will be examined and discussed.</p> <p>Bodies in Context – Ideas in Art: Guided Reading and discussion:</p> <p>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.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of lecture and seminar • Recommended reading (provided in session) • Studio work and research forms
Session 7	<p>Essay Structure Workshop. ESSAY WORKSHOPS</p> <p>Session equips students with the basic intellectual tools needed to research, structure and write a short essay.</p> <p>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.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of lecture and seminar • Recommended reading (provided in session) • Studio work and research forms
Session 8	<p>Essay tutorials. TUTORIALS</p> <p>Focused tutorials to support students’ general and specific needs in writing their essays.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorial feedback • Recommended reading (provided in session) • Studio work and research forms
Session 9	<p>Transcription – Gallery Visit: THE NATIONAL GALLERY</p> <p>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.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • 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 20th 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 tutorial feedback
- Recommended reading (provided in session)
- Studio work and research forms

Session 11

Transcription – Key Lecture: MODERN ART IN A GLOBAL CONTEXT

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.

Transcription - Ideas in Art: This session will introduce the central themes explored in Edward Said's book Orientalism. 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.

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 12

Transcription – Key Lecture: TRANSCRIPTION AND MECHANICAL REPRODUCTION

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

	<p>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>Transcription - Ideas in Art: Benjamin and the Aura. Session will explore notions of originality and authenticity in relation to Walter Benjamin's essay on The Work of Art in the Age Mechanical Reproduction 1936.</p>
Follow-up / Preparation	Presentation Briefing
Session 13	<p>Presentation tutorials:</p> <p>Focused tutorials to support students plan, prepare for and deliver their presentations for assessment.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 14	<p>Transcription - Key Lecture: POSTMODERNISM, APPROPRIATION AND PASTICHE</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 re-contextualised.</p> <p>Transcription – Ideas in Art: Seminar: This seminar will look at ideas of the post-Modern and how these characterise themselves as a radical break from 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.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 15	<p>Transcription - Key Lecture: THE WORK OF ART IN THE AGE OF DIGITAL REPRODUCTION</p> <p>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.</p>

	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	<ul style="list-style-type: none"> • 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

	Assessment	BAFA1.2
Method of assessment	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.	
Submission Requirements	<p>You should submit work based on the unit comprising:</p> <ul style="list-style-type: none"> • A short essay (1000-2000 words) • a short presentation (5 minutes) 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Date & time	Notified in unit briefings and detailed on Moodle.	
Week	15	
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking	

Criteria:		
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	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...
	3	40-49% There is adequate evidence, with some sound examples that demonstrate...
FAIL		35-39% There is inadequate evidence, with some examples to demonstrate...
		1 – 34% There is inadequate evidence to demonstrate...
		0% No work submitted to demonstrate...
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAFA1.3: Fine Art Practice:

Genres 2

	Overview	BAFA1.3
Credits /	20	
ECT value	(10)	
Overview	<p>This unit further extends learning from the previous unit, Fine Art Practice: Genres 1. Exploring contemporary practice through the lens of historical genres, such as: Still Life with a particular emphasis on the relationship between materials, expression and the construction of meaning.</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 unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 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; 2. a constructive approach to practice based research investigating and evaluating materials and drawing together an exploration of 	

	themes, theoretical research and material enquiry.
Learning Hours	200
	Scheduled 60%
	Guided independent 40%
	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> <p>Essential books and journals</p> <p>Barthes, R. (1980) <i>Camera lucida: reflections on photography</i>. London: Vintage.</p> <p>Coverley, M. (2010) <i>Psychogeography</i>. Harpenden: Pocket Essentials.</p> <p>Stewart, S. (1984) <i>On Longing: Narratives of the miniature, the gigantic, the souvenir, the collection</i>. London: Johns Hopkins University Press.</p> <p>Magazines and journals (available in the library)</p> <p>Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana</p> <p>Digital sources</p> <p>Foundling Museum: foundlingmuseum.org.uk</p> <p>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.</p> <p>The Petrie Museum: ucl.ac.uk/culture/petrie-museum</p> <p>The Petrie Museum houses an estimated 80,000 objects, making it one of the greatest collections of Egyptian and Sudanese archaeology in the world.</p> <p>The British Museum: britishmuseum.org</p> <p>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.</p> <p>Podcast series for <i>History of the World in 100 Objects</i> on Radio 4 by Neil MacGregor: bbc.co.uk/programmes/b00nrtf5</p>

Recommended

Whitechapel Documents of Contemporary Art Series

- Dillon, B. (ed.) 2011. *Ruins*. London: Whitechapel Gallery.
- Farr, I. (ed.) 2012. *Memory*. London: Whitechapel Gallery.
- Morley, S. (ed.) 2010. *The Sublime*. London: Whitechapel Gallery.

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 (eds.) (2008) *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.
- MacGregor, N. (2012) *History of the world in 100 objects*. London: Penguin.
- Martin, K. (ed.) (2010) *The book of symbols: Reflections on archetypal images*. Cologne: Taschen.
- Petry, M. (2013) *Nature morte: Contemporary artists reinvigorate 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. (1958) *The poetics of space*. Boston: Beacon Press
- Bloemheuvell, M. (2000) *Twisted: Urban and visionary landscapes in contemporary painting*. Eindhoven: Stedelijk Van Abbemuseum.
- DeLue, R.Z. & Elkins, J. (2008) *Landscape theory*. London:
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Routledge.

Kastner, J. & Wallis, B. (1998) *Land and environmental art*. London: Phaidon.

McKay, I. (2012) *Writings on psychogeography*. Southampton: Hatchet Green.

Morley, S (ed.) (2010) *The sublime*. Documents of contemporary art series. London: Whitechapel

Noble, R. (ed.) (2009) *Utopias*. Documents of contemporary art series. 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 flâneur*. London: Routledge.

Tiberghien, G.A. (1995) *Land art*. London: Art Data.

Wolf, N. (2008) *Landscape painting*. Cologne: Taschen.

Learning & teaching		BAFA1.3
Pre-sessional / Preparation	Before the start of the unit 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: e.g. 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..	
Session 1	Introduction to Unit - seminar followed by study visits to relevant museums and galleries. Collecting research in the form of drawings, photographs, notes.	
Follow-up / Preparation	<ul style="list-style-type: none">Follow up on research visit using on line resources, information on Moodle, publications, research proformas, note books and sketch books.	
Session 2	Examining your objects/collection , 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.	
Follow-up / Preparation	<ul style="list-style-type: none">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.
Session 3	Composition and transformation – 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.
Follow-up / Preparation	<ul style="list-style-type: none"> Write a proposal (using the pro-forma - downloadable from Moodle) for the final work you plan to produce for the unit, including the reasons for your choice of materials in relation to the subject of the work.
Session 4	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.
Follow-up / Preparation	<ul style="list-style-type: none"> prepare work for assessment checking all requirements have been met.
Session 5	Presentation of work made during the unit with a Group Critique on the work and Assessment.

	Assessment	BAFA1.3
Method of assessment	Presentation of a portfolio of practical work supported by developmental practical and contextual research material.	
Submission Requirements	<p>You should submit a portfolio of works made during the unit to include:</p> <ul style="list-style-type: none"> Completed work, work in progress and support material; personal Development Archive with proposal and research. 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Date & time	Notified in unit briefings and detailed on Moodle.	
Week	20	
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used.</p>	

		<p>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 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>	
Marking Criteria		Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	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...
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate...
		1 – 34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.	

BAFA1.4: Fine Art Practice: Developing a Framework

Credits /

40 credits

ECT value

(20)

Overview

During the preliminary period of this unit you will structure a self-directed project, either by revisiting and further exploring material, research and content that you worked on during the genres units, 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.

Throughout this unit 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.

The later stages of the unit focus on professional practice. Following professional practice introductory sessions you will be involved in 2 important 'live projects'.

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.
2. You will also work on an aspect of the organisation of the off-site exhibition of 1st and 2nd 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.

At the end of the unit you will prepare a Self-evaluation paper where you will consider the key achievements and challenges of your work at the end of the 1st year and indicate your plans for future development.

Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i>	
	<ol style="list-style-type: none"> 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; 2. 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. 	
Learning Hours	400	
	Scheduled	40%
	Guided independent	60%
	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> <p><i>You are advised to cross reference the Art Histories 1 reading list.</i></p> <p>Essential books and journals</p> <p>Barthes, R. (1980) Camera lucida: reflections on photography. London: Vintage.</p> <p>Coverley, M. (2010) Psychogeography. Harpenden: Pocket Essentials.</p> <p>Stewart, S. (1984) On Longing: Narratives of the miniature, the gigantic, the souvenir, the collection. London: Johns Hopkins University Press.</p> <p>Magazines and journals (available in the library)</p> <p>Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana</p> <p>Digital sources</p> <p>galleriesnow.net</p> <p>Recommended</p> <p>Professional Practice</p> <p>Abbing, H. (2008) <i>Why are artists poor? The exceptional economy of the arts</i>. Amsterdam: Amsterdam University Press.</p>	

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- Collins, S. (1992) *How to photograph works of art*. New York: Amphoto/Watson-Guption.
- 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.
- Gingeras, A.M. & Schwabsky, B. (2005) *The triumph of painting*. London: Saatchi.
- Goldberg, R. (2004) *Performance: Live art since the 60s*. London: Thames & 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.
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- 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.

Learning & teaching		BAFA1.4
<i>This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.</i>		
Pre-sessional / Preparation	This unit 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 unit, 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.	
Session 1	Group seminar, presenting initial proposal to peer group and tutors for discussion	
Follow-up / Preparation	<ul style="list-style-type: none"> Reflect on ideas, suggestions from seminar, researching and making adjustments to proposal in readiness for one to one tutorial to discuss final draft 	
Session 2	One to one tutorial to agree final draft of Self Directed project and look at work in progress.	
Follow-up / Preparation	<ul style="list-style-type: none"> Complete 2 Research pro-formas referencing key contemporary artists relevant to the proposed direction of your work 	
Session 3	Developmental / drawing stage of project, testing out approaches and ideas professional practice workshop session in preparation for the planning of the 1st and 2nd year show	
Follow-up / Preparation	<ul style="list-style-type: none"> Continue with related research and testing of materials 	
Session 4	Review – micro critique to consider work in progress and ideas for final works.	

Follow-up / Preparation	<ul style="list-style-type: none"> • Reflect on feedback and continue with studio explorations
Session 5	Negotiate and seek advice from technicians for the preparation, fabrication and realisation of your project
Follow-up / Preparation	<ul style="list-style-type: none"> • Create timeline for completing work, including material requirements (purchases and order time), fabrication and production times. Complete works and continue to develop work towards exhibition, further develop and update your PDA
Session 6	Progress tutorial (formative assessment)
Follow up/Preparation	<ul style="list-style-type: none"> • Start to clear studio spaces • Continue to develop work towards exhibition and engage in an agreed aspect of organisation for the group show
Session 7	Intern experience, assisting year 3 students in preparing studios for their professional public facing exhibition.
Follow-up / Preparation	<ul style="list-style-type: none"> • Reflect on Formative feedback and make any necessary adjustments to material required for assessment • Reflect on the installation of the 3rd year exhibition. Make notes on good practice
Session 8	Year 1 and 2 Interim Show. Participate in the installation and curation of your work in a public facing exhibition.
Follow-up / Preparation	<ul style="list-style-type: none"> • Document your work in the exhibition • Complete pro-formas for Assessment and update PDA
Session 9	Assessment – based on documentation of work in exhibition
Follow-up	<ul style="list-style-type: none"> • Reflect on learning

	Assessment	BAFA1.4
Method of assessment	<p>Presentation of work completed for an exhibition</p> <p>Portfolio of other works made during the unit to include your personal development archive (PDA)</p>	
Requirements	<p>You should submit a portfolio of works made during the unit to include:</p> <ul style="list-style-type: none"> • Work exhibited in a group exhibition and documentation of it; • a portfolio of other works made during the unit including your personal development archive (PDA). 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be	

	designed in relation to your individual needs assessment.																									
Date & time	Notified in unit briefings and detailed on Moodle.																									
Week	30																									
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>																									
Marking Criteria	<p>Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:</p> <table><tr><td rowspan="5">PASS</td><td rowspan="2">1st</td><td>85-100%</td><td>There is consistent and strong evidence with outstanding examples that demonstrate...</td></tr><tr><td>70-84%</td><td>There is substantial and strong evidence with excellent examples that demonstrate...</td></tr><tr><td>2.1</td><td>60-69%</td><td>There is substantial evidence with some very good examples that demonstrate...</td></tr><tr><td>2.2</td><td>50-59%</td><td>There is consistent evidence with some good examples that demonstrate...</td></tr><tr><td>3</td><td>40-49%</td><td>There is adequate evidence, with some sound examples that demonstrate...</td></tr><tr><td rowspan="3">FAIL</td><td></td><td>35-39%</td><td>There is inadequate evidence, with some examples to demonstrate...</td></tr><tr><td></td><td>1 – 34%</td><td>There is inadequate evidence to demonstrate...</td></tr><tr><td></td><td>0%</td><td>No work submitted to demonstrate...</td></tr></table>	PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...	70-84%	There is substantial and strong evidence with excellent examples that demonstrate...	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...	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...	FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate...		1 – 34%	There is inadequate evidence to demonstrate...		0%	No work submitted to demonstrate...
PASS	1st			85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...																					
			70-84%	There is substantial and strong evidence with excellent examples that demonstrate...																						
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	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...																							
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate...																							
		1 – 34%	There is inadequate evidence to demonstrate...																							
		0%	No work submitted to demonstrate...																							
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.																									

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

BAFA2.1

Overview

BAFA2.1

Credits /	40
ECT value	(20)
Overview	<p>This Unit aims to enable you to build upon the contextual knowledge, technical, practical, research and professional skills that you acquired during your 1st 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 1st year, building on tutorial discussion and guidance to deepen your research investigations. After the experience of the offsite exhibition at the end of the 1st 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 unit 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>
Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 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; 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; 3. exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;

	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.		
Learning Hours	400		
Learning hours breakdown	Scheduled learning and teaching activities:	40	%
	Guided independent learning:	60	%
	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> <p><i>You are advised to cross reference the Art Histories 2 reading list.</i></p> <p>Essential books and journals</p> <p>Whitechapel Documents of Contemporary Art Series</p> <p>Doherty, C. (ed.) (2009) <i>Situation</i>. London: Whitechapel Gallery.</p> <p>Hoffmann, J. (ed.) (2012) <i>The studio</i>. London: Whitechapel Gallery.</p> <p>Lind, M. (ed.) (2013) <i>Abstraction</i>. London: Whitechapel Gallery.</p> <p>Magazines and journals (available in the library)</p> <p>Art in America, Art Monthly, Art Newspaper, Art Review, Cabinet, Drawing Paper, Flash Art, Frieze, Modern Painters, Printmaking Today, Turps Banana</p> <p>Specific chapters and journal articles</p> <p>Fisher, E. & Fortnum, R. (2013) Preface. In: <i>On not knowing: How artists think</i>. London: Black Dog, p7.</p> <p>Homer, S. (2006) The studium and the punctum. In: <i>Routledge critical thinkers: Jacques Lacan</i>. London: Routledge, p.92.</p> <p>Digital sources</p> <p>galleriesnow.net</p> <p>Recommended</p> <p>Studio Practice</p> <p>Batchelor, D. (1997) <i>Minimalism</i>. London: Tate.</p> <p>Bishop, C. (2005) <i>Installation art: A critical history</i>. London: Tate.</p> <p>Downs, S. (2007) <i>Drawing now: Between the lines of contemporary art</i>. London: I.B Tauris.</p> <p>Gingko Press. (2013) <i>Installation art now</i>. Berkeley: Gingko Press.</p> <p>Harper, G. and Moyer, T. (eds.) (2006) <i>A sculpture reader</i>:</p>		

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.

Learning & teaching

BAFA2.1

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

Pre-sessional / Preparation

You should come to the unit with a draft proposal for a subject/theme to be researched and developed during the unit. 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.

Session 1	<p>Unit briefing: Establishing Self-Direction</p> <p>Developing Research – creating a research wall – 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.</p>
Follow-up / Preparation	Continue to edit and refine research material and gather drawing and other materials
Session 2	<p>Developing Research – 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 unit. Tutorials on works produced so far</p>
Follow-up / Preparation	Use gallery, library and online resources to research the artists being suggested by your research wall of images.
Session 3	<p>Identifying further research material. 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 subject matter of their work and/or for their imagery and use of materials</p> <p>Continue to develop work in the studio based on your research and with tutorial input</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Employ research forms as a way of documenting your findings and thoughts. • 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. • Document your work in progress
Session 4	<p>Crit / Review of Research through Drawing/Making. 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.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Reflect on feedback and continue to develop works <p>Document your work in progress</p>
Session 5	<p>Research into Practice. 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</p>

	mixed group of 2 nd and 3 rd year fine art students
Follow-up / Preparation	<ul style="list-style-type: none"> • Reflect on Crit feedback and prepare a proposal of work towards major cross year group (2&3) Crit
Session 6	Present your proposal of work and studio developments in a progress tutorial
Follow-up / Preparation	Reflect on advice and continue to develop studio work for cross year group (2&3) Crit
Session 7	<p>Assessment Preparation Briefing:</p> <p>Upload onto Moodle:</p> <ol style="list-style-type: none"> 1. Your 5 min PowerPoint Presentation 2. A Reflective Journal on the work on display in your studio 3. 3 Research Forms that are relevant to your current practice <p>Your studio should contain:</p> <ol style="list-style-type: none"> 1. Recent work is displayed/curated in studio space professionally. 2. PDA box, easily accessible in studio space containing – scrap books, sketch books, notebooks. File containing: Research Forms / Reflective Journal Forms / Tutorial Log. 3. Hard copy of uploaded Reflective Journal on displayed work on top of PDA box <p>Assessment Day</p> <ul style="list-style-type: none"> • 10am MA Seminar Room – deliver 5 min PP Presentation <p>Feedback will be within 14 working days</p>
Follow-up / Preparation	Prepare all material for assessment including PDA
Session 8	<p>Crit</p> <p>Assessment – Feb presentation of work in the studio</p>

Assessment		BAFA2.1
Method	A presentation of work made during the unit	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> • Presentation of completed work, work in progress and support work from the unit; • 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. 	

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.		
Week	15		
Date & time	Notified in unit briefings and detailed on Moodle.		
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 25% of the mark for the unit		
Grade	Marking Criteria		
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	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...
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...
	FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate...
1 – 34%		There is inadequate evidence to demonstrate...	
0%		No work submitted to demonstrate...	
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>		
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.		

BAFA2.2: Art Histories 2

BAFA2.2

	Overview	BAFA2.2
Credits /	20	
ECT value	(10)	
Overview	The unit 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 st year in the Art Histories 1 unit and other Fine Art Practice units. It sets out to	

consider the major themes and developments of modern, postmodern 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 unit 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.

The unit 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.

[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.

Workshops and essay tutorials will support the assignments that are designed to interrogate specific works from a modern, postmodern or contemporary artist's practice and relate these to the kinds of themes, contexts and concepts explored throughout the taught element of the unit. (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, postmodern or contemporary period.

Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i>
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1. Knowledge and understanding of key themes and concepts in contemporary and historic art and their relationship to theoretical and socio-political contexts;
 2. an appropriate application of research skills, developed critical reflection, interpretation and contextualisation to effectively communicate complex findings.
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Learning Hours	200
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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	Purchase		
	There are no titles that are necessary to be purchased.		
	Essential books and journals		
	See Moodle for specific week-by-week reading.		
	Periodicals		
	<i>Frieze, Artforum, Art Monthly, Modern Painters, and Oxford Art Journal, Art History, Grey Room, October, Journal of Visual Cultures, Journal Of Aesthetics & Art Criticism, Third Text, ArtMargins, Art Journal.</i>		
	General Reading/Research Tools		
	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 bl.uk , or other specialist art history archives such as the National Art Library at the V&A vam.ac.uk/info/national-art-library if they are not found in the Art School library. Where required, hand-outs will also be given during lectures.		
	Overviews		
	Berger, J. (1990) <i>Ways of seeing</i> . London: Penguin.		
	Collings, M. (1999) <i>This is modern art</i> . London: Weidenfeld & Nicolson.		
	Foster, H. (1996) <i>The return of the real: Avant-garde at the end of the century</i> . London: MIT Press.		
	Foster, H. (ed.) (2002) <i>The anti-aesthetic: Essays on postmodern culture</i> . New York: The New Press.		
	Foster, H. and Krauss, R. (2011) <i>Art since 1900: Modernism, antimodernism and postmodernism</i> . London: Thames & Hudson.		
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.			

Anthologies

- Frascina, F. & Harris, J. (eds.) (1992) *Art in modern culture: An anthology of critical texts*. London: Phaidon.
- Harrison, C. & Wood, P. (eds.) (2002) *Art in theory 1900-2000: An anthology of changing ideas*. London: Blackwell.
- Lodge, D. & Wood, N. (2008) *Modern criticism and theory: A reader*. 3rd edition. Harlow: Pearson Education.
- Mirzoeff, N. (ed.) (2013) *The visual culture reader, 3rd Edition*. London: Routledge
- Preziosi, D. (ed.) (2009) *The art of art history: A critical anthology*. Oxford: Oxford University Press.
- Ross, S.W. (1994) *Art and its significance: An anthology of aesthetic theory*. 3rd edition. Albany: State University of New York Press.

Specific chapters and journal articles

See Moodle for specific week-by-week reading.

Digital sources

See Moodle for specific week-by-week reading.

Recommended

- Degen, N. (ed.) (2013) *The market*. Documents of contemporary art series. London: Whitechapel Gallery.
- Edwards, S. (2013) *Art & visual culture, 1850-2010*. London: Tate Enterprises.
- Farr, I. (ed.) (2012) *Memory*. Documents of contemporary art series. London: Whitechapel Gallery.
- Getsy, D.J. (ed.) (2016) *Queer*. Documents of contemporary art series. London: Whitechapel Gallery.
- Harris, J. (ed.) (2011) *Globalization and contemporary art*. Malden: 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: Blackwell.
- Schmetterling, A. (2013) *Visual cultures as recollection*. Berlin: Sternberg.
- Walsh, M. (2013) *Art and psychoanalysis*. London: I.B. Tauris.

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

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, 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.

Session 1

Session 1 Materiality and Meaning: 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

	<p>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.</p> <p>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.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 2	<p>Materiality and Meaning 2: CONTESTING DEMATERIALIZATION</p> <p>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.</p> <p>Ideas in Art Seminar: This session will examine the claims made by the philosopher and conceptual artist Timothy Binkley in his 1974 text <i>Piece: Contra Aesthetics</i>. Building on the ideas of Sol Lewitt, Binkley argues that an artwork does not have to take the form of a material object but is solely an attribute of the artist designated intentions.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 3	<p>Materiality and Meaning 3: MATERIALITY AND LABOR</p> <p>Key Lecture: 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> <p>Ideas in Art Seminar: 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.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session)

Session 4

- Studio work and research forms

Materiality and Meaning 4: STICKY STUFF

Key Lecture: 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.

Ideas in Art Seminar: 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.

Pre-sessional / Preparation

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

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.

Pre-sessional / Preparation

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

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

	<p>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.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 7	<p>Materiality and Meaning 7: ESSAY BRIEFING AND WORKSHOP</p> <p>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.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 8	<p>Materiality and Meaning 8: ESSAY TUTORIALS</p> <p>This session will focus on supporting students learning through one to one tutorials in preparation for the completion of a written essay.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 9	<p>Representation 1: VISION AND ABSTRACTION</p> <p>Key Lecture: 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>Ideas in Art Seminar: 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"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio work and research forms
Session 10	<p>Representation 2: HARLEM ON MY MIND: THE WHITEWASHING OF</p>

ABSTRACTION

Key Lecture: 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.

Ideas in Art Seminar: 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.

Pre-sessional / Preparation

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

Session 11

Representation 3: AFTER HIGH MODERNISM

Key Lecture: 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.

Art Ideas in Art Seminar: 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 *Art and Objecthood* will be discussed as will his later revision of this thinking.

Pre-sessional / Preparation

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

Session 12

Representation 4: FEMINIST ART: PROBLEMATISING MODERNISM

Seminar Key Lecture: 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.

Ideas in Art Seminar: This session will introduce students to the key ideas from Laura Mulvey's text *Visual Pleasure and Narrative Cinema*. 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.

Pre-sessional / Preparation

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

Session 13

Representation 5: YBAs AND THE MARKET

Key Lecture: This week, we will focus on the various practices that emerged as part of the boom in the art market that began 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.

Ideas in Art Seminar: This session will explore some of the key ideas set out in Roland Barthes *Rhetoric of the Image*. Ideas around imitation, signs, connotation and denotation will be form the grounding for a conversation about what we mean by visual language and meaning.

Pre-sessional / Preparation

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

Session 14

Representation 6: QUEERING PRESENTATION

Key Lecture: 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

	<p>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> <p>Ideas in Art Seminar: This session will explore the historical and current conceptions of queer sexuality. Michel Foucault's History of Sexuality 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.</p>
Pre-sessional / Preparation	<ul style="list-style-type: none"> • Recording and synthesis of learning • VLE revision of tutorials • Recommended reading (provided in session) • Studio and research forms
Session 15	<p>Representation 7: TUTORIALS</p> <p>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.</p>
Follow-up / Preparation	Presentations + Submission of Portfolio of material for assessment

	Assessment	BAFA2.2
Method	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.	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> • Portfolio of work including a 2000-2500 word essay following academic conventions and documentation of a 5 minute presentation 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Week	15	
Date & time	Notified in unit briefings and detailed on Moodle.	

Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the unit.		
Grade	Marking Criteria		
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	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...
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...
	FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate...
		1 – 34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>		
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.		

BAFA2.3: Fine Art Practice

Evaluation & Review

	Overview	BAFA2.3
Credits /	60	
ECT value	(30)	
Overview	<p>This unit 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</p>	

potential areas for development, extending your ambitions and exploring the ideas and issues informing your work to greater depth.

The professional practice talks and workshops will continue with tutorials focused on supporting your professional ambitions and plans for your 3rd year. You will be expected to revise and further develop your documentation and writing about your art practice.

At the end of the unit you will present your work in an off-site public facing exhibition. As a 2nd 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.

This unit 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 3rd year.

Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i>		
	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;		
	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.		
Learning Hours	600		
Learning hours breakdown	Scheduled learning and teaching activities:	40	%
	Guided independent learning:	60	%
	Placement /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

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

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.

Digital sources

galleriesnow.net

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.

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.

Doherty, C. (ed.) (2009) *Situation*. Documents of contemporary art series. London: Whitechapel Gallery.

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.

Learning & teaching		BAFA2.3
<i>This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.</i>		
Pre-sessional / Preparation	This unit builds on the developmental work undertaken in the previous unit. 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 unit 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.	
Session 1	Framework for a Body of Work . After reflection on your work from the previous unit, 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	Review of Preparatory works . 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	A consistent series of works . 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 unit. 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	Negotiate 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	Create timeline for completing work, including material requirements (purchases and order time), fabrication and production times and professional practice considerations for Interim Show. Complete work and developmental work and other assessment requirements, which will be reviewed.
Session 5	Assessment Preparation Briefing 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
Session 7	Intern experience , assisting year 3 students in preparing studios for their professional public facing exhibition.
Follow-up / Preparation	Reflect on formative feedback and make any necessary adjustments to the material required for assessment. Work on final stage of organisation of Interim Show
Session 8	Year 1 and 2 Interim show . Participate in year 1 and 2 public facing exhibition.
Follow-up / Preparation	Complete PDA and compile all material for submission
Session 9	BAFA 2.3 Assessment

	Assessment	BAFA2.3
Method	Presentation of artwork in the form of a group exhibition supported by developmental practical and contextual research material	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> • Presentation of completed work in an exhibition with accompanying portfolio documenting artwork produced during the unit • Personal Development Archive and support work such as sketchbooks, notebooks, research material etc 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or	

	students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Week	30	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 25% of the mark for the unit.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...
		70-84% 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...
	3	40-49% There is adequate evidence, with some sound examples that demonstrate...
FAIL		35-39% There is inadequate evidence, with some examples to demonstrate...
		1 – 34% There is inadequate evidence to demonstrate...
		0% No work submitted to demonstrate...
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>	
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.	

BAFA3.1: Fine Art Practice Realisation & Exhibition

	Overview	BAFA3.1
Credits /	60	
ECT value	(30)	
Overview	<p>The 3rd year provides you with an intensive year of study with a substantial period of self-directed research and practice. This unit runs throughout the year and primarily focuses on the development of your art practice and contextual research. It runs alongside your work on the BAFA3.2 Art Histories Dissertation unit and BAFA3.3 Professional Fine Art Practice unit.</p> <p>The unit 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 unit 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 unit, you will further develop and refine your self-directed work, building on and extending the knowledge and experience gained in the previous units. 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</p>	

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.

During the unit, 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 unit BAFA3.3 [Professional Fine Art Practice](#) that runs in the 2nd semester.

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.

Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i>		
	<ol style="list-style-type: none"> 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; 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; 3. evaluation and critical reflection supporting decision-making in the realisation of a coherent art project 		
Learning Hours	600		
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	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

galleriesnow.net

Recommended

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

Anthologies

Gaut, B. & Lopes, D. M. (2005) *Routledge companion to aesthetics*. 2nd edition. Oxon: Routledge.

Harrison, C. et al. (eds.) (1998) *Art in theory, 1815-1900: An anthology of changing ideas*. Oxford: Blackwell.

Harrison, C. and Wood, P. (1998) *Art in theory, 1900-2000: An anthology of changing ideas*. Oxford: Blackwell.

Mirzoeff, N. (ed.) (2013) *The visual culture reader*. Oxon: Routledge.

Stiles, K. and Selz, P. (2012) *Theories and documents of contemporary art: A sourcebook of artists' writings*. 2nd edition. London: University of California Press.

Identity politics

Baucom, I. et al. (eds.) (2005) *Shades of black: Assembling black arts in 1980s Britain*. Durham: Duke University Press.

Butler, J. (1990) *Gender trouble*. London: Routledge.

Chambers, E. (2015) *Black artists in British art: A history from 1950 to the present*. London: I.B. Tauris.

Doy, G. (1999) *Black visual culture: Modernity and postmodernity*. London: I.B. Tauris.

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

Mercer, K. (ed.) (2008) *Exiles, diasporas & strangers*. London: Iniva.

Nochlin, L. (2015) *Women artists*. London: Thames & Hudson.

Reckitt, H. (2012) *Art and feminism*. London: Phaidon.

Robinson, H. (ed.) (2001) *Feminism-art-theory: An anthology 1968-2000*. Oxford: Blackwell.

Speculative realism / Object orientated ontology

Bennett, J. (2010) *Vibrant matter: A political ecology of things*. Durham: Duke University Press.

Harman, H. (2010) *Towards speculative realism*. Winchester: Zero Books

Meillasoux, M. (2009) *After finitude: An essay on the necessity of*

contingency. London: Continuum.

Psychoanalysis

- Cohen, J. (2005) *How To read Freud*. London: Granta.
- Greenberg, J & Mitchell, S. (1983) *Object relations in psychoanalytic theory*. Cambridge: Harvard University Press.
- Homer, S. (2004) *Jacques Lacan*. London: Routledge.
- Kristeva, J. (1982) *Powers of horror: an essay on abjection*. New York: Colombia University Press.
- Latour, B. (1993) *We have never been modern*. Cambridge: Harvard University Press.
- Levine, S.V. (2011) *Lacan reframed*. London: I.B. Tauris.
- Moi, T. (1986) *The Kristeva reader*. London: Blackwell.

Postcolonialism

- Bhabha, H.K. (1994) *The location of culture*. Oxford: Routledge
- Demos, T.J. (2013) *Return to the postcolony*. Berlin: 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*. Ann Arbor: University of Michigan Press.
- Benjamin, W. (1999) *Illuminations*. London: Pimlico.
- Benjamin, W. (2007) *Reflections: Essays, aphorisms, autobiographical writings*. New York: Schocken Books.
- Bergson, H, (2004) *Matter and memory*. New York: Zone Books.
- Bolt, B. (2004) *Art beyond representation*. London: I.B. Tauris.
- Bolt, B. (2011) *Heidegger reframed*. London: I.B. Tauris.
- Buber, M. (2004) *I and thou*. London: Continuum.
- Bullock, A. & Trombley, S. (2000) *The new Fontana dictionary of modern thought*. London: Harper Collins.
- Caygill, H. (1998) *Walter Benjamin: The colour of experience*. London: Routledge.
- Colebrook, C. (2002) *Deleuze*. Oxford: Routledge.
- Deleuze, G. and Guatarri, F. (2004) *A thousand plateaus*. London: Continuum.
- Foucault, M. (2002) *The archaeology of knowledge*. London: Routledge.

Krauss, R. & Bois, Y.-A. (1997) *Formless: a user's guide*. New York: Zone Books.

McLuhan, M. (2008) *The medium is the message: an inventory of effects*. London: Penguin.

Salzani, C. (2008) *Constellations of reading: Walter Benjamin in figures of actuality*. Oxford: Peter Lang.

Sutton, D. and Jones, D.M. (2008) *Deleuze reframed*. London: I.B. Tauris.

Toffoletti, K. (2011) *Baudrillard reframed*. London: I.B. Tauris.

Post-internet

E-flux. (2015) *The internet does not exist*. Berlin: Sternberg Press.

Learning & teaching

BAFA3.1

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

Pre-sessional / Preparation

You should come to the unit 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.

Session 1

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

Follow-up / Preparation

Start to plan out your timeline for the term ahead and establish your working pattern with your dissertation research and studio practice.

Session 2

Introduction to Professional Practice: Tuesday 23rd October 10am
MA Seminar Room

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.

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.
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.
	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.
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.
Session 6	
Preparation	<p>Formative Arrival Point / Review:</p> <p>Upload onto Moodle:</p> <ol style="list-style-type: none"> 1. Your 5 min PowerPoint Presentation 2. A Reflective Journal on the work on display in your studio 3. 3 Research Forms that are relevant to your current practice <p>Your studio should contain:</p> <ol style="list-style-type: none"> 1. Recent work is displayed/curated in studio space professionally. 2. PDA box, easily accessible in studio space containing – scrap books, sketch books, notebooks. 3. File containing: Research Forms / Reflective Journal Forms / Tutorial Log. 4. Hard copy of uploaded Reflective Journal on displayed work on top of PDA box <p>Assessment Day</p> <ul style="list-style-type: none"> • 10am MA Seminar Room – deliver 5 min PP Presentation <p>Feedback will be within 14 working days</p>
Follow-up / Preparation	Reflect on feedback and continue to develop your practice and research – Prepare for Group Seminar to develop your proposal for the Degree Show
Session 7	Group Critique to consider work and plans for Degree Show
Follow-up / Preparation	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.
Session 8	Progress Tutorials to review work in progress

Follow-up / Preparation	Continue to develop studio practice
Session 9	Preparing for Degree show with tutorial input, preparing the space and curating own work, prepare documentation for any public facing material
Follow-up / Preparation	Organise all assessment material
Session 10	Submit for assessment

Assessment		BAFA3.1
Method	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.	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> • work made for the Degree Show and other works along with support material • Personal development archive including a record of your research, evaluation and personal development planning 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Week	30	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 33.3% of the mark for the unit.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	2.1	60-69% There is substantial evidence with some very good examples that demonstrate...

FAIL	2.2	50-59%	There is consistent evidence with some good examples that demonstrate...
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate...
		35-39%	There is inadequate evidence, with some examples to demonstrate...
		1 – 34%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...
Academic good practice			<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. 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 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>
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAFA3.2: Art Histories Dissertation

BAFA3.2

Overview		BAFA3.2
Credits /	20	
ECT value	(10)	
Overview	<p>This unit runs alongside BAFA3.1 Fine Art Practice: Realisation & Exhibition 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 unit should be intimately related to your practice and directly support the development of your artwork. Your choice of your art-</p>	

histories related theme will be based on tutorial and seminar discussion from the end of your 2nd 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).

The unit 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.

Learning Outcomes

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

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.
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.

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

Purchase

There are no titles that are necessary to be purchased.

Essential books and journals

Related to students own research topic

Specific chapters and journal articles

Related to students own research topic

Digital sources

Related to students own research topic

Recommended

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

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

Buzan T. & Buzan, B. (2010) *The mind map book: unlock your*

creativity, boost your memory, change your life. Harlow: Pearson.

Cottrell, S. (2008) *The study skills handbook*. 3rd edition. Basingstoke: Palgrave Macmillan.

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

Greetham, B. (2008) *How to write better essays*. 2nd edition. Basingstoke: Palgrave Macmillan.

Greetham, B. (2014) *How to write your undergraduate dissertation*. 2nd edition. Basingstoke: Palgrave Macmillan.

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

Williams, K. (2009) *Getting critical*. Basingstoke: Palgrave Macmillan.

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

Learning & teaching

BAFA3.2

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

Pre-sessional / Preparation

Preparation and Contextualisation

- Review feedback from BAFA2.2
 - Pre-briefing session (Semester 2 L5)
 - Pre-Unit 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
-

Session 1

Research and Development

- Formal briefing and strategic timetabling
 - Group session
 - Preparation of Draft 1
-

Follow-up / Preparation

Research and Development

- Individual research
 - Development and planning
 - Writing Draft 1 introduction and outline
-

Session 2

Research and Development

- Submit Draft 1
- Continue to research and development

Follow-up / Preparation	<p>Research and Development</p> <ul style="list-style-type: none"> • Continue to work on research and development • RLF support available
Session 3	<p>Development and Articulation</p> <ul style="list-style-type: none"> • Individual Tutorial 1
Follow-up / Preparation	<p>Development and Articulation</p> <ul style="list-style-type: none"> • Respond to tutorial feedback • Individual research • Development and writing • RLF support
Session 4	<p>Development and Articulation</p> <ul style="list-style-type: none"> • Individual research • Development and writing • RLF support
Follow-up / Preparation	<p>Development and Articulation</p> <ul style="list-style-type: none"> • Individual research • Development and writing of Draft 2 • RLF support
Session 5	<p>Articulation and Specification</p> <ul style="list-style-type: none"> • Complete and submit Draft 2
Follow-up / Preparation	<p>Articulation and Specification</p> <ul style="list-style-type: none"> • Individual research • Development and further writing • RLF support
Session 6	<p>Articulation and Specification</p> <ul style="list-style-type: none"> • Individual Tutorial 2 • Receive feedback on Draft 2
Follow-up / Preparation	<p>Articulation and Specification</p> <ul style="list-style-type: none"> • Respond to tutorial feedback • Individual research • Development and further writing • RLF support
Session 7	<p>Articulation and Specification</p> <ul style="list-style-type: none"> • Respond to tutorial feedback • Individual research • Work on Draft 3 • Development and further writing • RLF support

Follow-up / Preparation	Work on Draft 3
Session 8	Specification and Refinement <ul style="list-style-type: none"> • Complete and submit Draft 3 • RLF support
Follow-up / Preparation	Specification and Refinement <ul style="list-style-type: none"> • Continue to refine sections already completed
Session 9	Continue to refine sections already completed Work on Bibliography
Follow-up / Preparation	Specification and Refinement <ul style="list-style-type: none"> • Development and further writing/editing • RLF support
Session 10	Refinement and Completion <ul style="list-style-type: none"> • Receive feedback on Draft 3 • Individual Tutorial 3
Follow- up / Preparation	Refinement and Completion <ul style="list-style-type: none"> • Respond to tutorial feedback • Development and further writing/editing • RLF support
Session 11	Refinement and Completion <ul style="list-style-type: none"> • Development and further writing • Sign up tutorials available • RLF support
Follow-up / Preparation	Refinement and Completion <ul style="list-style-type: none"> • Development and further writing/editing • Proof Reading
Session 12	Refinement and Completion <ul style="list-style-type: none"> • Development and further writing/editing • Proof Reading • Citation and Bibliography • Plagiarism check • RLF support
Follow-up / Preparation	Refinement and Completion <ul style="list-style-type: none"> • Development and further writing/editing • Proof Reading • Citation and Bibliography • Plagiarism check

- RLF support
- Binding

Session 13

Submit Final Draft

Assessment		BAFA3.2
Method	Submission of a 5000 – 6000 word dissertation	
Requirements	You should submit: <ul style="list-style-type: none"> • 5000-6000 word dissertation 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Week	15	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 50% of the mark for the unit.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84% There is substantial and strong evidence with excellent examples that demonstrate...
	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...
	3	40-49% There is adequate evidence, with some sound examples that demonstrate...
FAIL	35-39% There is inadequate evidence, with some examples to demonstrate...	
	1 – 34% There is inadequate evidence 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 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.

BAFA3.3: Professional Fine Art Practice

BAFA3.3

Overview		BAFA3.3
Credits /	40	
ECT value	(20)	
Overview	<p>This unit runs in the second semester of your 3rd 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</p>	

throughout the course and, more recently during the professional practice talks, seminars, study visits and workshops during the 1st semester, you are required to critically and professionally engage in the documentation and presentation of your practice.

This will include:

1. A verbal and visual presentation (likely to be a PowerPoint presentation) that contextualises your practice;
2. preparing a digital portfolio that effectively represents your work, ideas and their context with photographic documentation and written statements;
3. presenting a physical portfolio of 8 to 12 selected works on paper;
4. the organisation and presentation of your Degree Show;
5. an art related application such as the Acme Graduate Award or other post Art School opportunity.

The work from this unit 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 3rd year as a holistic period of study with the 3 units being very closely related and mutually supportive.

Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i>		
	<ol style="list-style-type: none"> 1. Knowledge and understanding of the context and critical and ethical implications of approaches to professional presentation for your art practice; 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; 3. sustained and effective project management, critical evaluation, documentation and presentation of your art practice. 		
Learning Hours	400		
Learning hours breakdown	<i>Scheduled</i> learning and teaching activities:	30	%
	<i>Guided independent</i> learning:	70	%
	<i>Placement</i> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
Library & Learning Resources	<i>Purchase</i> There are no titles that are necessary to be purchased. <i>Essential books and journals</i> Based on individual practice <i>Specific chapters and journal articles</i> Based on individual practice		

Digital sources

Artquest: artquest.org.uk

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

Artquest primer: artquest.org.uk/project/primer

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

Artquest Artlaw: artquest.org.uk/artlaw

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

Artquest 'How to': artquest.org.uk/how-to

Audio interviews, films and articles by artists, curators, gallerists and other art-world figures covering a comprehensive range of subjects relevant to an artists' lives. From the day to day (money, housing, employment) to the exceptional (exhibiting, residencies) we like to think that it contains everything an artist needs to know.

Artquest opportunities: artquest.org.uk/opportunities

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

a-n a-n.co.uk

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

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

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

galleriesnow.net

artscouncil.org.uk

britcoun.org.uk

gov.uk/government/organisations/charity-commission

ArtLawTV from

Artquest: artquest.org.uk/artlaw-category/artlawtv/films

System Failure talks delivered by Artquest: artquest.org.uk/project/system-failure

Recommended

Abbing, H. (2002) *why are artists poor? The exceptional economy of the arts*. Amsterdam: Amsterdam University Press.

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

Cole, I. & Stanley, N. (eds.) (2001) *Beyond the museum: Art, institutions, people*. Oxford: Museum of Modern Art.

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

O'Doherty, B. (1999) *Inside the white cube*. Berkeley: University of California Press.

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.

Learning & teaching		BAFA3.3
<i>This schedule is subject to adjustments that will be clearly communicated through the Unit Brief and Timetable.</i>		
Pre-sessional / Preparation	Preparation and Contextualisation	<ul style="list-style-type: none">• 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 1st semester and 2nd year.
Session 1	Exhibition Analysis - 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. Workshop on websites and blogs to support your digital portfolio	
Follow-up / Preparation	<ul style="list-style-type: none">• Collect and read a range of Artists' statements/ Press releases and critically analyse them.	

	<ul style="list-style-type: none"> • Prepare first draft of your own artists' statement • Prepare material for digital portfolio
Session 2	<p>Professional Practice Seminar</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>
Follow-up / Preparation	<ul style="list-style-type: none"> • Prepare first draft of your exhibition proposal
Session 3	<p>Professional Practice Seminar</p> <p>Artist's Statement/ Press Release – further development of your approach to writing about your work through group discussion and feedback</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Prepare first draft of an application (i.e Acme Studio Fellowship) • Continue to prepare digital portfolio
Session 4	<p>Writing Applications, Writing CVs</p> <p>Talk and group session on writing applications looking at case studies, discuss your 1st draft application and artist's statement with your tutor</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Re-draft statement and application as well as updating your CV following feedback
Session 5	<p>Degree Show Proposal/ Portfolio preparation session.</p> <p>Tutorial session focusing on your degree show proposal and the development of your digital portfolio and your selection of works for your physical portfolio.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Continue to develop portfolios and writing on your work.
Session 6	<p>Professional Practice Seminar.</p> <p>How to manage your finances, how to thrive followed by group discussion</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Continue to develop portfolios and writing on your work.
Session 7	<p>Professional Practice Seminar.</p> <p>Art world Insights, Curatorial Projects – proposing, pitching and project managing.</p>
Follow-up / Preparation	<ul style="list-style-type: none"> • Continue to develop portfolios and writing on your work.
Session 8	<p>Degree Show Proposal/ Portfolio preparation session.</p>

Follow-up / Preparation	Tutorial session focusing on your degree show plans, your digital portfolio and your physical portfolio.
Session 9	<ul style="list-style-type: none"> Finalise work on Degree Show, portfolios and writing on your work
Session 10-14	Pre Assessment Briefing
Session 15	Group tutorial to run through your plans for the Degree Show and feedback on work in progress
	Finalise installation of Degree Show and presentation of portfolios
	Submission of all works for assessment

Assessment		BAFA3.3
Method	Submission of a portfolio of work produced during the unit and the organisation, curation and project management of your Degree Show exhibition	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> 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. The organisation and presentation of your Degree Show 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Week	15	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria. Each Learning Outcome is worth 33.3% of the mark for the unit.	
Grade	Marking Criteria	
	<div>5</div> <div>PAS</div> <div>1st</div>	85-100% There is consistent and strong evidence with outstanding examples that demonstrate...

	70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
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...
3	40-49%	There is adequate evidence, with some sound examples that demonstrate...
FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate...
	1 – 34%	There is inadequate evidence to demonstrate...
	0%	No work submitted to demonstrate...
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on 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>	
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.	

Part Two: Learning & Teaching

Learning and Teaching



Learning & Teaching Strategy

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

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

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to

Part Two: Learning & Teaching

develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop your practice.

Courses are delivered in the departmental studios and in workshops through projects /course units, group and seminar discussion, and tutorials. You will be encouraged to take increasing responsibility for your own learning and as the course develops, you will evaluate your learning and progress in seminars, studio discussion, critiques, and tutorials.

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

Definition of Terms

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

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

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

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

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your [Pastoral Tutor](#) as for your [Personal Progress Tutor](#). For more information on tutorials, see the Art School's [Tutorial Policy](#), available to access on [Moodle>Policies & Procedures](#).

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

Part Two: Learning & Teaching

few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for **Pastoral Tutorials** is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their cityandguildsartschool.ac.uk email to book a meeting.

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 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.

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.
Live Project	Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.
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'.
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/Thesis	Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.
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.
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	Conservation and Historic Carving students may attend the annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.
Moodle	The Art School's online learning platform is Moodle, available at moodle.cityandguildsartschool.ac.uk Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

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

As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes). All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance, contact the Librarian.

Writing Fellow

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

Email writingfellow@cityandguildsartschool.ac.uk to make an appointment.

Referencing

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

In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations, based on the Harvard system. It can be accessed on the Library's Moodle page.

Assessment

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

Types of assessment

Diagnostic

Usually occurs early on in a unit; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.

Formative

Focuses on looking forward at the development of your work. It usually occurs part way through a unit, for example in a *Progress*

Tutorial or through a group presentation. Tutors will advise you on areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the unit.

Summative

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

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

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.

Peer-Assessment

Or *Peer-evaluation* may be undertaken by a fellow student, or a group of students. This may occur informally during critiques and seminars or at the end of a unit.

Tutor Assessment

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

Means of assessment The work you should submit for formal assessment will always be clearly communicated as assessment Requirements. Marks are determined by assessing the extent to which your work demonstrates the unit Learning Outcomes and Marking Criteria.

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

Component

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

Holistic

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

What to submit for Assessment

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

	These will be discussed and explained in Unit briefing sessions.
Learning Outcomes & Unit Assessment	<p>Learning Outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the units on your course and against which your work will be assessed.</p> <p>The work you submit will be judged against the Learning Outcomes that are detailed in the relevant Unit Specification.</p> <p>To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.</p>

Grading work		To determine what grade the work should receive, the tutors consider how well the Learning Outcomes have been met, using the Art School’s standard Marking Criteria.	
PASS	Distinction	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate...
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate...
	Merit	60-69%	There is consistent evidence with some very good examples that demonstrate...
		Pass	50-59%
FAIL		40-49%	There is inadequate evidence, with some examples of potential to demonstrate...
		1-39%	There is inadequate evidence to demonstrate...
		0%	No work submitted to demonstrate...

Assessment process	In terms of procedure, for all units on the course, the following stages are adhered to:
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1	2	3	4
Work is assessed by a range of staff including your tutor, to get different perspectives on your achievement; this may involve team marking, or double marking	Marks are discussed and agreed amongst tutors	External Examiners review a sample of work across the spectrum of achievement	Marks are provisional until confirmed by the Examination Board, usually at the end of the Academic year

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.
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Part Two: Learning & Teaching

	<p>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 50% on your student record.</p> <p>If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Access to Learning or from the Office Administration team. Forms are available in the Art School office and can be downloaded from Moodle>Art School Office Information.</p> <p>If you believe that you have an on-going condition that impacts upon your work you are advised to seek guidance from Access to Learning as early as possible.</p> <p>Please be advised that there are no extensions to deadlines.</p> <p>There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (eg, a doctor's letter).</p>
External Examiners	<p>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.</p> <p>External Examiners do not mark students' work.</p> <p>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.</p> <p>External Examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.</p> <p>The External Examiners for both the MA Art & Material Histories and MA Fine Art courses are:</p> <ul style="list-style-type: none"> • Studio Practice Mick Finch, Course Leader, BA Fine Art, Central Saint Martins, University of the Arts London www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch • Thesis Rachel Withers, Course Leader, BA History of Art and Design, Bath School of Art and Design www.bathspa.ac.uk/our-people/rachel-withers

Part Two: Learning & Teaching

Grade Descriptors	Following are the detailed Grade Descriptors for each of the MA Classification bands:
<i>Pass with Distinction</i>	85-100%
	<p>Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to future developments, issues and methodologies relevant for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is ground breaking in a way that would be recognised by subject experts.</p> <p>Fully realised ambitious goals building upon extensive and consistently outstanding research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative original problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts.</p> <p>Evidence of consistent outstanding judgment and decision-making an ability to manage complex issues and unpredictable circumstances to outstanding results. Evidence of consistent outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.</p>
<i>Pass with Distinction</i>	70 -84%
	<p>Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to potential future developments or issues for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is potentially ground breaking in a way that could be recognised by subject experts.</p> <p>Fully realised ambitious goals building upon extensive and at times excellent research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts.</p> <p>Evidence of outstanding judgment and decision-making and an ability to manage complex issues and unpredictable circumstances to excellent results. Evidence of outstanding critical awareness,</p>

Part Two: Learning & Teaching

	originality, motivation and commitment in the analysis and
	application of professional working practices. Execution embodies potentially ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.
<i>Pass with Merit</i>	60 -69%
	<p>Evidence of a systematic and extensive knowledge and understanding of the subject and its wider contexts and debates with insight in to potential future developments or issues for the subject. Analysis and exploration of self-directed research demonstrates originality and self-direction in tackling and solving complex problems.</p> <p>Achievable and mainly ambitious goals are met, building upon extensive and very effective research, reflection, planning and exploration. Communication is persuasive, demonstrating a very good, effective and integrated critical awareness of diverse audiences and contexts.</p> <p>Evidence of astute judgment and decision-making and an ability to deal with complex issues and unpredictable circumstances to very good results. Evidence of very good critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies highly effective use of technical skills with a very good understanding of the conceptual and ethical contexts of technical choices.</p>
<i>Pass</i>	50 -59%
	<p>Evidence of an accurate knowledge and understanding of the subject and a sound grasp of its wider contexts and debates with some insight in to issues for the subject. Analysis and exploration of self-directed research demonstrates effective self-direction in tackling and solving problems. Achievable and well-constructed goals are largely met, building upon effective research, reflection, planning and exploration. Communication is effective, demonstrating a sound critical awareness of audiences and contexts. Evidence of sound judgment and decision-making and an ability to comprehend, identify and employ solutions for complex issues and unpredictable circumstances. Evidence of a good level of critical awareness, motivation and commitment in the analysis and application of professional working practices. Execution embodies effective use of technical skills with understanding of the conceptual and ethical contexts of technical choices.</p>
<i>Fail</i>	40 -49%
	Evidence of a limited knowledge and understanding of the subject and its wider contexts and debates with little evidence of insight in to issues for the subject. Limited evidence of analysis and

Part Two: Learning & Teaching

	exploration of self-directed research and self-direction in tackling
	and solving problems. Goals are not met and may be ill judged. Evidence of research, reflection, planning and exploration is lacking with little evidence of its effective employment. Communication is largely ineffective, demonstrating a lack of critical awareness of diverse audiences and contexts. Judgments and decision-making are not sound and critiques are not well argued. Insufficient evidence of the analysis and application of appropriate professional working practices. Execution demonstrates limited or rudimentary technical skills with a lack of awareness of the conceptual and ethical contexts of technical choices.
Fail	1 -39%
	Little or no evidence of knowledge and understanding of the subject, its wider contexts, debates and issues. Little or no evidence of analysis and exploration of self-directed research. Goals are ill judged and not met. Little or no evidence of research, reflection, planning and exploration. Communication is ineffective, demonstrating little or no critical awareness of diverse audiences and contexts. Judgments, critiques and decision-making are poor. Little or no evidence of the analysis and application of appropriate professional working practices. Execution demonstrates very limited technical skills with a little or no awareness of the conceptual and ethical contexts of technical choices.
Fail	0%
	Non-submission

Part Three: The Art School

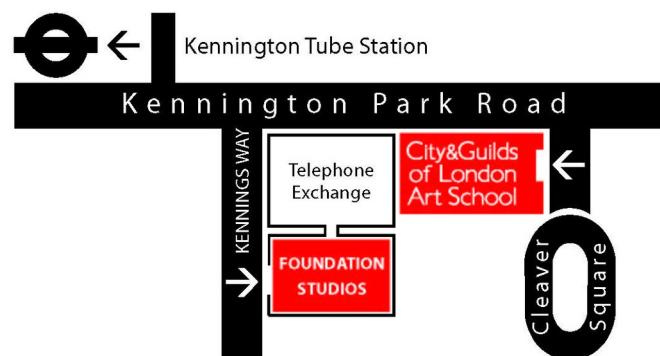
City & Guilds of London Art School



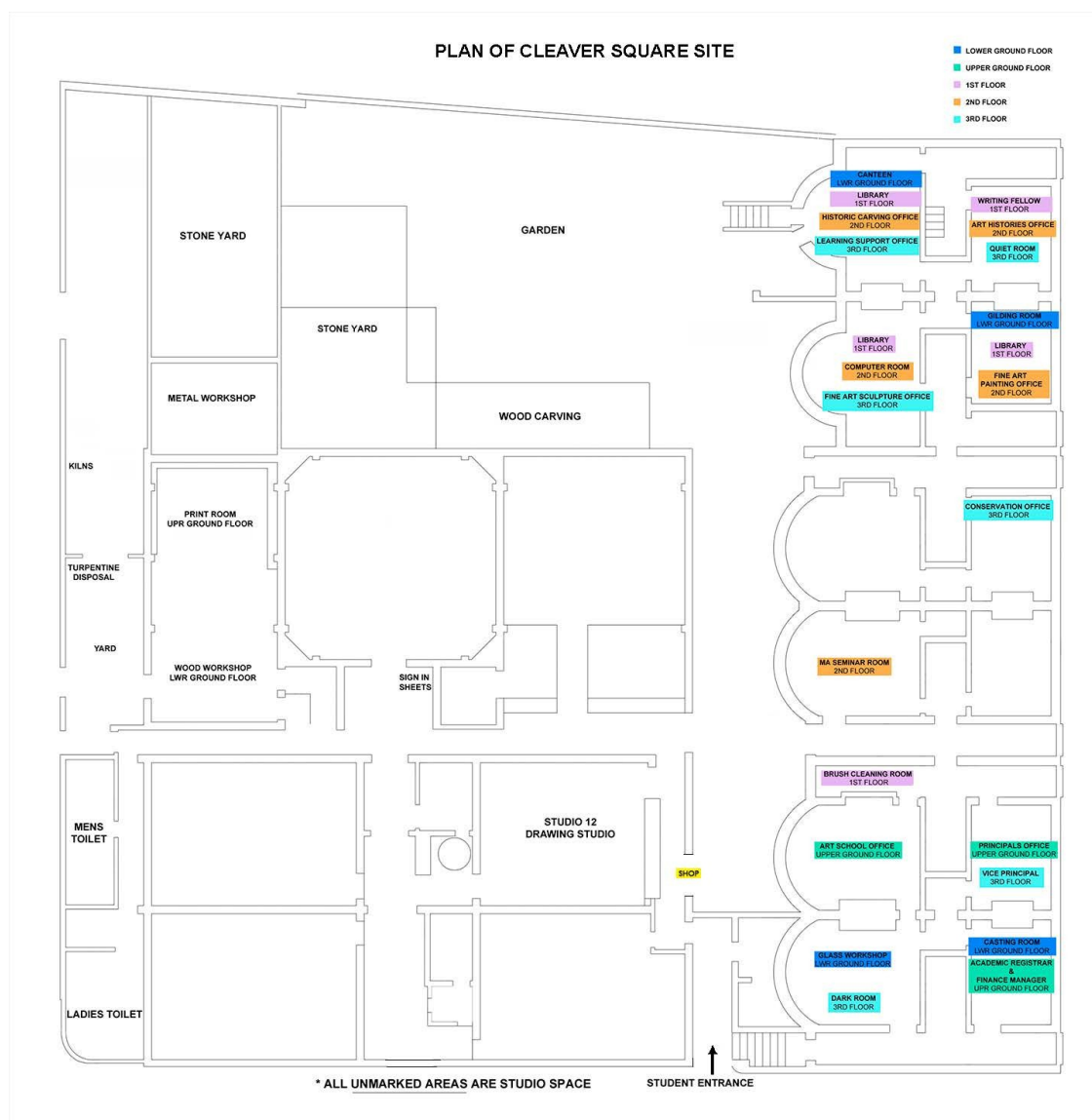
Opening Hours Cleaver Square	Monday	08:45 through to 20:00
	Tuesday	08:45 through to 20:00
	Wednesday	08:45 through to 20:00
	Thursday	08:45 through to 20:00
	Friday	08:45 through to 18:00
Opening Hours Kennings Way	Monday	08:45 through to 18:00
	Tuesday	08:45 through to 18:00
	Wednesday	08:45 through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

Part Three: The Art School

Location & Orientation



Plan of Cleaver Square



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

	Morning	Afternoon
Monday	closed	14:00-16:00

Part Three: The Art School

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

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

Meeting Rooms

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

Art School Shop

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

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

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

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

The Library



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

Library opening hours (term time only)	Monday	09.00 – 19.00
	Tuesday	09.00 – 19.00
	Wednesday	09.00 – 19.00
	Thursday	09.00 – 19.00
	Friday	10.00 – 17.00
Library Catalogue	The library catalogue is available to access online at: https://u014350.microlibrarian.net .	
Borrowing	<p>You will automatically be given a library account on enrolment, which entitles you to borrow:</p> <ul style="list-style-type: none">• Up to 10 books for 2 weeks• Up to 3 DVDs for 7 nights <p>Please present your student ID card to the librarian or evening library assistants to borrow items.</p> <p>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.</p>	
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 one month of borrowing, plus an administration fee of 10% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all library users.

London Library

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. Please speak to the Librarian for more information.

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.

Suggestions

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

Computer Room



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

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

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

Equipment Loan

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

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

and it would be best to discuss your needs with the IT staff on a project by project basis. All equipment loaned by IT is provided on a first come first served basis and may be booked in advance. Any equipment that is damaged or lost whilst in your care must be replaced, and should not to be taken off Art School premises under any circumstances.

Printing & photocopying

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

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

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

Saving your work

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

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.

The 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.

Opening hours

Monday to Friday, 09.30-16.30

Equipment

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

Aims & Objectives

Print Room staff aim to:

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

It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities. As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and mono-print. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.

Print Room H&S

Health & Safety in the Print Room is very stringent. All of these

safety instructions must be read and the Health & Safety book 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 Health & Safety Guidelines

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

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use. If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

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

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

Corrosives & Irritants

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

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



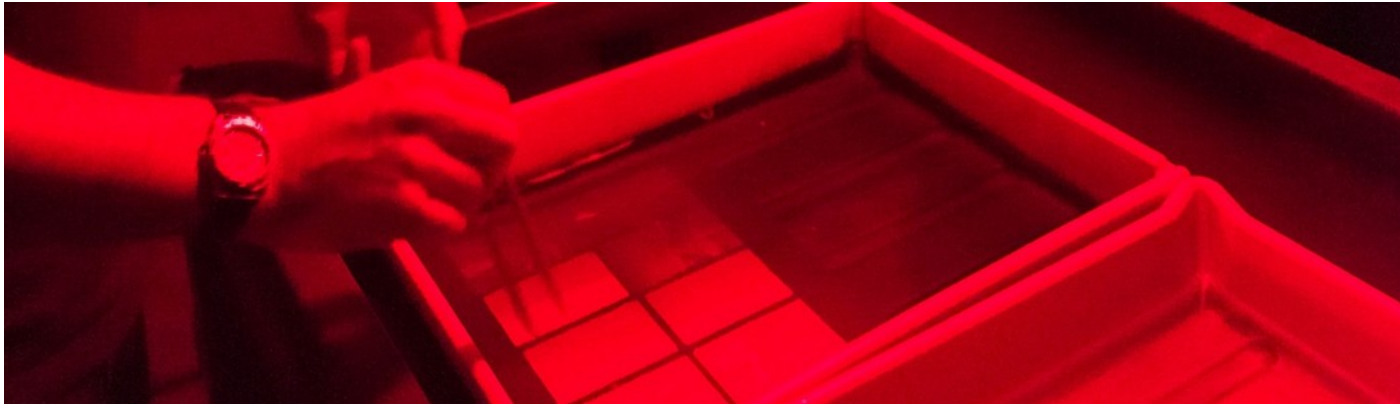
The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is 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.

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

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

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

Darkroom



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

Glass Workshop



The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

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

Equipment	The workshop is equipped with: <ul style="list-style-type: none">• glass kiln• glass grinder• finisher• work benches• sandblaster• a range of bench & hand tools
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Glass Workshop Health & Safety	Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.
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Metal Workshop



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.

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

Equipment	<p>The workshop is equipped with:</p> <ul style="list-style-type: none">• electric arc welding and plasma cutting machines• fume extraction• bench and hand tools• personal protective equipment• foundry equipment
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Metal Workshop Health & Safety	<p>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.</p>
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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; and Site & Environment Sub Committee.

Chair of Students

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

Electoral Register

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

Student Ambassadors Students often act as ambassadors for the Art School at various

Part Three: The Art School

	events, such as Art16 and Livery Company dinners.
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: Art & Cake	Local café Sugar Pot provide healthy, organic lunches, snacks and drinks, locally-sourced where possible, from <i>Art & Cake</i> , based at the Art School's main site. Open from 9am to 4pm, Monday to Friday during the main term dates.
Prizes	There are a significant number of competitions and prizes for students to enter.

Part Four: Access to Learning

Student Support & Services



Rights & Responsibilities

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

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

Usage

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

result in an inaccurate attendance record and register.

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

Loss

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

NUS /Card

You may also wish to apply for a <https://www.totum.com> card from the NUS (National Union of Students), which comes with 1-year free [ISIC](#) (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.

Attendance

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

Sickness

If you are ill and cannot attend for whatever reason you must notify the Art School by contacting Reception on extension 214, via (+44) (0) 7091 1687) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or fit note) from your GP.

Timeliness

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

Site Access

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

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

The system has been installed to enhance campus security and to

	intruders gaining access to the buildings; please be sure to keep your Identity & Access card on you at all times when on the premises. All external visitors must sign the registers at reception on entering and leaving the buildings
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.
Post	You should not have mail or parcels delivered to the Art School and the Art School will not take responsibility for any deliveries.
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.
Working practices	<p>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.</p> <p>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.</p>
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	<p>Our key objectives are to:</p> <ul style="list-style-type: none">• Assist students to access their learning• Enable students to participate in course activities• Help to support students' wellbeing

Part Four: Access to Learning, Student Support & Services

We adopt a whole institution approach to supporting students, from application through to interview, enrolment and beyond. We believe that by informing and training staff and involving staff in the plans we make for student access to learning, asking for staff and student feedback and reflecting on our methods, we can achieve the best possible, reasonable assistance for our students, to provide an integrated, equal, inclusive platform for learning for all students enrolled at City & Guilds of London Art School, the Access to Learning Department provides:

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

Any student, at any point in their program, can register with Access to Learning. Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance. Any **Access to Learning** enquiries can be sent to: access@cglas.ac.uk

Frequently Asked Questions

How can I inform the Art School of my situation/needs? If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do? You should first inform the Art School of your situation or specific needs in one of the following ways:

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

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 on-going situation or health condition that impacts upon your access to learning, making, your wellbeing or attendance:**
Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

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

***Disabled Student Allowance.** We encourage and assist students with a recognised condition and valid supporting documentation to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as dyslexia, Chronic fatigue syndrome (CFS/ME), depressions, and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: www.yourdsa.com

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.

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?

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

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.

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

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

Access to Learning Team

Head of Access to Learning

Teresita Dennis

access@cglas.ac.uk

Availability

Mondays 09:30-16:30 term time

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

Teresita is trained to support students to access and participate in their education. Working one-to-one with students and with the core teaching, technical and administrative staff, in order to offer practical solutions, advice and strategies for students who declare a need. Teresita will advise on all matters related to or impacting upon the student's ability to access learning and participate in art school work and life and will liaise between individual students and their Departments within the School, to help establish the most

Part Four: Access to Learning, Student Support & Services

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

The Learning Mentor

Catrina Julliard

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

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

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

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

the therapist at the start of each session.

Royal Literary Fellow writingfellow@cityandguildsartschool.ac.uk

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

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 Tutors

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



Payment of fees & other charges

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

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

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

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

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

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

All students must clear their debts before the end of the year.

No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.

Grants, financial awards & hardship

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

Student loans

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

Part Four: Access to Learning, Student Support & Services

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

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

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

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

- Northern Ireland: www.studentfinancenir.co.uk
- Scotland: www.saas.gov.uk
- Wales: www.studentfinancewales.co.uk

Financial Support for EU students

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

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

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

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.
