

# Welcome to City & Guilds of London Art School

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## 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, Robin Mason**.

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## 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.

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# 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

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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.

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### Term Dates

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

Autumn Term	3 October 2022	- 16 December 2022
Spring Term	09 January 2023	- 24 March 2023
Summer Term (YR 1 & 2)	17 April 2023	- 23 June 2023
Summer Term (YR 3)	17 April 2023	- 23 June 2023

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### Course Aims

- provide a specialist education in fine art centered 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.

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### 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: Fine Art Practice: Genres 1: 40 credits										BAFA1.3: Fine Art Practice: Genres 2: 20 credits										BAFA1.4: Fine Art Practice: Developing a Framework: 40 credits									
BAFA1.2: Art Histories 1: 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: Fine Art Practice: Establishing Self-Direction: 40 credits										BAFA2.3: Fine Art Practice: Evaluation & Review: 60 credits																			
BAFA2.2: Art Histories 2: 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: Fine Art Practice: Realisation & Exhibition: 60 Credits										BAFA3.3: Professional Fine Art Practice: 40 Credits																			
BAFA3.2: Art Histories Dissertation: 20 Credits																													
Autumn Term										Spring Term										Summer Term									

# BAFA 1.1: Fine Art Practice:

## Genres 1

	Overview	BAFA1.1
Credits /	40	
ECT value	(20)	
Overview	<p>This Module sets out to introduce you to studying fine art at undergraduate level. It will introduce you to the aims and structure of the course, the role of drawing as a specific research practice, research methodologies and technical workshops.</p> <p>The focus on genres enables you to test out a range of approaches to contemporary fine art practice while exploring some of the traditional roles and functions of art. We will consider the historical significance and approaches to traditional genres such as <i>figuration</i> and the <i>portrait</i> moving to more contemporary approaches that re-think <i>figuration</i> as <i>the body</i> and consider <i>representation</i> in a contemporary socio-political light. There will be a particular emphasis during the 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 Research Forms and Self-Reflective Journal forms that you will use to support and record your learning process through the rest of the course. These 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 area(s) of specialism. This will be supported by more in-depth practical workshops, tutorials and studio activity.</p>	

	<p>This unit runs alongside the Art Histories (BAFA1.2) unit that introduces and considers the history of art in relation to the traditional linear method of art history as well as the current critiques that consider and challenge 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.</p>					
Indicative Content	<ul style="list-style-type: none"><li>• Research: Museum Study Visits</li><li>• Drawing from Observation</li><li>• Processes and Techniques workshops</li><li>• Material investigations</li><li>• Speculation and experimentation.</li><li>• Print Room Induction</li><li>• Development through Iteration</li><li>• Development of Self-Directed Outcomes</li><li>• Decision making: research, reflection, and evaluation</li></ul>					
Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"><li>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;</li><li>2. an explorative approach to practice-based research that investigates the nature and behaviour of various materials and their application in fine art practice;</li><li>3. speculative, imaginative and practical research to identify themes to explore in your art practice work</li><li>4. engagement with the requirements of the unit, participation in scheduled activities, and the planning your own learning.</li></ol>					
Learning Hours	<p>400</p> <table><tr><td>Scheduled</td><td>70%</td></tr><tr><td>Guided independent</td><td>30%</td></tr></table>		Scheduled	70%	Guided independent	30%
Scheduled	70%					
Guided independent	30%					
Library & Learning Resources	<p>Purchase</p> <p>Grovier, K. (2015) <i>Art since 1989</i>. London: Thames &amp; Hudson.</p> <p><i>You are advised to cross reference the Art Histories 1 reading list.</i></p> <p>Essential books and journals</p> <p>Covey, S. (2016) <i>Modern printmaking: a guide to traditional and digital techniques</i>. Berkeley: Watson-Guption.</p> <p>Ellegood, A. (ed.) (2009) <i>Vitamin 3-D: New perspectives in sculpture and installation</i>. London: Phaidon.</p>					

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- Evans, D. (ed.) (2009) *Appropriation*. Documents of contemporary art. London: Whitechapel Gallery.
- Fortenberry, D. & Morrill, R. (eds.) (2015) *Body of art*. London: Phaidon.
- Morrill, R. (ed.) (2021) *Vitamin D3: Today's best in contemporary drawing*. London: Phaidon.
- Newall, D. (ed.) (2017) *Art and its global histories: a reader*. Manchester: Manchester University Press.
- Schwabsky, B. (ed.) (2016) *Vitamin P3: New perspectives in painting*. London: Phaido
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### Recommended

- Berger, J. (2008) *Ways of seeing*. London: Penguin.
- Chandler, D. (1998) *Notes on the gaze*. [online]. Available at: <http://visual-memory.co.uk/daniel/Documents/gaze>
- Drew, K. & Wortham, J. (eds.) (2020). *Black futures*. New York: One World.
- Gormley, A. & Gayford, M. (2020) *Shaping the world: Sculpture from prehistory to now*. London: Thames & Hudson.
- MoMA. (2006) *Since 2000: Printmaking now*. [online]. Available at: [www.moma.org/calendar/exhibitions/79](http://www.moma.org/calendar/exhibitions/79)
- MoMA. (no date) *Investigating identity: The body in art*. [online]. Available at: [www.moma.org/learn/moma\\_learning/themes/investigating-identity/the-body-in-art](http://www.moma.org/learn/moma_learning/themes/investigating-identity/the-body-in-art)
- Pilcher, A. (2017) *A queer little history of art*. London: Tate.
- Reckitt, H. & Phelan, P. (2012) *Art and feminism*. Themes and movements. London: Phaidon.
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	Assessment	BAFA1.1
<b>Method of assessment</b>	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p>	

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*Formative assessment:*

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

*Summative assessment:*

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

Submission Requirements	Submission of completed course work and supporting material: <ul style="list-style-type: none"><li>• Final Self-Directed Work ;</li><li>• Assessment Reflective Journal Form (600 to 1200 words)</li><li>• Studio Development Books/Folders</li></ul>						
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	<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="2">PASS</td><td rowspan="2">1st</td><td>85-100%</td><td>There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes</td></tr><tr><td>70-84%</td><td>There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes</td></tr></table>	PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes	70-84%	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
PASS	1st			85-100%	There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes		
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes				

	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34%	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0%	No work submitted to demonstrate achievement of the Learning Outcomes
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

	Overview	BAFA1.2
Credits /	20	
ECT value	(10)	
Overview	<p>The unit runs alongside <i>BAFA1.1 Fine Art Practice: Genres</i> and sets out to compliment your practical investigations and research by introducing you to key examples, themes and concepts in the traditions of historical and contemporary art and its theories. The unit will explore examples of how historic and contemporary socio-political contexts, theories and criticisms relate to the visual arts within a range of western and non-western traditions.</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 contexts for your own practice, its art historical precedents and the questions and issues associated with it. Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short essay that considers an aspect of the themes explored in ‘genres’ sessions. (Suggested word count 1000–2000). You will also research, construct and deliver a short presentation that examines a chosen example related to the themes of the unit.</p>	
Indicative Content	<ul style="list-style-type: none"> <li>• Lectures examining the development of Fine Art practice genres of The Body and Transcription from Art History through to the twentieth and twenty first centuries.</li> <li>• Seminars that examine the philosophic and theoretic social, political and cultural influences that have shaped the discipline.</li> <li>• Understanding of how these ideas have informed and influenced contemporary practice.</li> <li>• Museum and Gallery study visits.</li> <li>• Workshops examining research skills and how to define relevant and original reference points.</li> <li>• Essay tutorials</li> <li>• Use of Moodle and reflection on material provided.</li> </ul>	
Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p>	

	<ol style="list-style-type: none"> <li>1. Knowledge of key themes and concepts in relation to Art Histories, and their relationship to contemporary art practice;</li> <li>2. an appropriate application of research skills, contextualisation, interpretation and critical reflection of relevant sources to effectively communicate findings.</li> </ol>	
Learning Hours	200	
	Scheduled	28%
	Guided independent	72%
Library & Learning Resources	<p>Essential Reading</p> <p>Beech, David. (2009) <a href="#">Introduction: Art and the politics of beauty</a>. In: <i>Beauty: Documents of Contemporary Art</i>. London: Whitechapel</p> <p>Berger, J. (1972) <a href="#">Chapter 3</a>. In: <i>Ways of seeing</i>. London: Penguin</p> <p>Michelle Wallace “Why are there no great black artists?” In <i>Postmodernism And Black Cultural Studies</i> (1998)</p> <p>Roden, D. (2015) <a href="#">Humanism, transhumanism and posthumanism</a>. In: <i>Posthuman life: philosophy at the edge of the human</i>. London: Routledge</p> <p>Lyotard, J.-F. (2008) <a href="#">Answering the question: what is postmodernism?</a> In: Lodge, David and Wood, Nigel (eds.) <i>Modern Criticism and Theory: a Reader</i>. 3rd ed. Harlow: Pearson/Longman, pp.410-420.</p> <p>Recommended</p> <p>Butler, J. (2008) <a href="#">Critically queer [extract]</a>. In: Lodge, D. and Wood, N. (eds.) <i>Modern criticism and theory: a reader</i>. 3rd ed. Harlow: Pearson/Longman, pp.615-6</p> <p>Millet-Gallant, A. (2012) <a href="#">Introduction: enabling the image</a>. In: <i>The disabled body in contemporary art</i>. London: Palgrave Macmillan, pp.1-23.</p> <p>Ann Millet-Gallant “Disarming Venus” In <i>The Disabled Body in Contemporary Art</i></p> <p>Griselda Pollock, <i>Vision and Difference: Feminism, Femininity and Histories of Art</i>, New York: Routledge, 2015, p. 122.</p> <p>Beauvoir, S. de (1997) <a href="#">Introduction</a>. In: <i>The second sex</i>. London: Vintage</p> <p>Useful libraries outside the Art School</p> <p>The National Art Library at the V&amp;A: a specialist collection focusing</p>	

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on art and art history.

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

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	Assessment	BAFA1.2
Method of assessment	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p> <p><i>Summative assessment:</i></p> <p>is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.</p>	
Submission Requirements	<p>You should submit work based on the unit comprising:</p> <ul style="list-style-type: none"><li>• A short essay (1500-2000 words) – 75 % weighting</li><li>• a short presentation (5 minutes) - 25% weighting</li></ul>	
Alternative forms of assessment	<p>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.</p>	
Date & time	<p>Notified in unit briefings and detailed on Moodle.</p>	

<b>Academic good practice</b>	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>	
<b>Marking Criteria</b>	<p>Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:</p>	
	<div>PASS</div> <div>1st</div> <div>2.1</div> <div>2.2</div> <div>3</div>	<div>85-100%</div> <div>70-84%</div> <div>60-69%</div> <div>50-59%</div> <div>40-49%</div> <div>35-39%</div> <div>1 – 34%</div> <div>0%</div>
		There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
		There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
		There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
		There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
		There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		There is inadequate evidence to demonstrate achievement of the Learning Outcomes
	<div>FAIL</div>	<div>No work submitted to demonstrate achievement of the Learning Outcomes</div>
<b>Feedback</b>	<p>Written and verbal feedback will be provided within 20 working days of the summative assessment.</p>	

# 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 the tradition 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>	
Indicative Content	<ul style="list-style-type: none"><li>• Introduction to Subject</li><li>• Research: Museum Study Visits</li><li>• Examining and analysis of objects/collections.</li><li>• Reflection and evaluation through drawing.</li><li>• Material exploration and process development</li><li>• Testing Composition and communication</li><li>• Reflecting on Peer Feedback Towards Finished Work</li><li>• Reflection and evaluation</li><li>• Development of Self-Directed Outcomes</li></ul>	

Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p>				
	<ol style="list-style-type: none"> <li>1. a constructive approach to theoretic, practice-based and material investigation bringing together contextual research and material enquiry to inform your developing art practice and its themes.;</li> <li>2. evidence of the effective planning, organisation and communication of your own learning.</li> </ol>				
Learning Hours	<p>200</p> <table> <tr> <td>Scheduled</td><td>60%</td></tr> <tr> <td>Guided independent</td><td>40%</td></tr> </table>	Scheduled	60%	Guided independent	40%
Scheduled	60%				
Guided independent	40%				
Library & Learning Resources	<p>Essential Reading</p> <p>Barthes, R. (1993) <i>Camera lucida: Reflections on photography</i>. London: Vintage.</p> <p>British Museum (no date) <i>Enlightenment: Legacies of empire and slavery</i>. [online]. Available at: <a href="http://www.britishmuseum.org/collection/galleries/enlightenment">www.britishmuseum.org/collection/galleries/enlightenment</a></p> <p>Elkins, J. (1996) <i>The object stares back: On the nature of seeing</i>. San Diego: Harcourt Brace.</p> <p>Elsner, J. &amp; Cardinal, R. (eds.) (1994). <i>The cultures of collecting</i>. London: Reaktion Books.</p> <p>Farr, I. (ed.) 2012. <i>Memory</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Petry, M. (2013) <i>Nature morte: Contemporary artists reinvigorate the still-life tradition</i>. London: Thames &amp; Hudson.</p>				
	<p>Recommended</p> <p>Candlin, F. &amp; Guins, R. (ed). (2009) <i>The object reader</i>. London: Routledge.</p> <p>Hirsch, A. (2021) <i>Empire</i>. (2021) London: Tate.</p> <p>Hudek, A. (ed.) (2014) <i>The object</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Jones, A. (2014) <i>Sexuality</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Sontag, S. (2009) <i>Against interpretation, and other essays</i>. London: Penguin.</p>				



## Method of assessment

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

### *Diagnostic assessment:*

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

### *Formative assessment:*

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

### *Summative assessment:*

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

## Submission Requirements

Submission of completed course work and supporting material:

- Final Self-Directed Work
- Assessment Reflective Journal Form (600 to 1200 words)
- Studio Development Book/Folder

## 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

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.

## 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 achievement of the Learning Outcomes
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
		50-59%	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34%	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0%	No work submitted to demonstrate achievement of the Learning Outcomes

## Feedback

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

# BAFA1.4: Fine Art Practice: Developing a Framework

Overview		BAFA1.4
Credits /	40 credits	
ECT value	(20)	
Overview	During this Module you will structure a self- directed project, either revisiting and further exploring material, research and content that you worked on during the genre's projects, or by devising a new project building on your learning on the course so far.	
Indicative Content	<ul style="list-style-type: none"> <li>• Self-directed Project Proposal</li> <li>• Planning and time management</li> <li>• Material exploration and development</li> <li>• Conceptual and contextual development</li> <li>• Understanding of relevant sustainable and ethical issues</li> <li>• Participation in 1st and 2nd year exhibition preparation</li> <li>• Development of Self-Directed Outcomes</li> <li>• Reflection and evaluation</li> </ul>	
Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i> <ol style="list-style-type: none"> <li>1. A knowledge and understanding of the key contemporary and historic precedents related to your aims and the identification of the context for your self-directed practice;</li> <li>2. developing practical knowledge of processes, material choices and their appropriateness and impact on the ideas and themes you are exploring in yourwork;</li> <li>3. creative synthesis of your explorations of themes, practical and material research and theoretical enquiries;</li> <li>4. engagement and participation in a fine art studio environment, and personal development planning with a developing awareness of professional contexts and ecological impacts of Fine Art practices.</li> </ol>	
Learning Hours	400	
	Scheduled	28%
	Guided independent	72%

- Belting, H., Buddensieg, A. & Weibel, P. (eds.) (2013) *The global contemporary and the rise of new art worlds*. London: MIT Press.
- Craig-Martin, M. (2015) *On being an artist*. London: Art Books Publishing.
- Flood, R. (2007) *Unmonumental: The object in the 21st century*. New York: New Museum.
- Hoffman, J. (2012) *The studio*. Documents of contemporary art. London: Whitechapel Gallery.
- O'Doherty, B. (2013) *Studio and cube: On the relationship between where art is made and where art is displayed*. New York: Columbia University.
- Steeds, L. (2014) *Exhibition*. Documents of contemporary art. London: Whitechapel Gallery.

#### Recommended

- Altshuler, B. (2013) *Biennials and beyond: Exhibitions that made art history, 1962-2002*. London: Phaidon.
- Collins, S. (1992) *How to photograph works of art*. New York: Amphoto/Watson-Guption.
- Vitkauskaitė, I. (2015) The role of the freelance curator in an art exhibition. *European Journal of Interdisciplinary Studies*, 7(2), pp.1-1

	Assessment	BAFA1.4
Method of assessment	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit, or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p>	

### *Summative assessment:*

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

Requirements	Submission of completed course work and supporting material		
	<ul style="list-style-type: none"><li>• Final Self-Directed Work ;</li><li>• Assessment Reflective Journal Form (600 to 1200 words)</li><li>• Studio Development Book/Folder</li></ul>		
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 achievement of the Learning Outcomes
			70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
		2.1	60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
		2.2	50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes

FAIL	ω	40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
		35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34%	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0%	No work submitted to demonstrate achievement of the Learning Outcomes
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

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

	Overview	BAFA2.1
Credits /	40	
ECT value	(20)	

## Overview

This Module aims to enable you to build upon the contextual knowledge, technical, practical, research and professional skills that you acquired during your 1<sup>st</sup> year to support the evolution of your individual practice. It focuses in more depth on the development of your own approach to strategies for studio practice and research methods appropriate to your main themes and concerns.

You will further scrutinize, test and explore the contextual framework that you began to develop for your practice in the 1<sup>st</sup> year, building on tutorial discussion and guidance to deepen your research investigations. After the experience of the offsite exhibition at the end of the 1<sup>st</sup> year you are asked to continue to test approaches to presenting your work and how it can be documented and described through an Artist's Statement and developing Portfolio.

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.

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.

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.

## Indicative Content

- Development of subject research skills
- Drawing as a fundamental research and developmental tool
- Material speculation and experimentation

	<ul style="list-style-type: none"> <li>• Testing and discussion of subject and material communication</li> <li>• Reflecting on Peer Feedback Towards Finished Work</li> <li>• Development of Self-Directed Outcomes</li> <li>• Reflection and evaluation</li> </ul>		
Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i> <ol style="list-style-type: none"> <li>1. Knowledge and understanding of the key contemporary and historic precedents related to your intentions, defining the context for your self-directed art practice;</li> <li>2. a critical and practical understanding of materials and processes and their appropriateness in developing and communicating the ideas and themes you are exploring;</li> <li>3. evaluation and presentation of your developing work demonstrating the exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;</li> <li>4. the establishment of a framework for self-directed practice informed by research into professional fine art contexts, ecological sustainability, personal development planning, engagement and participation in a fine art studio environment</li> </ol>		
Learning Hours	400		
Learning hours breakdown	Scheduled learning and teaching activities:	30	%
	Guided independent learning:	70	%
Library & Learning Resources	<p>Essential reading</p> <p><i>You are advised to cross reference the Art Histories 2 reading list.</i></p> <p>Boon, M. (2018) <i>Practice</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Gormley, A. &amp; Gayford, M. (2020) <i>Shaping the world: Sculpture from prehistory to now</i>. London: Thames &amp; Hudson.</p> <p>Myers, T. (2011) <i>Painting</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Pallasmaa, J. (2012) <i>The eyes of the skin: Architecture and the senses</i>. Chichester: Wiley.</p> <p>Seligman, I. (2019) <i>Pushing paper: Contemporary drawing from 1970 to now</i>. London: British Museum.</p>		



## Recommended

- Barrett, E. & Bolt, B. (2013) *Carnal knowledge: Towards a 'new materialism' through the arts*. London: I.B. Tauris.
- Demos, T.J., Scott, E.E. & Banerjee, S. (eds.) (2021) *The Routledge companion to contemporary art, visual culture, and climate change*. Oxon: Routledge.
- Doyle, J. (2013) *Hold it against me: difficulty and emotion in contemporary art*. Durham: Duke University Press.
- Lang-Berndt, P. (2015) *Materiality*. Documents of contemporary art. London: Whitechapel Gallery.
- Mercer, K. (2016) *Travel and see: Black diaspora art practices since the 1980s*. London: Duke University Press.
- Morley, S. (2010) *The sublime*. Documents of contemporary art. London: Whitechapel Gallery.
- Weintraub, L. (2018) *What's next? Eco materialism and contemporary art*. Bristol: Intellect Books

Assessment		BAFA2.1
Method	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p> <p><i>Summative assessment:</i></p> <p>is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.</p>	
Requirements	Submission of completed course work and supporting material:	

	<ul style="list-style-type: none"> <li>• Final Self-Directed Work</li> <li>• Present 5 to 6 min Digital PowerPoint Presentation</li> <li>• Assessment Reflective Journal Form (1000 to 2000 words)</li> <li>• Personal Development Archive</li> </ul>
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.
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.
Grade	Marking Criteria
PASS	1st 85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
	70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1 60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2 50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3 40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
	35-39% There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
	FAIL 1 – 34% There is inadequate evidence to demonstrate achievement of the Learning Outcomes
	0% No work submitted to demonstrate achievement of the Learning Outcomes
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</p>

	<p>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	<p>The unit runs alongside BAFA2.1 <a href="#">Fine Art Practice: Establishing Self-Direction</a> and builds upon your knowledge and understanding of the histories and concepts introduced during the 1<sup>st</sup> year in the <a href="#">Art Histories 1</a> 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.</p> <p>The unit considers two specific themes that have emerged out of the modernist epoch and which remain central to contemporary art and art thinking: <a href="#">Representation and Materiality and Meaning</a>. Each theme provides a platform from which to examine and discuss a broad range of artworks, art movements, ideas and concepts both within their original historical contexts and as they appear to contemporary audiences today.</p> <p><a href="#">Key lectures and Ideas in Art</a> 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</p>	

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.

## Indicative Content

- Lectures examining the development of Fine Art practice across the twentieth and twenty first centuries.
- Seminars that examine the philosophic and theoretic, social, political and cultural influences that have shaped the discipline.
- Understanding of how these ideas have informed and influenced contemporary practice.
- Essay tutorials
- Use of Moodle and reflection on material provided.

## Learning Outcomes

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

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.

## Learning Hours

200

## Learning hours breakdown

Scheduled learning and teaching activities:	28	%
Guided independent learning:	72	%

## Library & Learning Resources

### Essential Reading

There are no titles that are necessary to be purchased.

Barthes, R. (1977) [Rhetoric of the image](#). In: *Image, music, text*. London: Fontana, pp.32-51

Petra Lange-Berndt (2015) *Materiality*, London and Cambridge, MA: Whitechapel Gallery and MIT Press, pp.18-19

Fanon, F. (1998) [The fact of blackness](#). In: Bordo, S. (ed.) *The visual culture reader*. London: Routledge, pp.463-465.

Hooks, b. (2010) [The oppositional gaze: black female spectators](#). In: Jones, A. (ed.) *The feminism and visual culture reader*. London:

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Routledge, pp.107-118.

Bennett, J. (2010) [Preface](#). In: *Vibrant matter: a political ecology of things*. Durham, N.C.: Duke University Press, pp.vii-xix.

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### Recommended

Anfam, D. (2016) *Abstract expressionism*. London: Royal Academy of Arts

What Are Materials? Tate Student Resource:  
<https://www.tate.org.uk/art/student-resource/exam-help/materials>

Mark Godfey, *Soul of a Nation. Art in the Age of Black Power*. TATE Publishing. 2020

Shohat, E. and Stam, R. (1998) Narrativizing visual culture: towards a polycentric aesthetics. In: Mirzoeff, N. (ed.) *The visual culture reader*. London: Routledge, pp.27-49.

Dickerman, L. (2013) *Inventing abstraction, 1910-1925: how a radical idea changed modern art*. London: Thames & Hudson

Assessment		BAFA2.2
Method	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p> <p><i>Summative assessment:</i></p> <p>is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.</p>	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"><li>• A 2,000-to-2,500-word essay (75% weighting)</li><li>• A short 5 min illustrated presentation (25% weighting)</li></ul>	

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.		
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.		
Grade	Marking Criteria		
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
	FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34%	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0%	No work submitted to demonstrate achievement of the Learning Outcomes
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'</p>		

	Policy, and penalties may involve the loss of academic credits.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

# BAFA2.3: Fine Art Practice

## Evaluation & Review

BAFA2.3

	Overview	BAFA2.3
Credits /	60	
ECT value	(30)	
Overview	<p>This module supports you to continue to develop your studio practice and professional approaches with an emphasis on experimentation, evaluation and review. 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 tutors based upon feedback and advice from your previous assessment and further consideration of your contextual framework documented in your Research Journal.</p> <p>You will be encouraged to build on your previous experience of working to seek out and test new potential areas for development, extending your ambitions and exploring the ideas and issues informing your work to greater depth. You will be expected to revise and further develop your documentation and writing about your art practice.</p>	
Indicative Content	<ul style="list-style-type: none"> <li>• Planning and time management</li> <li>• Material exploration and development</li> <li>• Conceptual and contextual development</li> <li>• Articulation of subject and visual language</li> <li>• Understanding of relevant sustainable and ethical issues</li> <li>• Reflection on exhibiting, viewing context and audience.</li> <li>• Production of a consistent series of artworks</li> <li>• Participation in 1st and 2nd year exhibition preparation</li> <li>• Development of Self-Directed Outcomes</li> <li>• Reflection and evaluation</li> </ul>	

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

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1. a critical knowledge and understanding of diverse contexts- historic, global, personal and /or socio-political- relating to and informing your fine art practice;
  2. a critical and technical understanding and application of processes and materials and understanding of their role in informing your creative decisions and problem solving;
  3. a continuing exploration of materials, techniques, visual research and relevant theory, defining the subject of your practice and concluding with the realisation of a focussed body of work;
  4. structuring and organisation of a self-directed practice, informed by an understanding of fine art professional contexts, ecological sustainability and the management of your studio environment.
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**Learning Hours** 600

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<b>Learning hours breakdown</b>	Scheduled learning and teaching activities:	28	%
	Guided independent learning:	72	%

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**Library & Learning Resources** *Essential reading*

Beers, K. (2014) *100 painters of tomorrow*. London: Thames & Hudson.

Beers, K. (2019) *100 sculptors of tomorrow*. London: Thames & Hudson.

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

Green, A. (2018) *When artists curate: Contemporary art and the exhibition as medium*. London: Reaktion.

Kastner, J. (2012) *Nature*. Documents of contemporary art. London: Whitechapel Gallery.

Obrist, H.U. (2014) *Ways of curating*. London: Allen Lane.

Price, M. (2018) *The Anomie review of contemporary British painting*. Wakefield: Anomie.

Wood, P., Wainwright, L. & Harrison, C. (2021) *Art in theory: the west in the world: an anthology of changing ideas*. Hoboken: John Wiley.

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**Recommended Reading**

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Cuno, J. (ed.) (2006) *Whose muse? Art museums and the public trust*. Oxford: Princeton University Press.

D'Souza, A. (2018) *Whitewalling: Art, race and protest in 3 acts*. New York: Badlands Unlimited.

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

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Reilly, M. (2019) *Curatorial activism: Towards an ethics of curating*. London: Thames & Hudson.

Vaknin, J., Stuckey, K. & Lane, V. (eds.) (2013) *All this stuff: Archiving the artist*. Faringdon: Libri.

Assessment		BAFA2.3
Method	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p>	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none"> <li>• Final self-directed work</li> <li>• Presentation of a 5 to 6 min Digital PowerPoint Presentation</li> <li>• Assessment Reflective Journal Form (1000 to 2000 words)</li> <li>• Personal Development Archive</li> </ul>	
Alternative forms of assessment	<p>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.</p>	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	<p>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.</p>	
Grade	Marking Criteria	
SS PA 1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate and at times

			exceeds achievement of the Learning Outcomes
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34%	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0%	No work submitted to demonstrate achievement of the Learning Outcomes
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 3<sup>rd</sup> year provides you with an intensive year of study with a substantial period of self-directed research and practice. This Module runs throughout the year and primarily focuses on the development of your art practice and contextual research. It runs alongside your work on the BAFA3.2 Art Histories Dissertation unit and BAFA3.3 Professional Fine Art Practice unit. The Module requires you to take considerable responsibility for independently managing and sustaining your art practice. Managing an independent art practice is highly challenging and to do well on this 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 Module, you will further develop and refine your self-directed work, building on and extending the knowledge and experience gained in the previous Modules. You will continue to deepen your understanding of materials, techniques and processes and their creative applications, as well as your contextual knowledge relating to your area of individual practice. The aim is to apply this practical and contextual knowledge to the realisation of a body of developmental work forming the basis for your degree show. The degree show will represent the culmination of the 3 years of your study on the course in the form of a public exhibition.</p> <p>During the Module, you will attend a series of Professional Practice sessions focusing on equipping you with the readiness for constructive engagement in your future career, facilitating your transition from student to early stage professional practitioner or for further study at postgraduate level. These sessions will also support you to prepare for the unit BAFA3.3 Professional Fine Art Practice that runs in the 2<sup>nd</sup> 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 and reflective journals.</p>	

Indicative Content	<ul style="list-style-type: none"> <li>• Independent project planning and time management</li> <li>• Defining personal goals in the producing a final body of work</li> <li>• Concluding of focused subject research</li> <li>• Articulation of subject, material choices and final outcomes</li> <li>• Consideration of relevant sustainable, H&amp;S and ethical issues</li> <li>• Production of a public facing exhibition of work</li> <li>• Curation and installation of final body of work</li> <li>• Concluding reflection and evaluation of Self-Directed Outcomes</li> </ul>		
Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. in depth knowledge and detailed understanding of the key contemporary and historic precedents related to your intentions and a researched, focused context for the subject of your self-directed practice;</li> <li>2. sustained and effective exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;</li> <li>3. a focused critical and practical understanding of materials and processes and their relationship to the ideas and themes of your practice, evidenced in the realisation of a coherent body of work;</li> <li>4. the effective use of a framework for self-directed practice informed by personal development planning and sustainability, resulting in the presentation of a public facing exhibition.</li> </ol>		
Learning Hours	600		
Learning hours breakdown	Scheduled learning and teaching activities:	28	%
	Guided independent learning:	72	%
Library & Learning Resources	<p>Essential Reading</p> <p>Ammer, M., Hochdorfer, A. &amp; Joselit, D. (eds.) (2015) <i>Painting 2.0: Expression in the information age</i>. Munich: Prestel.</p> <p>Bennett, J. (2010) <i>Vibrant matter: a political ecology of things</i>. Durham: Duke University Press.</p> <p>Boon, M. and Levine, G. (eds.) (2018) <i>Practice</i>. Documents of Contemporary Art. London: Whitechapel Gallery.</p> <p>Graw, I., Birnbaum, D. &amp; Hirsch, N. (eds.) (2012) <i>Thinking through painting: Reflexivity and agency beyond the canvas</i>. Berlin: Sternberg Press.</p> <p>Moszynska, Anna. (2013) <i>Sculpure now</i>. World of art. London: Thames &amp; Hudson.</p> <p>Williams, G. (2014) <i>How to write about contemporary art</i>. London:</p>		

### Recommended Reading

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

Goldberg, R. (2011) *Performance art: From futurism to the present*. 3<sup>rd</sup> edition. London: Thames & Hudson.

Ingold, T. (2013) *Making: Anthropology, archaeology, art and architecture*. London: Routledge.

Stiles, K. & Selz, P. (eds.) (2012) *Theories and documents of contemporary art: a sourcebook of artists' writings*. 2<sup>nd</sup> edition. London: University of California Press.

	Assessment	BAFA3.1
<b>Method</b>	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p> <p><i>Summative assessment:</i></p> <p>is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.</p>	
<b>Requirements</b>	<p>You should submit:</p> <ul style="list-style-type: none"> <li>• Curation and presentation of final Body of Work in the public facing Degree Show.</li> <li>• Assessment Reflective Journal Form (1500 to 2500 words)</li> <li>• Personal Development Archive</li> </ul>	
<b>Alternative forms of assessment</b>	<p>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</p>	

	designed in relation to your individual needs assessment.	
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.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
		60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
		50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
		40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
	FAIL	35-39% There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34% There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0% No work submitted to demonstrate achievement of the Learning Outcomes
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

Overview			
Credits /	20		
ECT value	(10)		
Overview	The Module runs alongside <i>BAFA3.1 Fine Art Practice: Realisation &amp; Exhibition</i> and provides you with an important opportunity to research and study in greater depth a particular subject related to your developing studio practice. The research that you undertake for this unit should be directly related to your practice and support the development of your artwork. Your choice of your art-histories related theme will be based on tutorial and seminar discussion from the end of your year 2. It will be chosen and refined by you into a specific topic 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 Module aims to enable you to confidently articulate your understanding of your chosen theme within the context of art histories and its theories contexts.		
Indicative Content	<ul style="list-style-type: none"><li>• Guided timetable planning</li><li>• One to one Dissertation tutorials</li><li>• Self-Directed Research and Development</li><li>• Articulation and Specification of Dissertation subject</li><li>• Refinement and Completion of dissertation</li></ul>		
Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i> <ol style="list-style-type: none"><li>1. In-depth knowledge and understanding of key concepts, theoretical and socio-political contexts in relation to a chosen theme based on a sustained and effective self-directed research.</li><li>2. an appropriate application of a range of developed research skills, contextualisation, critical interpretation and analysis, and evaluation, to effectively communicate complex findings and arguments related to a chosen theme. .</li></ol>		
Learning Hours	200		
Learning hours breakdown	Scheduled learning and teaching activities:	28	%
	Guided independent learning:	72	%

## Library & Learning Resources

### Essential reading

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

Godfrey, J. (2010) Reading and making notes. 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.

### Recommended Reading

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

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

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

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.

Assessment		BAFA3.2
Method	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in</p>	



the future (often known as feed-forward);

*Summative assessment:*

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

Requirements	You should submit:	
	<ul style="list-style-type: none"> <li>5,000 maximum word count Dissertation</li> </ul>	
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.	
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.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2	50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39% There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34% There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0% No work submitted to demonstrate achievement of the Learning Outcomes

## 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 40 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 module runs in the second semester of your 3<sup>rd</sup> year and is focused on your professional realisation of your practice, specifically how you document and curate your work, employing a range of formats.</p> <p>Building on the knowledge and understanding you have acquired throughout the course and, more recently during the professional practice talks, seminars, study visits and workshops during the 1<sup>st</sup> semester, you are required to critically and professionally engage in the documentation and presentation of your practice.</p> <p>This will include:</p> <ul style="list-style-type: none"><li>• A verbal and visual presentation (likely to be a PowerPoint presentation) that contextualises your practice;</li><li>• preparing a digital portfolio that effectively represents your work, ideas and their context with photographic documentation and written statements;</li><li>• preparing and presenting a physical portfolio of 8 to 12 selected works on paper;</li><li>• the organisation and presentation of your Degree Show;</li><li>• an art related application such as a competition, open call exhibition, residency, fellowship, or any other post Art School opportunity.</li></ul>	

	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 3 <sup>rd</sup> year as a holistic period of study with the 3 units being very closely related and mutually supportive.		
Indicative Content	<ul style="list-style-type: none"> <li>• Portfolio editing/curation</li> <li>• Self-Directed and collaboration planning</li> <li>• Preparing personal statements and press release</li> <li>• Artist and Art-world talks and seminars</li> <li>• Professional practice seminars funding, exhibiting, curating and galleries</li> <li>• Emerging practice positions and navigation within the arena of fine art industries</li> <li>• Proposals, applications, competition preparation / submission</li> <li>• Network construction, social media platforms and promotional media exploration</li> <li>• Exhibition preparation and participation</li> </ul>		
Learning Outcomes	<i>In order to successfully complete this unit your work should demonstrate:</i> <ol style="list-style-type: none"> <li>1. in depth knowledge and understanding of contextual, critical, ecological and ethical issues which relate to the professional presentation of fine art practices;</li> <li>2. effective understanding and awareness of appropriate professional opportunities and an ability to make an effective case for your artwork;</li> <li>3. professional preparedness, project management and forward planning to realise a public facing exhibition</li> <li>4. relevant and effective presentation of your practice through documentation and public facing exhibition</li> </ol>		
Learning Hours	400		
Learning hours breakdown	Scheduled learning and teaching activities:	28	%
	Guided independent learning:	72	%
Library & Learning Resources	<p><b>Essential Reading</b></p> <p>Davis, R. &amp; Tilley, A. (2016) <i>What they didn't teach you in art school: What you need to know to survive as an artist</i>. London: Ilex.</p> <p>Degen, N. (2013) <i>The market</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Groys, B. (2016) <i>In the flow</i>. Verso: London.</p> <p>Kolb, B.M. (2020) <i>Entrepreneurship for the creative and cultural industries</i>. 2<sup>nd</sup> edition. London: Routledge.</p> <p>O'Doherty, B. (2013) <i>Studio and cube: On the relationship between where art is made and where art is displayed</i>. New York: Columbia</p>		

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University.

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

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### Recommended Reading

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

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

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

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

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## Assessment

BAFA3.3

### Method

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

#### *Diagnostic assessment:*

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

#### *Formative assessment:*

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

#### *Summative assessment:*

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

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### Requirements

You should submit final work and supporting material as follows:

- The organisation and management of Degree Show.
- Presentation of a 6 to 8 min PowerPoint/Digital Artists Talk
- A Physical Portfolio of 8 to 12 Works on Paper
- A Digital Portfolio of Works on Paper
- A Professional Opportunity Application

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### 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.		
<b>Date &amp; time</b>	Notified in unit briefings and detailed on Moodle.		
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria.		
<b>Grade</b>	<b>Marking Criteria</b>		
<b>PASS</b>	<b>1st</b>	<b>85-100%</b>	There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		<b>70-84%</b>	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	<b>2.1</b>	<b>60-69%</b>	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	<b>2.2</b>	<b>50-59%</b>	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	<b>3</b>	<b>40-49%</b>	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
<b>FAIL</b>		<b>35-39%</b>	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		<b>1 – 34%</b>	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		<b>0%</b>	No work submitted to demonstrate achievement of the Learning Outcomes
<b>Academic good practice</b>	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>		
<b>Feedback</b>	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.		

## 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](#).

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### 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.

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**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](#).

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**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](mailto:cityandguildsartschool.ac.uk) email to book a meeting.

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**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.

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**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.

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**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.

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**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.

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**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.

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**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

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	project there is a critical review of the work produced.
<i>Live Project</i>	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.
<i>Collaborative Project</i>	Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.
<i>Critical Review</i>	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'.
<i>Written Submissions</i>	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.
<i>Dissertation/Thesis</i>	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.
<i>Workshop /demonstration</i>	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.
<i>Gallery /Museum Visits</i>	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.
<i>Study Trips</i>	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.
<i>Moodle</i>	The Art School's online learning platform is Moodle, available at <a href="http://moodle.cityandguildsartschool.ac.uk">moodle.cityandguildsartschool.ac.uk</a> 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.

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

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### 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.

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### Assessment

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

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#### 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.

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##### Formative

Focuses on looking forward at the development of your work. It

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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.

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### 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.

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

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### 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.

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### 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.

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### Tutor Assessment

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

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**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:

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### Component

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

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### Holistic

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

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### What to submit for Assessment

Specific requirements for the display and presentation of work, oral and written presentations will be indicated in each unit

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## Part Two: Learning & Teaching

specification and any related project briefs.

These will be discussed and explained in Unit briefing sessions.

### Learning Outcomes & Unit Assessment

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.

The work you submit will be judged against the Learning Outcomes that are detailed in the relevant **Unit Specification**.

To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.

### 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%	There is adequate evidence with some good examples that demonstrate...
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:

1	2	3	4
<ul style="list-style-type: none"> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• Marks are discussed and agreed amongst tutors</li> </ul>	<ul style="list-style-type: none"> <li>• External Examiners review a sample of work across the spectrum of achievement</li> </ul>	<ul style="list-style-type: none"> <li>• Marks are provisional until confirmed by the Examination Board, usually at the end of the Academic year</li> </ul>

### Assessment Deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning

## Part Two: Learning & Teaching

	<p>outcomes, assessment requirements and deadlines provided. While any work submitted late will be assessed and you will receive</p>
	<p>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 <a href="#">Access to Learning</a> or from the Office Administration team. Forms are available in the Art School office and can be downloaded from <b>Moodle&gt;Art School Office Information</b>.</p> <p>If you believe that you have an on-going condition that impacts upon your work you are advised to seek guidance from <a href="#">Access to Learning</a> 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>
<b>External Examiners</b>	<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 <b>not</b> 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 <b>MA Art &amp; Material Histories</b> and <b>MA Fine Art</b> courses are:</p> <ul style="list-style-type: none"> <li>• <b>Studio Practice</b> <b>Mick Finch</b>, Course Leader, BA Fine Art, Central Saint Martins, University of the Arts London <a href="http://www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch">www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch</a></li> <li>• <b>Thesis</b> <b>Rachel Withers</b>, Course Leader, BA History of Art and Design, Bath School of Art and Design</li> </ul>

## Part Two: Learning & Teaching

	<a href="http://www.bathspa.ac.uk/our-people/rachel-withers">www.bathspa.ac.uk/our-people/rachel-withers</a>
<b>Grade Descriptors</b>	Following are the detailed Grade Descriptors for each of the MA Classification bands:
<b><i>Pass with Distinction (Upper band)</i></b>	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>
<b><i>Pass with Distinction (Lower band)</i></b>	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</p>

## Part Two: Learning & Teaching

	<p>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, originality, motivation and commitment in the analysis and</p>
	<p>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.</p>
<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>

## Part Two: Learning & Teaching

<b>Fail</b>	<b>40 -49%</b>
	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 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.
<b>Fail</b>	<b>1 -39%</b>
	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.
<b>Fail</b>	<b>0%</b>
	Non-submission



# Part Three: The Art School

## City & Guilds of London Art School

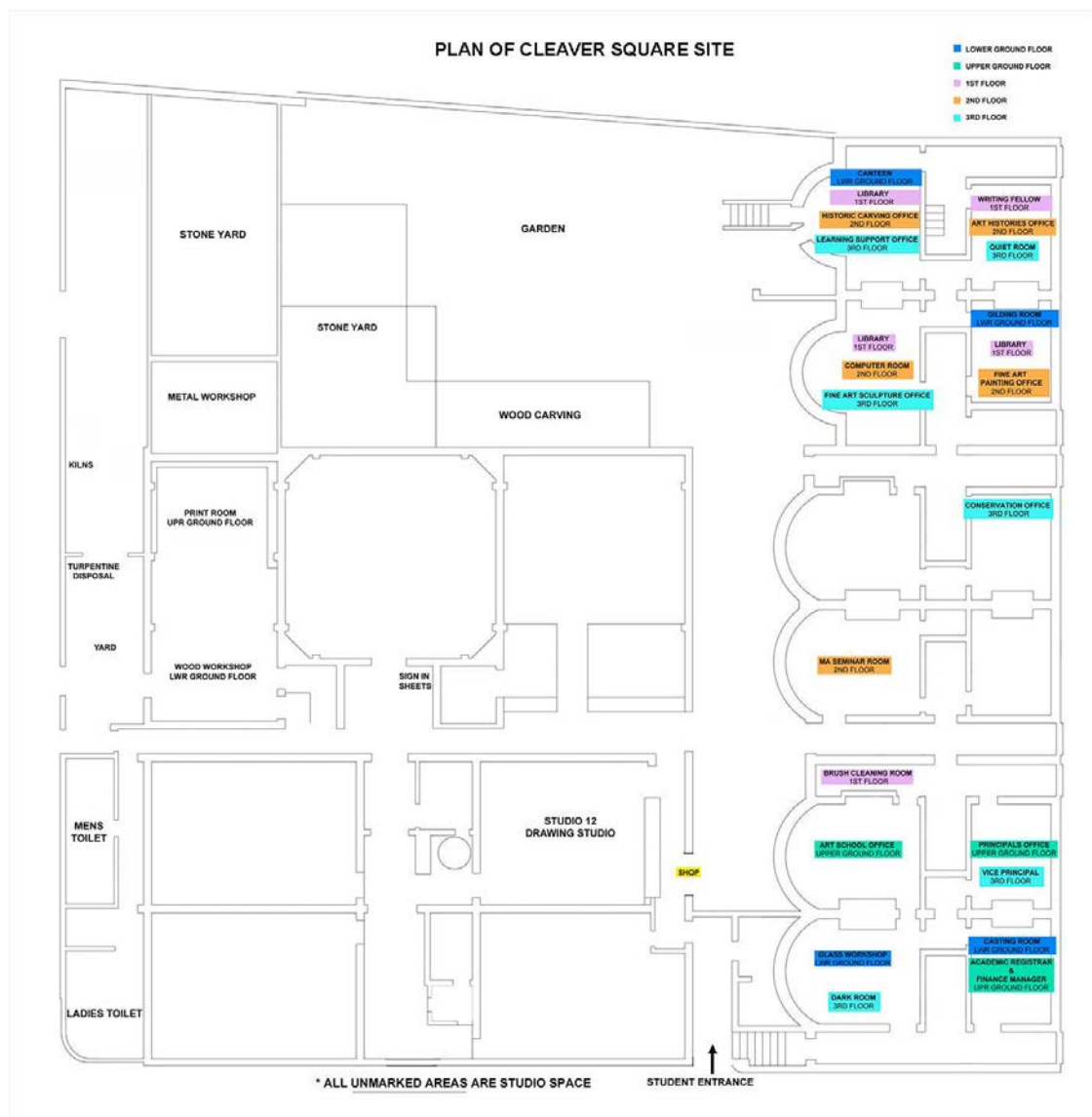


Opening Hours Cleaver Square	Monday	08:45 through to 20:00
	Tuesday	08:45 through to 20:00
	Wednesday	08:45 through to 20:00
	Thursday	08:45 through to 20:00
	Friday	08:45 through to 18:00
Opening Hours Kennings Way	Monday	08:45 through to 18:00
	Tuesday	08:45 through to 18:00
	Wednesday	08:45 through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

## 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	09:30-12:30	14:00-16:00

Tuesday	09:30-12:30	14:00-16:00
Wednesday	09:30-12:30	14:00-16:00
Thursday	09:30-12:30	14:00-16:00
Friday	09:30-12:30	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](mailto:office@cityandguildsartschool.ac.uk).

## 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

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## 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.

<b>Library opening hours</b> (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
<b>Library Catalogue</b>	The library catalogue is available to access online at: <a href="https://libcat.cityandguildsartschool.ac.uk/">https://libcat.cityandguildsartschool.ac.uk/</a>	
<b>Borrowing</b>	<p>You will automatically be given a library account on enrolment, which entitles you to borrow:</p> <ul style="list-style-type: none"><li>• Up to 10 books for 2 weeks</li><li>• Up to 3 DVDs for 7 nights</li></ul> <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>	
<b>Fines</b>	Late fees are not charged; however, please note that all items that	

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	<p>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.</p>
<b>London Library</b>	<p><a href="http://www.londonlibrary.co.uk">www.londonlibrary.co.uk</a></p> <p>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.</p> <p>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.</p>
<b>Portfolio Collection</b>	<p>The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. Please speak to the Librarian for more information.</p>
<b>Library environment</b>	<p>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.</p>
<b>Suggestions</b>	<p>We welcome your input regarding the library's collections. Feel free to make any purchase suggestions, either by email or in person.</p>

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## 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	09.30 – 17.30
	Tuesday	09.30 – 17.30
	Wednesday	09.30 – 17.30
	Thursday	09.30 – 17.30
	Friday	09.30 – 17.30

\*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.

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## 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

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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.

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### 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.

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### 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.

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### 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.

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## The Print Room



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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.

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### Opening hours

Monday to Friday, 09.30-16.30

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### Equipment

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

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### 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.

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<b>Print Room H&amp;S</b>	<p>Health &amp; Safety in the Print Room is very stringent. All of these safety instructions must be read and the Health &amp; 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.</p>
<b>General Health &amp; Safety Guidelines</b>	<ul style="list-style-type: none"> <li>• Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes</li> <li>• Goggles must be worn when using the spit-bite technique</li> <li>• Hands must be washed after inking and before handling the press blankets</li> <li>• Press and acids must not be used unsupervised; acids are only prepared by staff and fellows</li> <li>• Hot plate controls must not be adjusted</li> <li>• Pressure on the presses must not be adjusted</li> <li>• The metal guillotine must not be operated by students</li> <li>• Music is prohibited in the Print Room</li> </ul> <p>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.</p> <p>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.</p> <p>Students should <b>never</b> 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.</p>
<b>Corrosives &amp; Irritants</b>	<p>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.</p>
<b>Inhalation</b>	<p>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.</p>
<b>Skin Contact</b>	<p>Liquid causes irritation and burns following prolonged skin contact.</p>

	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.
<b>Eye Contact</b>	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.
<b>Ingestion</b>	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.

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## 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

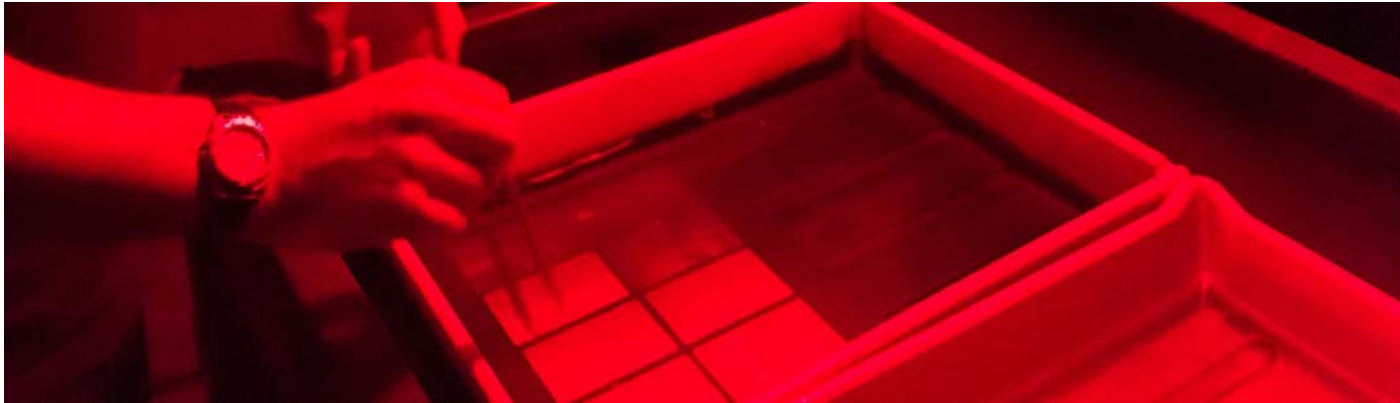
**Equipment** The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planing equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

**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.

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## Darkroom



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

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## Glass Workshop



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

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"><li>• glass kiln</li><li>• glass grinder</li><li>• finisher</li><li>• work benches</li><li>• sandblaster</li><li>• a range of bench &amp; hand tools</li></ul>		
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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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.

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Opening Hours	Morning	Afternoon
Monday	10.00 – 13.00	14.00 – 17.00
Thursday	10.00 – 13.00	14.00 – 17.00
Friday	10.00 – 13.00	14.00 – 17.00

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### Equipment

The workshop is equipped with:

- 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

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

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### 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.

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### 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.

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### 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.

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<b>Student Ambassadors</b>	Students often act as ambassadors for the Art School at various events, such as Art16 and Livery Company dinners.
<b>Student employment</b>	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.
<b>Project Man Band</b>	Each year, under the stewardship of Nina Bilbey, students come together to play music as the Project Man Band.
<b>Sugar Pot: Art &amp; Cake</b>	Local café Sugar Pot provide healthy, organic lunches, snacks and drinks, locally-sourced where possible, from <i>Art &amp; Cake</i> , based at the Art School's main site. Open from 9am to 3:30pm, Monday to Friday during the main term dates.
<b>Prizes</b>	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

## Part Four: Access to Learning, Student Support & Services

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.

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### 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.

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### 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.

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### 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.

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### 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.

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### 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

## Part Four: Access to Learning, Student Support & Services

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

<b>Security of personal property</b>	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.
<b>Post</b>	You should not have mail or parcels delivered to the Art School and the Art School will not take responsibility for <b>any</b> deliveries.
<b>Emails</b>	To adhere to data protection legislation the Art School will only communicate with you via the <a href="mailto:@cglas.ac.uk">@cglas.ac.uk</a> 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.
<b>Working practices</b>	<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 &amp; 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>
<b>Childcare</b>	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.
<b>Pets</b>	The Art School environment is not conducive to having pets on the premises. Please keep your pets at home.
<b>Health Care</b>	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.
<b>Access to Learning</b>	<p>Our key objectives are to:</p> <ul style="list-style-type: none"><li>• Assist students to access their learning</li><li>• Enable students to participate in course activities</li><li>• Help to support students' wellbeing</li></ul>

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

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### 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](mailto: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*

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**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.

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**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.

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**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](http://www.yourdsa.com)

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**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.

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**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.

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## Access to Learning Team

### Head of Access to Learning

Teresita Dennis

[access@cglas.ac.uk](mailto: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 supportive infrastructure, to enable the student to manage more

## Part Four: Access to Learning, Student Support & Services

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.

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### The Learning Mentor

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

The Learning mentor works with a range of special educational needs and disabilities; enabling students to access learning, overcome barriers to learning, and achieve their best. Our Learning Mentor understands the impact dyslexia and other learning difficulties can have on self-esteem and achievement at all levels of the educational system. Working 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.

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### Specialist Tutors

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

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

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### Counsellors

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

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

Through the provision of placement opportunities for final year trainee therapists from the *Centre for Freudian Research* (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in *Lacanian* methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, and we have a quiet and private room for the sessions to take place. The service is completely confidential and all the trainees are recommended and supervised by CFAR. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a 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](mailto:writingfellow@cityandguildsartschool.ac.uk)

The Art School is privileged to participate in a scheme with the Royal Literary fund where each year a writer in residence is awarded a placement with the Art School funded by the RLF. They are 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.

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### **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.

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### **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.

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### 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 one of the Art School's office team.

**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.

#### Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to

## Part Four: Access to Learning, Student Support & Services

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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.

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### 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.

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