



## **B.A. (HONS.) FINE ART STUDENT HANDBOOK**

September 2014/2015  
[artdesign.bathspa.ac.uk](http://artdesign.bathspa.ac.uk)

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## **WELCOME FROM THE DEAN**

The Bath School of Art and Design has an illustrious history of art and design education and research. Established in 1852, the School was founded as a result of Government concern about the competition and strength of international design and manufacture at the time of the 1851 Great Exhibition. Now an integral part of Bath Spa University, with its focus on creativity, culture and enterprise, the School continues this founding principle and legacy with active engagement and contribution to the growing UK creative economy through the education of the next generation of artists, designers and curators, and through the professional practice and research of our community of staff, students and alumni.

Described as ‘the epitome of a proper art school’<sup>1</sup>, we aim to provide a vibrant and dynamic educational environment conducive to the learning and development needs of the art and design practitioners of the future. With our distinguished network of experts and a platform of strong partnerships and collaboration across the institution - and with our local, national and international educational and professional partners - we are able to offer a rich, diverse and stimulating range of opportunities. Exemplary professional practice and research oxygenates the creative character of our provision and that, in turn, ensures that the School operates as a vital incubator for the creative professions and wider communities.

The capacity of art and design to generate ideas, knowledge, understanding and enquiry through material and practice-led forms is celebrated. We aim to enable you to realise your ambitions through creative exploration, visual discovery, experimentation and critical enquiry, thereby gaining the necessary capabilities for problem solving, innovation, resourcefulness, independent and flexible thinking in preparation for the world beyond the university.

For many of you, this period of intensive study and reflection will establish a template for your future endeavours as art and design practitioners; for others this period will act as a valuable springboard to further study or related careers. We want you to realise your individual potential, to give form to your ideas and imagination, and to empower you to contribute effectively in and through your chosen domain.

I wish you all the best for the creative journey ahead.

**Professor Anita Taylor**  
**Dean of Bath School of Art & Design**

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<sup>1</sup> Sir Christopher Frayling

## BA HONOURS FINE ART

Major, Joint, Minor or Specialised	Specialised
School	Bath School of Art and Design
Department	Art
Campus	Sion Hill and Dartmouth Avenue
Final award	BA (Hons) Fine Art
Intermediate awards available	CertHE DipHE
UCAS code	W101
Details of professional body accreditation	n/a
Relevant QAA Benchmark statements	Art and Design, 2008
Date specification last updated	2013

## INTRODUCTION

This studio-centred course is structured with one to one tutorials, workshops, group tutorials, critiques, lectures, exhibitions of student work, seminars and study visits which provide a context for a developing understanding of current art practice. Studio work is supported by a programme of Professional Practice and Contextual Studies. The course, whilst being presented as modules, is a continuous programme facilitating individual development with progressively increasing student choice, self-direction, self-criticism and responsibility. Each student will enrol, study and must successfully complete 120 credits in any one year (or 60 credits part-time) in order to progress to the next level.

The early part of the Course is organised to introduce students to a range of attitudes and approaches to making art and to the range of media available. By the middle of Year Two the general direction and balance of each student's programme is clarified in tutorials in preparation for the latter part of the Course where individual programmes are pursued.

Students are taught by a range of staff; permanent, part-time and visiting lecturers who address a large range of studio approaches, lectures about arts, institutions and administration and practicalities such as self-promotion, finding studios and funding as well as opportunities for further study.

## QUOTES FROM GRADUATES OF THE COURSE

My 3 years of Fine Art went by in a flash but what my time at Bath School of Art gave me will last for the rest of my life. I was a mature student and came to the course with high and worldly wise expectations; these were not shattered but were consistently built on, year on year. The dynamics and the teaching organisation of the course is now optimal and I feel it provides students, in all media, with a flexible and well-rounded Fine Art education. All Tutors are regularly available and thoroughly encouraging and engaged, having varied practices themselves they help to evaluate your work and keep it fresh. Having such premier workshop facilities at Bath Spa University, with knowledgeable, able and enthusiastic technicians is a bonus and I have left University with many fabrication skills that I simply would not have got elsewhere.

### GRADUATED BA (HONS) FINE ART

'Thank you very much for all your support and inspiration that you have given to me in various ways throughout my degree at Bath Spa University. I am going on to do a PGCE at the University of Reading in September but am still dedicated to pursuing my career as an artist at the same time.'

### GRADUATED BA (HONS) FINE ART

## REQUIREMENTS FOR GAINING AN AWARD

In order to gain an honours degree you will need to obtain 360 credits including:

- A minimum of 120 credits at level 4 or higher
- A minimum of 120 credits at level 5 or higher
- A minimum of 120 credits at level 6 or higher

Level	Title	Credits	Status Single	Status Major
Four	Studio Practice 1a	40	Core	n/a
Four	Studio Practice 1b	40	Core	n/a
Four	Professional Practice 1	20	Core	n/a
Four	Contextual Studies 1	20	Core	n/a
Five	Studio Practice 2	80	Optional	n/a
Five	Studio Practice 2a	40	Optional	n/a
Five	Studio Practice 2b	40	Optional	n/a
Five	Professional Practice 2	20	Core	n/a
Five	Contextual Studies 2	20	Core	n/a
Six	Studio Practice 3	80	Core	n/a
Six	Professional Practice 3	20	Core	n/a
Six	Contextual Studies 3	20	Core	n/a

## DEGREE CLASSIFICATION

The degree classification follows the established percentage bands:

- 70% and over            First Class (1st)
- 60-69%                Upper Second Class (2.1)
- 50-59%                Lower Second Class (2.2)
- 40-49%                Third Class (3rd)
- 39% and under        Fail (F)

To be precise, all overall percentages are calculated and printed to two decimal places, 0.5 and above will be rounded up, whereas 0.4 and below will be round down.

Full details of assessment guidelines and degree classifications, including procedures for extenuating circumstances failure, referral and deferral for the specialist Art and Design regulations, can be found on the BSU websites:

<http://www.bathspa.ac.uk/regulations/academic-regulations/>  
<http://www.bathspa.ac.uk/regulations/specialised-course-regulations/>

## COURSE CONTENT

<b>Year 1 – Level 4</b>		
<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>
FA4121-40 Studio Practice 1(a)	FA4221-40 Studio Practice 1(b)	
FA4161-20 Professional Practice 1		
CX4151-20 Contextual and Historical Studies		

<b>Year 2 – Level 5</b>		
<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>
FA5121-80 Studio Practice 2 (or FA5122-40 (Term 1/2) and FA5123-40 (Term 2/3))		
FA5161-20 Professional Practice 2		
CX5151-20 Contextual Studies		

<b>Year 3 – Level 6</b>		
<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>
FA6115-80 Studio Practice 3		
FA6161-20 Professional Practice 3		
CX6151-20 Contextual Studies		

## **COURSE AIMS – WHAT WILL YOU LEARN?**

### **Thinking Skills and Subject-based practical skills**

The practice of art is a creative endeavour that constantly speculates upon and challenges its own nature and purpose and which demands high levels of self-motivation, intellectual curiosity, speculative enquiry, imagination, and divergent thinking skills. Students learn to recognise the interactive relationship between materials, media and processes, between ideas and issues, and between producer, mediator and audience. Contemporary art practice demands the ability on the part of the artist to position the individual's practice within an appropriate critical discourse and contextual framework.

### **Skills for Life and Work**

- To enable students to define and develop their abilities in Fine Art in a variety of learning environments including skills in team working.
- To increase students' self-reliance and their ability to work independently and to manage and organise self-initiated projects.
- To provide opportunities for the exploration of the diverse range of practical and conceptual aspects of Fine Art leading to evidence of aesthetic sensibility and intellectual enquiry.
- To enhance students' ability to communicate visually, orally and in writing.
- To promote safe and effective practices and procedures.
- To develop skills in support of future employability.
- To develop IT skills.

### **Knowledge**

- To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.
- To promote an understanding of past and contemporary visual art, of visual culture in general, and of creative practice.
- To ensure that students are familiar with recent developments in the subject.
- To enable the achievement of standards of work consistent with degree level work in the UK.

## **LEARNING ENVIRONMENT**

Learning is encouraged through participation in a wide variety of activities, for example lectures, seminars, workshops. Each module has allocated formal hours contact per week which can be found in the modules descriptors in this handbook, but you should allow yourself additional hours each week for private study/student-centred learning.

### **Learning and Teaching Strategies**

At Bath Spa you join a University that places a particular emphasis on the quality of teaching that you will receive. Teaching and learning activities in the School are carefully designed to support your development towards working and learning independently, and being able to



reflect upon your own work and that of others. To achieve this you will encounter a variety of approaches to teaching that include teaching in the studio, seminars and critiques, formal lectures and individual tutorials. You will be expected to study in studios, workshops and other workplaces for a minimum of 40 hours per week because of the largely practical work involved.

Each level of your course consists of 1200 hours of study time. The total proportion of time in each module devoted to tutor led, directed learning and self-directed learning/study will vary according to the level at which you are studying. Please see each module descriptor for levels four, five and six for an indication of time to devote to the modules. Approximately 12 hours in each week will be dedicated to activities led by tutors which will include individual and group teaching, scheduled tutorials and seminars, gallery visits etc. A further 28 hours will be divided between directed learning and self-directed learning/study.

You will find that your work on the course entails an increasing amount of independent study as you progress. This may take place within the studio, in the library (where you will be supported in your work by a team of professional librarians) or at home. You may also find that your course includes national and/or international visits, the opportunity to undertake placements and 'live' projects or briefs.

Being able to place your work in its proper historical and contemporary context is an essential aspect of your development as a confident, independent practitioner. You will be supported in this throughout your course by a range of Contextual Studies teaching that will help you develop your understanding of the conditions in which visual practices exist. While some parts of Contextual Studies teaching will be specific to your course, others are taught in common with other courses which allows for the lively interchange of ideas between disciplines.

You will be supported in using the workshop facilities effectively and safely by a team of highly trained technical staff. The University has a computer based learning tool called Minerva that you will use in a number of ways during your time in the School. You will receive advice and support on using the system soon after you join the University.

## **Learning and Teaching Resources**

We are proud of the resources that we are able to offer you to assist your learning in the School. The workshops and the equipment in them are constantly upgraded in line with technological development and the needs of the syllabus. The School is also equipped with modern lecture and seminar spaces, and you will find a specialist art and design library on the site that is nationally regarded for the quality of its holdings.

## **Studentship**

We expect that students in the School will be able to:

- a) Manage time and work to deadlines.
- b) Be self-reliant.
- c) Participate constructively as an individual and learner in groups.
- d) Work independently.
- e) Find and manage information and use IT.
- f) Generate personal concepts and communicate ideas effectively in visual, oral and written forms.
- g) Assess the relevance and importance of the ideas to others.

## **COURSE SPECIFIC LEARNING AND TEACHING INFORMATION**

### **Tutorial policy**

Each student at each year of study is assigned a Personal Tutor whose role it is to have an overview of the whole of a student's work on the Course including Contextual Studies, and to discuss their progress with them. There are regular tutorials with Personal Tutors throughout the year.

In addition, students can have individual tutorials with other members of the Fine Art team throughout each term. Sign-up sheets for these tutorials are posted on the Tutorial Notice Boards and timetables are available on Google calendars.

Students will be given the opportunity to sign-up for workshops, forums and seminars available to students across all three years of the course.

Summative and formative feedback is delivered to students in the form of written reports which they see and can discuss at their next scheduled tutorial with their Personal Tutor.

### **Assessment**

Students are assessed by a variety of assessment methods:

- The presentation of appropriately presented coursework
- The presentation of an exhibition of selected coursework
- The presentation of developmental and preparatory work (including a self-evaluation document)
- The presentation of a folder of research / context material
- A practice-based project including a journal
- An oral presentation placing independent practice in context
- An essay, or its equivalent, arising out of the taught programme

### **Purposes of Assessment**

Assessment is the means by which you and the School judge your progress on your course. You are assessed on the degree to which you have achieved the aims and learning outcomes of your course and through the particular modules within it. We mainly use two forms of assessment in the School: Formative and Summative Assessment. Formative assessment takes place within modules and is an on-going feature of your course. It will give you informal feedback, often on a particular theme or issue to help you measure your progress and reflect upon it. Summative Assessment is usually undertaken at the end of each module.

The criteria to which you are judged in all practice-based modules vary from level to level. Each module descriptor lists the criteria you are to be assessed against as '*module aims*'. At level 4 a greater emphasis is broadly placed on your ability to experiment. This may result in a body of work that is not as resolved as it could be, but that evidences your desire to experiment. Eighty per cent of your final mark for Studio Practice modules is awarded to a body of practical work, with 20% of your mark awarded to your contextual research. As you

progress through the course, emphasis shifts from experimentation to the production of a resolved and articulate body of work by the close of level 6.

### **Assessment Guidelines**

Formative, summative and diagnostic assessment are regarded as positive learning tools and feedback from assessment offers students clear guidance with regard to future development. Assessment strategies support students' understanding of their learning processes and are designed to foster a deep approach to learning. Strategies also promote autonomous learning and self-evaluation as vital elements within the overall learning process. Self and peer-evaluation constitute an important part of formative assessment.

Students will receive formative assessment on a weekly basis through individual and group critiques and through their participation in workshops and forums. Formative assessment is given in both oral and written form, through tutorial feedback and at interim assessment points throughout the year. It is intended as a guide to your learning, marks that are given at formative assessment are indicators to help you gauge your progression on the course. These marks are not carried into your summative assessment.

In addition to regular formative assessment and feedback, every module that you take on your course will be summatively assessed. Summative assessment marks play a key role in your progression (and ability to progress) and are factored into your final grade. We make use of a range of assessment activities that include the completion of practical work, essays and oral presentations. One or more of these will contribute to the final grade that you receive. The weightings of the various assessment activities are indicated in the module outlines. Assessments are chosen to provide the best possible test of your progress against aims and learning outcomes. At the start of a module staff will provide information about the timing of assessments, their format and any deadlines associated with them. If you remain in any doubt about any of these issues it is very important that you speak to the tutor concerned as soon as possible. The spread of assessments across your course is provided in the student and module handbooks.

### **Credit and Levels of Achievement**

Following the successful completion of a module you will receive the credits indicated for it in the module descriptors and on the course diagram on page 7. This indicates that you have successfully passed the module. Additionally you will receive a grade that demonstrates your level of performance on the module. Students are required to successfully complete (by passing each module) 120 credits at first year in order to progress onto the next level. Your achievement in terms of summative grades are computed across your course and forms the basis of your level and degree grade, and internal marks are subject to confirmation by a team of External Examiners.

At the end of your course you will receive confirmation of your degree grade and a transcript that shows all of the modules that you have passed and the grades that you have received. Further details of the examination and assessment process are available in the Course Regulations.(see Page 6)

## **Level Assessments**

In order to progress to the next year or level of your course you will normally need to have passed modules totalling 120 credits over the year (this does not apply to part-time students). There are some exceptions to this which are dealt with under our Regulations for Compensation and Reassessment. By the end of your course you will have passed modules totalling 240 credits in the case of Foundation Degrees or 360 credits for Bachelor of Arts with Honours Degrees.

## **Assessment Deadlines**

It is very important that you meet the deadlines required for both your formative and summative assessments. We regard your ability to meet these deadlines as an indicator of your professionalism and independence as a learner. Work handed in after the deadlines will normally receive a maximum grade of 40%. Work handed in after the published 'cut-off' date will fail with a recorded grade of 0%. Please see the section on Mitigating Circumstances (please see the student support hyperlink below) for information on how failures to submit due to unforeseen circumstances are handled in the University.

Please note that you must keep records or a back-up copy of all work submitted for assessment unless the nature of the work makes this completely impossible. Any piece of assessed work may be kept or recorded for scrutiny by the External Examiner. A copy of all written work must be submitted electronically in order to comply with our plagiarism procedures (see Regulation hyperlink on page 6 and 62).

## **Failure and Retrieval**

If you fail all or part of the summative assessment for a module you may be offered one opportunity to retake the assessment. It is important to note that this is not an automatic right and that the retrieval process may involve your attendance at the University during the summer vacation period.

Work submitted for reassessment and passed by the Board of Examiners will be awarded a capped mark of 40%. Should you offer mitigating circumstances which are accepted by the Board your work will be assessed 'as if for the first time' and will not be subject to this capping.

You will find more detailed guidance on these issues in the 'Compensation and Reassessment' and 'Mitigating Circumstances' sections of the Regulations.  
<https://www2.bathspa.ac.uk/services/student-services/current-students/your-course/mitigating-circumstances.asp>

## **Deferral**

If you undertake a module but are unable to complete the assessment for reasons accepted by the Examination Board through the mitigating circumstances process you may be offered a deferral of assessment. This is not reassessment, but assessment at a later date set by the Board. Your deferred work will be assessed 'as if for the first time' without penalty. If you wish an extension to the period of deferral you will need to submit further mitigating circumstances.

## **Final Assessment**

During the period leading to the final assessment of your degree during the third level of studies you will receive full details of the assessment process and of the timetable leading to the final degree show. Please speak to your Head of Department if you remain unclear about any aspect of this process.

## **WORK EXPERIENCE AND PLACEMENT OPPORTUNITIES**

There are parts in both Year 1 module FA4161-20, and Year 2 module FA5161-20, that require students to extend their experience outside the University by engaging in work experience, placements or the planning of events or exhibitions that will provide them with valuable experience and expertise for their future careers. Students discuss what they wish to do with the module leader, develop a proposal then initiate and engage in this professional experience project. This helps them to begin to identify and prepare for potential areas for their own future employability and/or self-employment.

Examples of what students have done to develop their experience include:

An annual collaborative project, 'No working Title', between year 2 Fine Art students at Bath School of Art and Design, Norwich University College of the Arts, Winchester School of Art and Chelsea School of Art and Design. This project has seen students work alongside a curator from Tate Modern and Camden Arts Centre. It has culminated in a day of seminar-like discussions at a London Gallery and has included a touring exhibition and publication.

Exhibitions of their own work and curating exhibitions of selected artists' work at venues in Bath including Walcot Chapel, Milsom Place, the American Museum in Britain and Dartmouth Avenue. They have also taken the initiative and managed to secure numerous short-term buildings for projects and exhibitions.

Art projects for schools, hospitals and charities such as Tiverton High School, Fosseyway School, Birmingham Children's hospital, Somerset Organic Art's Fair and Charlton Farm Children's Hospice. Last year a Year 1 student developed and delivered an art workshop for a school in Tanzania.

Placements and work experience at galleries, museums or other exhibition spaces assisting with exhibition preparation at Gagosian and the ICA in London, MK Gallery in Milton Keynes, Arnolfini and Picture This in Bristol, and the Holburne Museum, Victoria Art Gallery and Chapel Arts in Bath.

Working experience with practicing artists including Paul Wright, Will Kendrick, John Wood and Paul Harrison.

## **PROJECT WORK**

In preparation for the course and in the first few weeks of Year 1 and 2 (Levels 4 and 5) some optional short projects will be set to help students establish the beginnings of their studio practice.

## **CAREERS**

Indication of career opportunities available to students on graduation.

Careers website

DLHE (Destination of Leavers in Higher Education)

- Professional status
- HEA (Higher Education Academy) status

### **Typical Career Destinations**

Bath Fine Art graduates work and exhibit widely as professional artists, have had work purchased by the Tate and other institutions, have represented the UK in exhibitions such as the Sao Paulo Biennale and have been nominated for the Turner Prize. Graduates also work as curators and gallery professionals in public and private galleries and for arts councils and other organisations, and write for various journals. Others now teach or work in other areas using skills and knowledge deriving from their experience on the course.

### **Employability**

The School is strongly committed to supporting you in the transition from the world of learning to the world of work. Throughout your programme of study there will be many formal and informal opportunities to develop skills that will support your future employability.

### **ADDED VALUE**

- Extensive personal support from a friendly and caring staff
- A good practical and theoretical education
- Availability of careers advice and support

### **TEACHING QUALITY INFORMATION**

All final year students are invited to complete the National Student Survey. Results of the survey are used by the University to monitor and develop all aspects of the course. For the academic year 2012/13 the teaching on the course scored 89% and the course scored 90% in overall satisfaction.

### **MATERIALS AND TRIP CONTRIBUTIONS 2014/15**

#### **Subsidised consumables:**

- Demonstration and Workshop raw materials (e.g. ink, paint, resin, fabric, clay, plaster, plastic, wood, metal etc.)
- 3D print materials (powder, binder, plastic)
- Base materials for digital printing/cutting/routing
- Drawing session materials
- Life Drawing classes

### **Other general costs may include:**

- Opportunities to undertake external projects
- Subsidised external exhibitions (incl. Free Range)
- Machinery consumables (blades, oil, abrasives etc)
- UK study trips
- Studio tool kits
- Degree show staging (to include wood and paint) and marketing material

### **Please Note:**

The School is able to purchase consumables at trade and bulk discount costs, providing workshops and studios with a stock of readily available materials. This helps to reduce the complexity of individuals needing to source and buy small amounts of specialist materials. Charging individuals for every consumable used on an item-by-item basis is unfeasible in a creative working environment, therefore studio fees provide a good solution for the community.

Some materials and processes can easily be cost calculated, and normally these link directly to activities leading to an individual student output rather than specific curricular requirements. For example a student decides to 3D print everything on the Z-Corp or digitally print on the Mimaki, these processes and materials are charged directly (at a subsidised rate) to the individual student, rather than across the student cohort.

The department regularly reviews its material and equipment needs, students can input into this process through the Staff/Student Liaison Committees or simply by using the Suggestion Books located in the workshops.

Studio fees are also allocated to subsidise the additional costs of external facing activities, such as exhibitions at Walcot Chapel, Dartmouth Avenue, BV Studios, Free Range. These activities are decided in response to the external projects and collaborations, exhibitions, events and trips or other opportunities available during the year.

Studio fees paid into the Department of Art are used to subsidise the cost of regular coach trips to London. Trips take place at least four times in an academic year. Students signed-up for London trips are only required to pay a surcharge if they fail to attend. Students are welcome to make suggestions and where possible are involved in course discussions prior to the commencement of the activity. These external activities are in support of the curriculum but not a requirement of the curriculum, and therefore are intended to add value to the student experience, enhancing personal or career development opportunities.

### **HOW WE SUPPORT YOU**

- [Personal tutoring](#)
- [Personal development planning](#)
- [Student Services](#)
- [Writing and Learning Centre](#)

You will find other useful information hyperlinks and staff contact details at the end of this document on pages 62.

Your account login will give you access to any machine, but please ask if there is spare capacity for individual use if a class is in progress.

School workshops include:

- Audio Visual Studio (incorporates sound booth)
- Black & White Photography Workshops
- Book & Print (incorporates Bookbinding)
- Casting Workshop
- Ceramic Design Studio
- Clay Preparation & Throwing
- Digital Print & Embroidery
- Dye and Screen Print
- Etching & Lithography
- Fashion Design (No 4 The Circus)
- Fine Art Casting
- Glaze Laboratory
- ICT: Digital Imaging Suite (Photography)
- IT Labs
- Kiln Workshop
- Knit and Weave
- Lecture Theatre & Seminar Rooms
- Life Drawing Room
- Metalwork
- Paint Preparation
- Photography Lighting Studio
- Plastic Workshop
- Silkscreen
- Wide Format Digital Printing (Photography)
- Woodwork

Please see full Health, Safety and Environment guidelines, point 2.8 Workshop Safety Guidance. <http://www.bathspa.ac.uk/services/health-and-safety/>

## **UNIVERSITY STATEMENT ON REFERENCING PROTOCOLS**

All subjects within the school of Art and Design use the Harvard referencing system, and all written work should conform to this. Further details of the Harvard system are available from the BSU website: <http://www.bathspa.ac.uk/services/library/InfoSkills/>  
<http://www.bathspa.ac.uk/services/library/using-the-library/how-cite-references-harvard-04-2007.pdf>

Students must note that a digital copy of all essays must be sent to Minerva, without this your submission is regarded as incomplete.



## **HOW WE ASSURE THE QUALITY OF THE COURSE**

Before the course started, a process of course approval took place which included consultation with academic and industry subject experts. The following was checked:

- There would be enough qualified staff to teach the course
- Adequate resources would be in place
- Overall aims and objectives are appropriate
- Content of the course meets requirements of Quality Assurance Agency for Higher Education and European Standards and Guidelines
- The course maps to subject benchmark statements
- The course meets any professional/statutory body requirements
- Internal quality criteria, such as admissions policy, teaching, learning and assessment strategy and student support mechanisms

## **HOW WE MONITOR THE QUALITY OF THE COURSE**

The quality of the course is annual monitored through evaluating:

- External examiner reports (considering quality and standards).
- Peer observation of teaching and staff development review.
- University surveys.
- Statistical information, considering issues such as pass rate.
- Student feedback, including module evaluation questionnaires.

The course team use this information to undertake annual monitoring, which, in turn, is monitored by the University's Academic Quality and Standards Committee.

Every six years an in-depth periodic review of the subject area is undertaken by a review panel, which includes at least two external subject (academic and industry) specialists. The panel considers documents, meets with current/former students and staff before drawing its conclusions. This results in a report highlighting good practice and identifying areas where action is needed.

## **DEPARTMENTAL BOARDS AND STUDENT REPRESENTATIVE MEETINGS**

This course meets usually 3 times a year as part of the Department of Art Board comprising all relevant teaching staff, student representatives and others who make a contribution towards the effective operation of the course (for example library and technical staff). The committee has responsibilities for the quality of the course and plays a critical role in the University's quality assurance procedures. Student representative meetings take place before the Departmental Boards.

## **YEAR CO-ORDINATOR MEETINGS**

Each year of your course has a designated member of academic staff that holds the position of Year Co-ordinator. It is the role of the Year Co-ordinator to liaise with students and with the course teams to ensure the effective delivery of the programme. As a year group, you will have the opportunity to meet with your Year Co-ordinator at least three times in any one year. The meetings will be an opportunity to address any queries you have regarding

academic / course matters that have not been addressed by your Module Leader or Progress Tutor. The Year Co-ordinator will also keep a close eye on attendance statistics and pastoral matters that require a response from the academic team.

## **THE ROLE OF EXTERNAL EXAMINERS**

The standard of this course is monitored by two external examiners: Danny Rolph (Visiting Professor, Buckinghamshire New University) and Tom Dale (Anglia Ruskin University, Cambridge) whose duties include the consideration of level 5 and 6 studio practice and samples from professional practice 2 and 3 modules. There is a separate external examiner for the Contextual Studies Year 3/Level 6 module: Richard Salkeld (University of Exeter) and Diana Joyce (Glasgow Caledonian University).

## **LISTENING TO THE VIEWS OF STUDENTS**

Student feedback is important and is obtained through:

- Module evaluations and annual Year questionnaires
- Student representation on the Department of Art Board
- Meetings with Module Leaders and/or Year Co-ordinators

Students are notified of action taken in response to feedback through:

- A document that details the issues that students have raised and the actions taken to resolve these issues
- Copies of this document are placed on Year notice boards and the relevant sections on Minerva.

## **LISTENING TO THE VIEWS OF OTHERS**

The views of other interested parties are obtained, for example:

- Former students.
- Employer/professional statutory regulatory liaison committee

## **STUDENT PRIZES**

Over the last few years students have been awarded a number of prizes. These include:

The Kenneth Armitage Young Sculptor prize in 2011 and 2013.  
Mercury Music Prize - Student Art prize in 2006  
The Department of Art awards the following prizes annually to Fine Art students;  
The 'Beyond the Studio' Student prize for Entrepreneurship in Fine Art  
The Outstanding Fine Art Student Prize

In addition to this, there are annual opportunities, residencies and competitions organised by the Department of Art available to our students.

All students are encouraged to apply for the following prizes which are open to student artists:

Threadneedle Prize - <http://www.threadneedleprize.com/>

Broomhill National Sculpture Prize - <http://www.broomhillart.co.uk/national-sculpture-prize/index.ht>

Salon Art Prize - <http://www.salonartprize.com/>

New Contemporaries - <http://www.newcontemporaries.org.uk/>

The Woolgather Art Prize - <http://www.woolgatherartprize.com/>

New Sensations Prize - <http://www.saatchi-gallery.co.uk/ns/>

Signature Art Prize - <http://www.degreeart.com/events/2012-signature-art-prize>

Catlin Art Prize - <http://www.artcatlin.com>

## MODULE DESCRIPTORS

### YEAR 1, LEVEL 4

Code	<b>FA4121-40</b>
Title	Studio Practice 1(a)
Subject area	Fine Art
Pathway	n/a
Level	4
Credits	40
ECTS*	20
Contact time	Total number of hours allocated to this unit is 400. Contact time is a minimum of 96 hours, with the remainder spent in directed and independent learning.
Acceptable for	Fine Art
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Jenny Dunseath
<b>Description and Aims</b>	
<p>This module is designed to introduce you to a range of ideas, possibilities and techniques in Fine Art. With guidance from academic staff, you are encouraged to work independently on self-initiated studio practice that evidences the learning outcomes. You are required to begin establishing a research context for your work, and to keep a context folder that places independent artwork within the context of historical and contemporary practice, and a reflective journal that regularly evaluates and logs your progress.</p> <p><b>Aims</b></p> <ul style="list-style-type: none"><li>• To encourage students' self-reliance and their ability to work independently and to manage and organise self-initiated projects.</li><li>• To enhance students' ability to communicate visually, orally and in writing.</li><li>• To promote safe and effective practices and procedures.</li><li>• To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.</li><li>• To promote an awareness of past and contemporary visual art, of visual culture in general, and of creative practice.</li></ul>	

## **Outline syllabus**

### **Outline syllabus**

Students are encouraged to develop an independent programme of study from the start (although this is initiated by a series of short projects that help establish good time management). Individually directed study is negotiated with staff through regular tutorials and group discussion. Student will produce a (a) progressive body of developmental and preparatory work throughout the module.

Students are required to participate in introductions to workshops relevant to their practice which could include woodwork, paint methods and materials, digital photography, casting, metalwork, printmaking and video.

To facilitate your research and contextual knowledge there are weekly lectures by academic staff and numerous study trips to London and elsewhere. Student will be expected to compile contextual research in the form of a (c) context folder.

As a means of ascertaining how artwork is received by an audience, you are required to select and present work for participation in at least one group critique. Critiques will help establish an understanding of context and independent judgement.

At the end of the module you are required to appropriately display your work, which is marked by your academic progress tutor and other staff.

### **Teaching and learning methods.**

Students will have regular studio meetings with your academic progress tutor throughout the module. Progress meetings give you the opportunity to discuss your ideas and your progression and development towards a (b) completed body of work. Meetings will also be an opportunity to hold discussions about relevant subjects, health and safety and practical issues. In addition to these regular meetings you will benefit from tutorials and workshops with other members of staff.

At the end of the module you will complete a (d) self-evaluation form in which you consider what has been achieved in relation to the intended learning outcomes. Students also receive written summative feedback from your academic progress tutor in response to both the self-evaluation and the work presented for assessment.

Intended Learning Outcomes	How assessed**
<p>On successful completion of the module you will be able to demonstrate:</p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>● Evidence of good time management, organisational skills and an engagement with the course.</li> <li>● A range of methods and skills appropriate to the realisation of your artwork, with evidence of an exploration of ideas.</li> <li>● An ability to evaluate the appropriateness of different approaches to solving problems related to your area(s) of study and/or work.</li> </ul> <p><b>Knowledge and Communication</b></p> <ul style="list-style-type: none"> <li>● Knowledge of the underlying concepts and principles associated with Fine Art, and an ability to evaluate and interpret these within a broader context.</li> <li>● An ability to identify and access appropriate academic material using scholarly research tools.</li> </ul> <p><b>Key Skills Outcomes</b></p> <p>Numeracy (proportions, percentages, photographic calculations, etc.)</p> <p>IT (Scanning, digital manipulation, Photoshop, Powerpoint).</p>	<p>Assessment is based on:</p> <p>a, b, c, d.</p> <p>a</p> <p>d</p> <p>c</p> <p>c, d.</p>
Assessment Scheme	Weighting %
<p><b>Formative</b></p> <p>Development and presentation of preparatory work and evidence of articulation skills during regular tutorials.</p> <p><b>Summative</b></p> <p>At the end of the double module you are expected to present a body of work that is clearly identified and presented in a way that makes it accessible to staff.</p> <p><b>Studio Work</b></p> <p>Assessment is by presentation at the end of the module. This small presentation is mounted by the student and should comprise:</p> <p>A. Developmental work. All other work for this module or where this is not practical, a good photographic record of the work not presented. All work must be clearly identified</p>	<p>0%</p> <p>Developmental work and Presented coursework (80%)</p>

<p>B. Evidence of consideration towards the appropriate selection of completed artwork</p> <p>Collaborative projects are subject to the conditions as set out in the Academic Regulations, which are available in electronic form on Minerva.</p> <p><b>Context Folder</b></p> <p>C. Assessment is by folder. The folder must evidence an understanding of contemporary context and an engagement of the themes pertinent to the student's independent practice.</p>	<p>(2) Context Folder (20%)</p>
<p>Reading Lists/Key Texts &amp; Websites</p>	
<p><b>Core texts</b></p> <p>Collins J, Sculpture Today. Phaidon 2007        Buck, L, Moving Targets 2. Tate Gallery Pub, 2000        De Oliveira, N, Installation Art. Thames &amp; Hudson, 1994        Godfrey, T, Painting Today. Phaidon Press 2009        Godfrey, T, Conceptual Art. Phaidon Press, 1998        Hindle, Y &amp; Seymour, P, Paint Theory, Paint Practice: Materials and Methodologies within Contemporary Painting Practice. Lee Pr, 2000</p> <p>The Fine Art reading list provides a basis for recommended reading. Exhibitions and visits are organised during the year. Students are expected to identify appropriate sources; you receive advice from tutors on an individual basis.</p> <p>All students will be acquainted with major venues and digital databases including Tate Modern, Tate Britain, The National Gallery, and British Museum; and for temporary exhibitions, the Royal Academy, The Hayward, Serpentine and Whitechapel Galleries.</p> <p>A comprehensive and up to date reading list is available on Minerva.</p>	
<p>Learning Resources</p>	
<p>Individual and communal studio space, School workshops, Lecture Theatre, Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, Turnitin UK originality scoring service, staff advice and expertise, weekly schedule of module events.</p>	

\* ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	<b>FA4221-40</b>
Title	Studio Practice 1(b)
Subject area	Fine Art
Pathway	n/a
Level	4
Credits	40
ECTS*	20
Contact time	Total number of hours allocated to this unit is 400. Contact time is a minimum of 96 hours, with the remainder spent in directed and independent learning.
Acceptable for	Fine art
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Jenny Dunseath
<b>Description and Aims</b>	
<p>This practice-based studio module requires you to continue with your self-initiated exploration and development of your individual practice toward a more focussed and directed body of work. With continuing guidance from academic staff, you are encouraged to work independently on studio practice that evidences the learning outcomes.</p> <p>At the end of the module you are required to submit a well-researched context for your work in the form of a context folder and will maintain a reflective journal that logs and evaluates your progress throughout the modules duration.</p> <p><b>Aims</b></p> <ul style="list-style-type: none"> <li>• To encourage students' self-reliance and their ability to work independently and to manage and organise self-initiated projects.</li> <li>• To enhance students' ability to communicate visually, orally and in writing.</li> <li>• To promote safe and effective practices and procedures.</li> <li>• To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.</li> <li>• To promote an awareness of past and contemporary visual art, of visual culture in general, and of creative practice.</li> </ul>	



**Outline syllabus**

Students continue to establish an (a) increasingly independent programme of work throughout the module. Individually directed study is negotiated with staff through regular tutorials and group discussion.

To facilitate your research and contextual knowledge there are weekly lectures by academic staff and numerous study trips to London and elsewhere. Research that places your own artwork in the context of historical and contemporary practice will play an integral role in the development of an independent programme and will increasingly inform conversations with staff during tutorials, and will be archived in your (b) Context Folder.

A group critique will take place in which students select and present work to be analysed and critically reviewed by academic staff and your peers in order to ascertain how work is received by an audience. Students will be required to continually evaluate their practice in a reflective journal.

At the end of the module you are expected to present (c) a body of work in an appropriate manner, including notes, drawings and other preparatory work that is marked by your academic progress tutor and other staff.

**Teaching and learning methods.**

Students will have regular studio meetings with academic progress tutors throughout the module. Progress meetings give you the opportunity to discuss your ideas and your progression and development towards a completed body of work. Meetings will also be an opportunity to hold discussions about relevant subjects, health and safety and practical issues. In addition to these regular meetings students will benefit from tutorials with other members of staff.

At the end of the double module you are required to complete (d) a self-evaluation in which you consider what has been achieved in relation to the intended learning outcomes. You will also receive written summative feedback from your academic progress tutor in response to both the self-evaluation and the work presented for assessment.

Intended Learning Outcomes	How assessed**
<p>On successful completion of the module you will be able to demonstrate:</p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>● Evidence of good time management, organisational skills and an engagement with the course.</li> <li>● A range of methods and skills appropriate to the realisation of your artwork, with evidence of an exploration of ideas toward a clear direction.</li> </ul>	<p>Assessment is based on:</p> <p>a, b, c.</p> <p>b</p>

<ul style="list-style-type: none"> <li>• An ability to further evaluate the appropriateness of different approaches to solving problems related to your area(s) of study and/or work.</li> </ul> <p><b>Knowledge and Communication</b></p> <ul style="list-style-type: none"> <li>• Knowledge and an understanding of the underlying concepts and principles associated with Fine Art, and an ability to evaluate and interpret these within a broader context.</li> <li>• An ability to identify and engage with appropriate academic material using scholarly research tools.</li> <li>• An ability to present, evaluate and interpret qualitative and quantitative data, in order to develop lines of argument and make sound judgments in accordance with basic theories and concepts of Fine Art.</li> </ul> <p><b>Key Skills Outcomes</b></p> <p>Numeracy (Proportions, percentages, photographic calculations, etc.)</p> <p>IT (Scanning, digital manipulation, Photoshop, Powerpoint)</p> <p>The qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility.</p>	<p>b, c</p> <p>a, b, c</p> <p>c</p> <p>a, c.</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<p><b>Formative</b></p> <p>Development and presentation of preparatory work and evidence of articulation skills during regular tutorials.</p> <p><b>Summative</b></p> <p>At the end of the double module students present a body of work, that is clearly identified and presented in a way that makes it accessible to staff.</p> <p><b>Studio Work</b></p> <p>Assessment is by exhibition at the end of the module. This small exhibition is mounted by the student and should comprise:</p> <ol style="list-style-type: none"> <li>a) Developmental work. All other work for this module or where this is not practical, a good photographic record of the work not presented.</li> <li>b) Selected finished work. You are expected to evidence independent judgement, evaluation and selection.</li> </ol> <p>All work must be clearly identified. Work must be presented in a way</p>	<p>0%</p> <p>Preparatory work and Exhibition (80%)</p>

that makes it accessible to marking staff.  
 Collaborative projects are subject to the conditions as set out in the Academic Regulations, which are available in electronic form on Minerva.

**Context Folder**

(2) Context Folder (20%)

- C) Assessment is by folder. The folder must evidence an understanding of contemporary context and a continued engagement of the themes pertinent to the student's independent practice.

**Reading Lists/Key Texts & Websites**

**Core texts**

- Goldberg, R, Performance Art. Thames & Hudson, 1986
- Meyer, James, Minimalism. Phaidon Press, 2000
- Reckitt, Helena, Art & Feminism. Phaidon Press, 2001
- Schwabsky B, Vitamin P : New Perspectives in Painting. Phaidon 2002
- Vitamin P2, Phaidon 2011
- Dexter E, Vitamin D – New Perspectives in Drawing. Phaidon

The Fine Art reading list provides a basis for recommended reading. Exhibitions and visits are organised during the year. Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.

All students will be acquainted with major venues and digital databases including Tate Modern, Tate Britain, The National Gallery, and British Museum; and for temporary exhibitions, the Royal Academy, the Hayward, Serpentine and Whitechapel Galleries.

A comprehensive and up to date reading list is available on Minerva.

**Learning Resources**

Individual and communal studio space, School workshops, Lecture Theatre Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

\* ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	<b>FA4161-20</b>
Title	Professional Practice 1
Subject area	Fine Art
Pathway	n/a
Level	4
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this unit is 200: contact time is a minimum 48 hours. The rest of the time should be spent in directed and independent learning
Acceptable for	Fine Art
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Dan Allen
<b>Description and Aims</b>	
<p>This module is designed to develop and enhance professional practice and skills. It will help you prepare for a career within the sector after graduation by actively defining your future career path or possible future study. It will provide you with an understanding of good time management and will equip you with the necessary skills to produce a professional digital archive of your practice. Students will be expected to attend obligatory workshops in digital photography.</p> <p>The latter stages of the module will require students to put your experience into practice by embarking on a 'real life' project, producing work to commission, or producing work that is site specific, or work that requires you to collaborate with others, or curate and / or project manage an event of your choosing.</p> <p><b>Aims</b></p> <ul style="list-style-type: none"> <li>• To further your understanding of the world of contemporary art, its diversity and an understanding of how your practice is received by an audience.</li> <li>• To encourage awareness of the opportunities in Fine Art (and related fields).</li> <li>• To gain a confidence in self-promotion and the articulation of your independent studio practice.</li> <li>• To gain the skills and appreciate the importance of a professional digital web-based archive of studio practice as it progresses throughout the course.</li> </ul>	

## Outline Syllabus & Teaching & Learning Methods

### Outline Syllabus

Students will be taught the necessary skills to produce a (a) professional digital archive of individual studio practice. The module will require you to participate in a series of workshops, lectures and discussions that explore different ways of promoting and articulating your practice. You will be required to evidence knowledge and skills gained when embarking on an outward facing project that is to be documented and reflected on in a (b) project folder.

### Teaching and Learning Strategies

Lectures and presentations, seminars, tutorials, discussions and study visits.  
Workshops on professional practice.

Guidance on research and on assembling presentations.

### Intended Learning Outcomes

### How assessed\*\*

On completion of this module you will evidence:

- |  |      |
|--|------|
| 1. Awareness of a widening range of models of contemporary art practice. | a, b |
| 2. Awareness of ethics and good working practices                        | a, b |
| 3. Project management skills, including skills of time-management.       | b    |
| 4. How to network with confidence and how to use contacts appropriately. | a    |
| 5. An understanding of marketing and promotional techniques.             | a, b |

### Assessment Scheme

### Weighting %

#### Formative

a) Presentation of developmental work and articulation skills during regular tutorials, forums and workshops.

0%

#### Summative

b) The assessment is in two parts: Promotional material to include a digital archived portfolio.

Part 1: 50%

c) A practice-based project resulting in a body of work and journal.

Part 2: 50%

### Reading Lists/Key Texts & Websites

#### Core texts

Bois A.Y; Buchlow B; Foster H; Krauss R.

Art since 1900: Modernism, Antimodernism, Postmodernism. Thames & Hudson, 2004.  
Meecham P; Sheldon J. Modern Art: A Critical Introduction. Routledge, 2000.

The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organised during the year. An up to date list of reference material for the module is available on Minerva.

#### Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

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**MODULE DESCRIPTOR: Historical and Critical Studies**

Code	<b>CX4151-20</b>
Title	Contextual Studies
Subject area	Fine Art
Pathway	None
Level	4
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this unit is 200: contact time is approximately 48 hours. The rest of the time should be spent in directed and independent learning.
Pre-requisites	None
Acceptable for	3D Idea Material Object; Creative Arts Practice; Fine Art; Graphic Communication; Photography; Textile Design for Fashion Interiors Integrated Masters Textile Design for Fashion Interiors
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Dr Jo Turney
<b>Description &amp; Aims</b>	
<b>Description</b>  This module has 2 components:  <ol style="list-style-type: none"><li>1. Art Theory and Practice Since 1900 (50%)</li><li>2. Methods of Interpretation and Analysis (50%)</li></ol> <b>Aims</b> <ul style="list-style-type: none"><li>• To help students become more informed about the historical context in which they are working.</li><li>• To encourage a critical and analytic approach through a focus on significant issues and objects.</li><li>• To develop awareness of the processes by which artefacts are produced, circulated and consumed in specific social contexts.</li><li>• To inculcate good practice in time-management, research and communication.</li><li>• To develop students' ability to communicate in writing.</li><li>• To develop students' ability to work in collaboration with others and choose</li></ul>	

appropriate ways of communicating their ideas.	
Outline Syllabus & Teaching & Learning Methods	
<p><b>Outline syllabus</b></p> <p>The main themes and issues considered are:</p> <ul style="list-style-type: none"> <li>• Major trends in the production and reception of art theories and practices in Europe and America since 1900.</li> <li>• The notion of cultural politics with reference to specific instances of nationalism, ethnicity and gender.</li> <li>• The construction of 'traditions' and the appropriation of received images and styles.</li> <li>• The role of the myth of modernity and progress in the formulation of theories and styles.</li> <li>• Art as commodity: galleries and market forces.</li> <li>• 'Novelty' and 'Authenticity' as criteria in art production and criticism.</li> </ul> <p>Methods of interpretation and analysis are introduced through consideration of specific examples which represent key issues in visual culture.</p> <p><b>Teaching and learning methods</b></p> <p>Teaching is by lectures, seminars and workshop sessions. Students are encouraged to develop independent learning skills through set preparation for seminars, the devising of appropriate essay subjects and the identification of associated research.</p>	
Intended Learning Outcomes	How assessed**
<p>On completion of this module students should:</p> <ul style="list-style-type: none"> <li>• be better informed about historical precedents and recent developments in the field(s) related to the course</li> <li>• have more understanding of the processes by which artefacts are produced, circulated and consumed in specific social contexts</li> <li>• have increased awareness of recent debates about related art and design practices in their social and cultural contexts</li> <li>• be able to produce critical and analytic written work based on sound research</li> <li>• gain an understanding of the range of analytical approaches and methods of interpretation most readily applicable to their Contextual Studies work.</li> </ul> <p><b>Key Skills Outcomes</b></p> <p>Communication (Dyslexia assessment, written presentations, oral presentations, working with others, literacy including reading and analysis of texts)</p> <p>IT (Internet and email proficiency, word processing)</p>	<p>Assessment is based on</p> <p>(a) one essay</p> <p>(b) Presentation and Personal Report Form</p>
Assessment Scheme	Weighting %





Smith P and Wilde C A, (2002), <i>Companion to Art Theory</i> , Blackwell
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Learning Resources
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Lecture Theatre Seminar Rooms Library Access to Minerva
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\* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

\*\* eg examination, presentation, coursework, performance, case study, portfolio, etc.

**YEAR 2, LEVEL 5**

Code	<b>FA5121-80</b>
Title	Studio Practice 2
Subject area	Fine Art
Pathway	n/a
Level	5
Credits	80
ECTS*	40
Contact time	The total number of hours allocated to this unit is 800: contact time is a minimum 192 hours. The rest of the time should be spent in directed and independent learning
Acceptable for	Fine Art
Excluded combinations	FA5122-40 and FA5123-40
Core/Optional	Optional
Module Co-ordinator	Rosie Snell
<b>Description and Aims</b>	
<p>This quadruple module requires students to develop an independent body of work in the studio. Studio work enables students to identify and develop a clear, self-critical direction for their practice and to make a body of work for an exhibition. Students are also required to evidence an understanding and engagement of historical and contemporary context pertinent to their own studio practice.</p>	
<b>Aims</b>	
<ul style="list-style-type: none"><li>● To enable students to define and develop their abilities in Fine Art in a variety of learning environments including skills in team working.</li><li>● To increase students' self-reliance and their ability to work independently and to manage and organise self-initiated projects.</li><li>● To provide opportunities for the exploration of the diverse range of practical and conceptual aspects of Fine Art leading to evidence of aesthetic sensibility and intellectual enquiry.</li><li>● To enhance students' ability to communicate visually, orally and in writing.</li><li>● To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.</li><li>● To promote an understanding of past and contemporary visual art, of visual culture in general, and of creative practice.</li><li>● To ensure that students are familiar with recent developments in the subject.</li></ul>	

## Outline Syllabus & Teaching & Learning Methods

A negotiated programme of individual work is developed by the student and supported by academic staff. The (a) development of this individual programme of study resulting in a body of artwork is supported through; studio based one to one tutorials and group critiques with a range of academic staff, technical instruction, visits to exhibitions, external projects and lectures. Students are offered the opportunity to take part in internal / external initiatives.

Students produce work across a range of disciplines in agreed discussion with staff. A record of the works development (noting, drawing, collecting information), reflecting an understanding of the works critical and historical context, should support the body of work produced and must be archived in a (c) Reflective Journal and a (b) Context folder/s.

Presentations and lectures are scheduled throughout the year in addition to and in support of a broader contextual awareness of the students practice. Visiting artists, curators, directors and other art professionals will give talks and workshops across the whole spectrum of contemporary art activity throughout the duration of the module. Visits to galleries and museums, both planned and self-initiated.

### Teaching and learning methods:

Studio based one to one tutorials, group critiques, discussions, demonstrations, workshops and lectures.

There are two critiques scheduled at intervals throughout the academic year.

Intended Learning Outcomes	How assessed**
<p>On successful completion of this module students will be able to demonstrate in an exhibition:</p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>● Evidence of structured experimentation and the development of your ideas into a clear direction for your independent work.</li> <li>● An on-going ability to develop existing skills and acquire new ones, both technical and inter personal, appropriate to the realisation and communication of your practice.</li> <li>● Evidence of good time management, organisational skills and engagement with the course.</li> </ul> <p><b>Knowledge and Communication</b></p> <ul style="list-style-type: none"> <li>● A knowledge and critical understanding of the established principles of your area of study, and of the way in which those principles have developed.</li> <li>● An ability to apply underlying concepts and principles outside the context in which they were first studied, including their application in terms of potential employability.</li> </ul>	<p>a, b</p> <p>a, b</p> <p>a, c</p> <p>b</p> <p>b, c</p>

<ul style="list-style-type: none"> <li>An ability to initiate and undertake critical analysis of your work and its position, and to propose solutions to problems arising from that analysis.</li> </ul> <p>In addition, the qualities and transferable skills such as personal responsibility and decision making which are relevant to future employability.</p>	b
<b>Assessment Scheme</b>	<b>Weighting %</b>
<p><b>Formative</b></p> <p>Development and presentation of preparatory work and evidence of articulation skills during regular tutorials.</p> <p><b>Summative Studio Work</b></p> <p>Assessment is by exhibition nearing the end of the academic year. This exhibition is mounted by the student and should comprise:</p> <p>a) Selected finished work. Evidence of careful consideration and an understanding of various modes of display.</p> <p>b) Preparatory work. All other work for this module or where this is not practical, a good photographic record of the work not presented. All work must be clearly identified. Work must be presented in a way that makes it accessible to marking staff.</p> <p>Collaborative projects are subject to the conditions as set out in the Academic Regulations, which are available in electronic form on Minerva.</p> <p><b>Context Folder</b></p> <p>c) Assessment is by folder. The folder must evidence a clear understanding of contemporary context and an engagement and understanding of the themes pertinent to the student's independent practice.</p>	<p>0%</p> <p>1) Exhibition and Preparatory work (80%)</p> <p>2) Context Folder (20%)</p>
<b>Reading Lists/Key Texts &amp; Websites</b>	
<p><b>Core texts:</b></p> <p>Rugaff R, The Painting of Modern Life: 1960s to Now.. Hayward Publishing 2008.  Benjamin, W, Illuminations Cape, 1970, &amp; Pimlico, 1999. (Chapter: The Work of Art in the Age of Mechanical Reproduction).  Barthes, R, Camera Lucida . Cape, 1982.  Image Music Text, Fontana, 1977.</p>	

Mythologies, Vintage London 2000.  
 Doherty, C, Edit. Contemporary Art from Studio to Situation.  
 Putnam, J, Art & Artifact: The Museum of Medium.. Thames & Hudson 2002.

The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organised during the year. An up to date list of reference material for the module is available on Minerva.

#### Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

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Code	<b>FA5122-40</b>
Title	Studio Practice 2(a)
Subject area	Fine Art
Pathway	n/a
Level	5
Credits	40
ECTS*	20
Contact time	The total number of hours allocated to this unit is 400: contact time is a minimum 96 hours. The rest of the time should be spent in directed and independent learning
Acceptable for	Fine Art
Excluded combinations	FA5121-80
Core/Optional	Optional
Module Co-ordinator	Rosie Snell
<b>Description and Aims</b>	
This double module is designed to establish an independent programme of study in studio practice. Studio work aims to enable students to identify and develop a self-	

critical direction for their practice and to produce a body of work for assessment. As a precursor to Studio Practice 2(b), this module focuses on the development and exploration of processes and concepts.

### **Aims**

- To enable students to define and develop their abilities in Fine Art in a variety of learning environments including skills in team working.
- To increase students' self-reliance and their ability to work independently and to manage and organise self-initiated projects.
- To provide opportunities for the exploration of the diverse range of practical and conceptual aspects of Fine Art leading to evidence of aesthetic sensibility and intellectual enquiry.
- To enhance students' ability to communicate visually, orally and in writing.
- To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.
- To promote an understanding of past and contemporary visual art, of visual culture in general, and of creative practice.
- To ensure that students are familiar with recent developments in the subject.

### **Outline Syllabus & Teaching & Learning Methods**

A negotiated programme of individual work is developed by the student and supported by academic staff. The development of this (a) individual programme of study is supported through; studio based one to one tutorials and group critiques with a range of academic staff, technical instruction, visits to exhibitions, external projects and lectures. Students are offered the opportunity to take part in internal/external initiatives.

Students produce work across a range of disciplines in agreed discussion with staff. A record of the works development (noting, drawing, collecting information), reflecting an understanding of the works critical and historical context, should support this body of work produced and must be archived in a (c) Reflective Journal and a (b) Context folder/s.

Presentations and lectures are scheduled throughout the module in addition to and in support of a broader contextual awareness of the students practice. Visiting artists, curators, directors and other art professionals will give talks and workshops across the whole spectrum of contemporary art activity throughout the duration of the module.

Visits to galleries and museums, both planned and self-initiated.

### **Teaching and learning methods**

Studio based one to one tutorials, group critiques, discussions, demonstrations, workshops and lectures.

There is one critique scheduled towards the latter stages of the module.

Intended Learning Outcomes

How assessed\*\*

<p>On successful completion of this module students will be able to demonstrate:</p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Evidence of experimentation and the development of your ideas into a clear direction for your independent work.</li> <li>• An ability to develop existing skills and acquire new ones, both technical and inter personal, appropriate to the realisation and communication of your practice.</li> <li>• Evidence of good time management, organisational skills and engagement with the course.</li> </ul> <p><b>Knowledge and Communication</b></p> <ul style="list-style-type: none"> <li>• A critical understanding of the established principles of your area of study, and of the way in which those principles have developed.</li> <li>• An ability to initiate and undertake critical analysis of your work and its position, and to propose solutions to problems arising from that analysis.</li> </ul> <p>In addition, the qualities and transferable skills such as personal responsibility and decision making which are relevant to future employability.</p>	<p>b</p> <p>a,b</p> <p>a, b, c</p> <p>b</p> <p>b, c</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<p><b>Formative assessment</b></p> <p>Development and presentation of preparatory work and articulation skills during regular tutorials.</p> <p><b>Summative</b></p> <p><b>Studio Work</b> Assessment is by presentation at the end of the module. This presentation is mounted by the student and should comprise:</p> <p>i) Selected finished work. Evidence of consideration and an understanding of various modes of display.</p> <p>ii) Preparatory work. All other work for this module or where this is not practical, a good photographic record of the work not presented. All work must be clearly identified. Work must be presented in a way that makes it accessible to marking staff.</p> <p>Collaborative projects are subject to the conditions as set out in the Academic Regulations, which are available in electronic form on Minerva.</p> <p><b>Context Folder</b></p>	<p>0%</p> <p>1) Presented artwork and Developmental work (80%)</p> <p>2) Context Folder (20%)</p>



iii) Assessment is by folder. The folder must evidence an understanding of contemporary context and an engagement and understanding of the themes pertinent to the student's independent practice.

#### Reading Lists/Key Texts & Websites

#### Core texts

Rugoff R, *The Painting of Modern Life: 1960s to Now..* Hayward Publishing 2008.  
 Benjamin, W, *Illuminations* Cape, 1970, & Pimlico, 1999. (Chapter: The Work of Art in the Age of Mechanical Reproduction).  
 Barthes, R, *Camera Lucida* . Cape, 1982.

The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organised during the year. An up to date list of reference material for the module is available on Minerva. Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.

#### Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre, Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

\* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	<b>FA5123-40</b>
Title	Studio Practice 2(b)
Subject area	Fine Art
Pathway	n/a
Level	5
Credits	40
ECTS*	20
Contact time	The total number of hours allocated to this unit is 400: contact time is a minimum 96 hours. The rest of the time should be spent in directed and independent learning.
Acceptable for	Fine Art

Co-requisites	FA5122-40
Excluded combinations	FA5121-80
Core/Optional	Optional
Module Co-ordinator	Rosie Snell
<b>Description and Aims</b>	
<p>This double module builds on studio practice developed during the previous module: Studio Practice 2(a). The module can only be studied upon completion of Studio Practice 2(a). In contrast to Studio Practice 2(a) this module focuses more on the development of a resolved body of work. Studio work aims to enable students to identify and develop a clear, self-critical direction for their practice and to make a body of work for an exhibition. Students are also required to evidence an understanding and engagement of historical and contemporary context pertinent to their own studio practice.</p> <p><b>Aims</b></p> <ul style="list-style-type: none"> <li>• To enable students to define and develop their abilities in Fine Art in a variety of learning environments including skills in team working.</li> <li>• To increase students' self-reliance and their ability to work independently and to manage and organise self-initiated projects.</li> <li>• To provide opportunities for the exploration of the diverse range of practical and conceptual aspects of Fine Art leading to evidence of aesthetic sensibility and intellectual enquiry.</li> <li>• To enhance students' ability to communicate visually, orally and in writing.</li> <li>• To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.</li> <li>• To promote an understanding of past and contemporary visual art, of visual culture in general, and of creative practice.</li> <li>• To ensure that students are familiar with recent developments in the subject.</li> </ul>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p>A negotiated programme of individual work is developed by the student and supported by academic staff. The development of this (a) individual programme of study is supported through; studio based one to one tutorials and group critiques with a range of academic staff, technical instruction, visits to exhibitions, external projects and lecture. Students are offered the opportunity to take part in an internal/external exhibition.</p> <p>Students produce work across a range of disciplines in agreed discussion with staff. A record of the works development (noting, drawing, collecting information), reflecting an understanding of the works critical and historical context is documented in support of the body of work and must be archived in a (c) Reflective Journal and a (b) Context folder/s.</p> <p>Presentations are scheduled throughout the module in addition to and in support of a broader contextual awareness of the students practice. Visiting artists, curators, directors and other art professionals will give talks and workshops across the whole</p>	

spectrum of contemporary art activity throughout the duration of the module.

**Teaching and learning methods**

Studio based one to one tutorials, group critiques, discussions, forums and lectures.

One critique is scheduled at a midpoint in the module prior to the Easter break.

Intended Learning Outcomes	How assessed**
<p>On successful completion of this module students will be able to demonstrate in an exhibition:</p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>● Evidence of structured experimentation and the development of your ideas into a clear direction for your independent work.</li> <li>● An on-going ability to develop existing skills and acquire new ones, both technical and inter personal, appropriate to the realisation and communication of your practice.</li> <li>● Evidence of good time management, organisational skills and engagement with the course.</li> </ul> <p><b>Knowledge and Communication</b></p> <ul style="list-style-type: none"> <li>● A knowledge and critical understanding of the established principles of your area of study, and of the way in which those principles have developed.</li> <li>● An ability to apply underlying concepts and principles outside the context in which they were first studied, including their application in terms of potential employability.</li> <li>● An ability to initiate and undertake critical analysis of your work and its position, and to propose solutions to problems arising from that analysis.</li> </ul> <p>In addition, the qualities and transferable skills such as personal responsibility and decision making which are relevant to future employability.</p>	<p>b</p> <p>b</p> <p>a, b</p> <p>a,c</p> <p>a,c</p> <p>c</p>
Assessment Scheme	Weighting %
<p><b>Formative</b></p> <p>Development and presentation of preparatory work and evidence of articulation skills during regular tutorials.</p> <p><b>Summative</b></p> <p><b>Studio Work</b></p> <p>Assessment is by exhibition nearing the end of the academic year. This small exhibition is mounted by the student and should comprise:</p>	<p>0%</p> <p>1) Exhibition and Developmental</p>

i) Selected finished work. Evidence of careful consideration and an understanding of various modes of display.

work (80%)

ii) Preparatory work. All other work for this module or where this is not practical, a good photographic record of the work not presented. All work must be clearly identified. Work must be presented in a way that makes it accessible to marking staff.

Collaborative projects are subject to the conditions as set out in the Academic Regulations, which are available in electronic form on Minerva.

**Context Folder**

iii) Assessment is by folder. The folder must evidence a clear understanding of contemporary context and an engagement and understanding of the themes pertinent to the student’s independent practice.

2) Context folder (20%)

Reading Lists/Key Texts & Websites

**Core texts**

Image Music Text, Fontana, 1977.  
 Mythologies, Vintage London 2000.  
 Doherty, C, Edit. Contemporary Art from Studio to Situation.  
 Putnam, J, Art & Artifact: The Museum of Medium.. Thames & Hudson 2002.

The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organised during the year. An up to date list of reference material for the module is available on Minerva. Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.

Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

\* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	<b>FA5161-20</b>
Title	Professional Practice 2
Subject area	Fine Art
Pathway	n/a
Level	5
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this unit is 200: contact time is a minimum 48 hours. The rest of the time should be spent in directed and independent learning
Acceptable for	Fine Art
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Gill Nicol
<b>Description and Aims</b>	
<p>This module is designed to develop and enhance professional practice and skills, and increase an understanding of the workings of the student's chosen specialist area in order to ensure that they are appropriately prepared for a career within their sector, and to actively define their future career path and possible future study.</p> <p>This module will provide students with the opportunity to produce professional literature and a digital portfolio demonstrating a clear understanding of the part they play in self-promotion and employability. The ability to critically analyse and select appropriate content is seen as a vital skill in the development of a professionally representative portfolio. Students will gain experience in various marketing strategies and undertake a series of professional promotional literary tasks with experience of applying for residencies, competitions, writing a curriculum vitae and approaching galleries. As a means of articulating your objectives and evidencing your engagement with contemporary art you will be required to give a formal presentation contextualizing your independent studio practice.</p> <p>The module will provide students with an understanding of, and confidence in, a range of issues which will directly affect them during their search for future employment or self-employment, and the subsequent development of a career. It will, for example, deal with issues about marketing, finance and personal development together with issues relating to legislation affecting the profession, and develop the student's understanding of their responsibilities with legal, moral and ethical codes of practice.</p> <p>The latter stages of the module will require students to put their experience into practice by embarking on a 'real life' project, producing work to commission, collaborating with others, curating or project managing an event of their choosing. The project extends</p>	

student's work outside the studio and encourages enquiry into planning, collaboration and self-initiated off-site study.

### Aims

- To further students' understanding of the world of contemporary art, its diversity and an understanding of the context in which their individual practice is placed.
- To encourage awareness of the opportunities in Fine Art (and related fields).
- To enable students to give an articulate presentation of their working position: their work, its concerns and context.
- To gain experience in professional study skills that are pertinent to the students personal practice; whether it be through exhibiting, working to commission, producing site specific artwork, marketing, curating and project managing.
- To gain a confidence in self-promotion and the articulation of a students practice.

### Outline Syllabus & Teaching & Learning Methods

#### Outline Syllabus

Students will be required to gain first-hand experience in the professional promotion of their studio practice. The module will require students to participate in a series of workshops, lectures and discussions that explore different ways of promoting their practice and maximizing their career potential before producing a (a) digital portfolio of archived images and other promotional literature. Students will be mentored on effective time and project management by means of a (b) 'real life' project towards the latter stages of the module. The project, including all developmental documentation will be archived in a (c) reflective journal. Students will also be required to evidence an understanding of contemporary context and an ability to self-promote by means of a short (d) presentation.

#### Teaching and Learning Strategies

Lectures and presentations, seminars, tutorials, group discussions and study visits. Workshops on professional practice.

Guidance on assembling and delivering professional and articulate presentations.

#### Intended Learning Outcomes

#### How assessed\*\*

On completion of this module students will be:

- |   |       |
|---|-------|
| 1. Aware of a widening range of models of contemporary art practice.  | a,c   |
| 2. Begin to identify and examine potential areas for their own employability.   | a,c   |
| 3. Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively. | c, d, |
| 4. Able to present a short account of their work and working position in the form of a presentation and a written statement.  | d     |

<p>5. Develop project management skills, including time-management and (where appropriate) budget planning, enabling them to work to specified briefs and commercial deadlines.</p> <p>6. To effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences.</p> <p>7. Work effectively as members of a team, both in class and group work and in professional settings.</p> <p>8. Learn how to network with confidence and how to use contacts appropriately.</p>	<p>b</p> <p>c, d</p> <p>b</p> <p>a</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<p><b>Formative</b></p> <p>Presentation of developmental work and articulation skills during regular tutorials, forums and workshops.</p> <p><b>Summative</b></p> <p>The assessment is in two parts:</p> <p><u>Part 1:</u></p> <p>a) Students are expected to give a formal presentation of their own 'position' using digital images of their work and/or video/sound recordings as appropriate. These must be contextualised with the work of relevant artists. Presentations are up to 10 minutes in duration (15 minutes in the case of students with time based work) and occur with a small audience of students and staff.</p> <p><u>Part 2:</u></p> <p>b) Promotional material to include digital portfolio and curriculum vitae.</p> <p>c) A practice-based project resulting in a body of work and a progressional journal.</p>	<p>0%</p> <p>Part 1: a) 40%</p> <p>Part 2: b) 20%</p> <p>c) 40%</p>
<p>Reading Lists/Key Texts &amp; Websites</p>	
<p><b>Core texts</b></p> <p>Against Interpretation and Other Essays. Octopus, 1978. O'Doherty, B, Inside the White Cube: the Ideology of the Gallery Space . Lapis Press, 1976.</p> <p>The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organised during the year. Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.</p>	

A comprehensive list of reference material for the module is available on Minerva.

#### Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

\* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit



## MODULE DESCRIPTOR: HISTORICAL AND CRITICAL STUDIES

Code	<b>CX5151-20</b>
Title	Contextual Studies
Subject area	3D Idea Material Object; Creative Arts Practice; Fine Art; Graphic Communication; Photography; Textile Design for Fashion Interiors Integrated Masters Textile Design for Fashion Interiors
Pathway	None
Level	5
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this module is 200: contact time is approximately 48 hours. The rest of the time should be spent in directed and independent learning.
Pre-requisites	n/a
Acceptable for	3D Idea Material Object; Creative Arts Practice; Fine Art; Graphic Communication; Photography; Textile Design for Fashion Interiors Integrated Masters Textile Design for Fashion Interiors
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Dr Jo Turney
<b>Description &amp; Aims</b>	
<p><b>Description</b></p> <p><b>THIS MODULE HAS TWO COMPONENTS:</b></p> <ol style="list-style-type: none"> <li>1. Options: Studies in Visual Culture (75%)</li> <li>2. Preparation for Final Study (25%)</li> </ol> <p><b>Aims</b></p> <ul style="list-style-type: none"> <li>• To enable students to concentrate on a particular field of enquiry</li> <li>• To develop further their ability to define appropriate subjects for individual research and to formulate valid arguments</li> <li>• To help students identify viable research proposals</li> </ul>	

- To give advice on research material and methods of analysis
- To enable students to establish a sound basis for subsequent work on their final studies

#### Outline Syllabus & Teaching & Learning Methods

### Outline syllabus

#### Options

In drawing up the list of options available at any one time, the planning team places emphasis on ensuring that they cover a sufficiently diverse range and include material pertinent to each constituency of students.

#### Preparation for Final Study

There is no set syllabus as each student formulates an individual programme of work in consultation with tutors.

#### Teaching and learning methods

#### Options

The principal method of delivery is seminar presentations and discussions led by the option tutor. Students are encouraged to undertake preparation and to participate fully in each seminar. Supporting material includes written handouts, slides, videos, films and, where appropriate, visits.

#### Preparation for Final Study

Students submit written proposals and these provide a basis for arranging tutorials to discuss and, if necessary, refine or change the proposed subject of study. The allocation of tutors is reviewed at this point and decisions taken formally about approval, or non-approval, of subjects.

#### Intended Learning Outcomes

#### How assessed\*\*

On completion of this module students will have:

#### Options

- increased their understanding of methods of analysis and interpretation and their ability to select appropriately
- developed further their skills in carrying out viable research projects and defining suitable essay topics
- demonstrated improved ability to formulate arguments supported by appropriate evidence and critical enquiry
- developed their communication skills, both oral and written

an essay, or its equivalent, arising out of the taught programme which should not exceed 3500 words;

#### Preparation for Final Study

- identified viable proposals for research and ways of pursuing their investigations
- accomplished some research and identified further

a progress report of 800-1000 words and a bibliography and a list of other research sources

<p>sources of information</p> <ul style="list-style-type: none"> <li>• begun to formulate how they intend to articulate their findings</li> <li>• established a sound basis for successful completion of their final studies.</li> </ul>	identified (Form 2).
<b>Assessment Scheme</b>	<b>Weighting %</b>
<p><b>Options</b></p> <p>Tutors formulate specific requirements tailored to each option and notify the students of these at the beginning of the module. The requirements must include an essay, or its equivalent, arising out of the taught programme which should not exceed 3500 words; the number of words must be stated at the end of the text. In some instances the requirements could include such material as: writing in forms other than an essay; visual responses to aspects of the programme; collections of newspaper cuttings.</p> <p><b>Final Study Preparation</b></p> <p>Students submit by the specified deadline a progress report of 800-1000 words and a bibliography and a list of other research sources identified.</p> <p>Students are required to submit an electronic version of all written assessments via Minerva. Check course programme booklet for further details.</p> <p>Students will receive formative assessment through a variety of methods including participation in seminars and tutorials.</p> <p><b>Assessment Criteria: Options</b></p> <ul style="list-style-type: none"> <li>• Definition of an appropriate subject, taking into account its level of ambition and the selection of pertinent examples</li> <li>• Thoroughness of research</li> <li>• Understanding of the method(s) of analysis and interpretation employed and their application</li> <li>• Critical engagement with the sources used</li> <li>• Formulation of a structured argument</li> <li>• Use of appropriate evidence and supporting analysis</li> <li>• Clarity of exposition</li> <li>• Adherence to standard academic conventions for referencing sources</li> </ul> <p><b>Assessment Criteria: Final Study Preparation</b></p> <ul style="list-style-type: none"> <li>• Evidence of research</li> <li>• Formulation of a feasible programme of study</li> <li>• Evidence of critical and analytic thought</li> <li>• An appropriate level of ambition in the proposed subject</li> </ul>	<p>75%</p> <p>25%</p>

## Reading Lists/Key Texts & Websites

### **Options**

Tutors issue a reading list for each option. They may recommend additional reading to individual students once research topics are defined. The slide collection is available for students who make seminar presentations. In certain instances visits may be arranged to galleries, museums or other relevant places.

### **Final Study Preparation**

Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.

## Learning Resources

Lecture Theatre  
Seminar Rooms  
Library  
Access to Minerva

\* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

\*\* eg examination, presentation, coursework, performance, case study, portfolio, etc.

**YEAR 3, LEVEL 6**

Code	<b>FA6115-80</b>
Title	Studio Practice 3
Subject area	Fine Art
Pathway	n/a
Level	6
Credits	80
ECTS*	40
Contact time	The total number of hours allocated to this unit is 800: contact time is a minimum 192 hours. The rest of the time should be spent in directed and independent learning
Acceptable for	Fine Art
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Natasha Kidd
<b>Description and Aims</b>	
<p>This quadruple module is designed to build on and extend the ideas students have explored and realised in studio practice at level 5 enabling students to develop a successful, confident studio practice and the understanding they will need to present their work appropriately. Using guidance given by academic staff, students will work independently and with initiative, producing work that evidences an understanding of the intended learning outcomes. At the end of the module, students mount an exhibition in which they will present selected completed works in an intelligent and professional way and which forms the Degree Show that is opened to the public.</p>	
<p><b>Aims</b></p> <ul style="list-style-type: none"><li>• To enable students to clearly define their abilities in Fine Art in a variety of learning environments including advanced skills in team working.</li><li>• To equip students with the ability to be self-reliant, to work independently and to manage and organise self-initiated projects.</li><li>• To provide opportunities for the exploration of the diverse range of practical and conceptual aspects of Fine Art leading to evidence of advanced aesthetic sensibility and intellectual enquiry.</li><li>• To enhance students' ability to communicate visually, orally and in writing.</li><li>• To develop the ability to conduct research in a variety of modes and to encourage students' critical assessment of models of Fine Art practice and self-critical assessment.</li><li>• To ensure a student's understanding of past and contemporary visual art relevant to the student's independent practice. And to ensure that students are familiar with recent developments in the subject.</li></ul>	

## Outline Syllabus & Teaching & Learning Methods

### Outline Syllabus

Students propose and negotiate with their academic tutor an individual programme of work that will culminate in an (a) exhibition of selected work/works at the end of the module. They are expected to extend their knowledge of the critical and historical context in which they work and employ the self-critical skills they have developed in the production of their work in written and oral form by means of a (b) context folder and (c) reflective journal. Students are required to develop an understanding of the most appropriate way/ways to present their completed work/works.

### Teaching and Learning Methods

Students will have regular studio meetings with their academic tutor during the academic year in which they will have the opportunity to discuss their ideas and the progression they are making in their development to completed pieces of work. These meetings will also be an opportunity to have discussions about relevant subject, health and safety and practical issues. In addition to these regular meetings students can arrange tutorials with any other academic staff member throughout the year. At two points during the academic year group critiques will take place in which students will select and present work to be analysed and critically reviewed by academic staff and their peers in order that they can ascertain how work is received by an audience. At the midyear point students complete a self-evaluation in which they consider what they have achieved in relation to the intended learning outcomes and they receive written formative feedback from their academic tutor in response to both this self-evaluation and the work they have engaged in/produced.

Intended Learning Outcomes	How assessed**
<p>On successful completion of this module students will evidence in the form of a coherent and independently selected exhibition:</p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>● The ability to manage your own learning, and to make use of scholarly reviews and primary sources (for example, exhibitions and/or original materials appropriate to the discipline).</li> <li>● To initiate and carry out projects through which you apply the methods and techniques that you have learned, to review, consolidate, extend and apply your knowledge and understanding.</li> <li>● The qualities and transferable skills relevant to employability requiring:</li> </ul> <p style="padding-left: 20px;">The exercise of initiative and personal responsibility. Decision-making in complex and unpredictable contexts. The learning ability needed to undertake appropriate further training of a professional or equivalent nature.</p> <p><b>Knowledge and Communication</b></p>	<p>b, c</p> <p>b</p> <p>c</p> <p>b</p>

<ul style="list-style-type: none"> <li>• A conceptual and formal understanding that enables the student to devise and develop ideas through to appropriate outcomes, and/or to solve problems, using ideas and techniques, some of which are at the forefront of the discipline.</li> <li>• A systematic understanding of key aspects of your field of study, including acquisition of coherent and detailed knowledge, at least some of which is at, or informed by, the forefront of defined aspects of a discipline.</li> </ul>	<p>a, c</p> <p>a, c</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<p><b>Formative</b></p> <p>Development and presentation of preparatory work and evidence of articulation skills during regular tutorials.</p> <p><b>Summative</b></p> <p>Students present their work in an exhibition for assessment at the end of the module.</p> <p>This exhibition is selected and mounted by the student and should comprise:</p> <p>a) Selected finished work presented appropriately and professionally.  b) All other work for this module or where it is not practical, a good photographic record of the work not presented.  c) A Context folder illustrating a critical engagement and awareness of historical and contemporary practices.</p> <p>All work must be clearly identified and must be presented in a way that makes it accessible to marking staff.</p> <p>Collaborative projects are subject to the conditions as set out in the Academic Regulations, which are available in electronic form on Minerva.</p>	<p>0%</p> <p>1) Exhibition and Preparatory work (80%)</p> <p>2) Context folder (20%)</p>
<p>Reading Lists/Key Texts &amp; Websites</p>	
<p><b>Core texts</b></p> <p>Bachelard, G, The Poetics of Space. Beacon Press Books, 1994.  Foster Hal, Return of the Real: The Avant-Garde at the end of the Century. MIT Pr, 1996.</p> <p>Lury, C, Prosthetic Culture: Photography, Memory and Identity . Routledge, 1997.  Mack, M, Surface: Contemporary Photographic Practice . Booth-Clibborn Editions, 1997.</p> <p>Serota, N, Experience or Interpretation: the Dilemma of Museums of Modern</p>	

Art.Thames & Hudson, 1996.

The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organised during the year. Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis. A comprehensive list of reference material for the module is available on Minerva.

#### Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

\* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	<b>FA6161-20</b>
Title	Professional Practice 3
Subject area	Fine Art
Pathway	n/a
Level	6
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this unit is 200: contact time is a minimum 48 hours. The rest of the time should be spent in directed and independent learning
Acceptable for	Fine Art
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Gill Nicol
Description and Aims	



This module is designed to develop and enhance professional practice and skills, and increase an understanding of the workings of the student's chosen specialist area in order to ensure that they are appropriately prepared for a career within their sector, and to actively define their future career path and possible future study.

The module requires students to continue the development of professional supporting literature and a digital portfolio demonstrating a clear understanding of the part they both play in self-promotion and employability. The ability to critically analyse and select appropriate content is seen as a vital skill in the development of a professionally representative portfolio. As a means of articulating your objectives and evidencing your engagement with contemporary art you will be required to give a formal presentation contextualizing your independent studio practice.

The module will provide students with an understanding of, and confidence in, a range of issues which will directly affect them during their search for future employment or self-employment, and the subsequent development of a career. It will, for example, deal with issues about marketing, finance and personal development together with issues relating to legislation affecting the profession, and develop the student's understanding of their responsibilities with legal, moral and ethical codes of practice.

Students will be required to design a website that clearly identifies their practice and future career aspirations.

### **Aims**

- To further students' understanding of the world of contemporary art, its diversity and an understanding of the context in which their individual practice is placed.
- To encourage awareness of the opportunities in Fine Art (and related fields).
- To enable students to give an articulate presentation of their working position: their work; its concerns and context.
- To gain experience in professional study skills that are pertinent to the students personal practice; whether it be through exhibiting, working to commission, producing site specific artwork, marketing, curating and project managing.
- To gain a confidence in self-promotion and the articulation of a students practice.

### **Outline Syllabus & Teaching & Learning Methods**

#### **Outline Syllabus**

Students will be required to gain first-hand experience in the professional promotion of their studio practice. The module will require students to participate in a series of workshops, lectures and discussions that explore different ways of promoting their practice. Students will be expected to evidence a body of professional and archived images in the form of a (b) professional digital portfolio, blog or website to accompany other promotional literature.

As a means of articulating their critical and contextual understanding of independent practice in a contemporary context, students will participate in workshops and forums and will be required to give a formal (a) short presentation to an audience.

<p><b>Teaching and Learning Strategies</b></p> <p>Lectures and presentations, seminars, tutorials, discussions and study visits. Workshops on professional practice.</p> <p>Guidance on research and on assembling presentations.</p>	
Intended Learning Outcomes	How assessed**
<p><b>Learning Outcomes</b></p> <p>On completion of this module students will be:</p> <ul style="list-style-type: none"> <li>• Able to describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the discipline.</li> <li>• Able to identify and examine potential areas for their own employability.</li> <li>• Show an awareness of ethics and good working practices.</li> <li>• Able to present a detailed account of their work and working position in the form of a presentation.</li> <li>• Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.</li> <li>• Learn how to network with confidence and how to use contacts appropriately.</li> <li>• Produce a digital and online presence that maximises their potential for employment or self-employment.</li> </ul>	<p>a</p> <p>a</p> <p>a</p> <p>a</p> <p>a</p> <p>b</p> <p>b</p>
Assessment Scheme	Weighting %
<p><b>Formative</b></p> <p>Presentation and articulation skills during regular tutorials, forums and workshops.</p> <p><b>Summative</b></p> <p>The assessment is in three parts:</p> <p>A. Students are expected to give a formal presentation of their own 'position' using digital images of their work and/or video/sound recordings as appropriate. Presentations must be contextualised with the work of relevant artists.</p> <p>Presentations should last between 8 and 10 minutes in duration (10-15 minutes in the case of students with time based work) and occur with a small audience of students and staff.</p> <p>B. Promotional material to include a digital portfolio and curriculum vitae.</p>	<p>0%</p> <p>Part 1: 50%</p> <p>Part 2: 50%</p>

### Reading Lists/Key Texts & Websites

The Fine Art reading list provides a basis for recommended reading. Exhibitions are recommended and visits organized during the year. Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.

Reference material for the module will be on Minerva.

### Learning Resources

Individual and communal studio space, School workshops, Lecture Theatre, Seminar Rooms, UK Study trips, Professional guest speakers internal and external, ICT teaching rooms, eBooks, University library print collection, Open Access computers, Advice and notes on Minerva, TurnitinUK originality scoring service, staff advice and expertise, weekly schedule of module events.

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### MODULE DESCRIPTOR: HISTORICAL AND CRITICAL STUDIES

Code	<b>CX6151-20</b>
Title	Contextual Studies
Subject area	3D Idea Material Object; Creative Arts Practice; Fashion Design; Fine Art; Graphic Communication; Photography; Textile Design for Fashion Interiors Integrated Masters Textile Design for Fashion Interiors
Pathway	None
Level	6
Credits	20
ECTS*	10
Contact time	<b>Time Allocation</b>  An average of <b>20 hours per week for 10 weeks</b> on Historical and Critical Studies work during level 6.

Pre-requisites	n/a
Acceptable for	3D Idea Material Object; Creative Arts Practice; Fashion Design; Fine Art; Graphic Communication; Photography; Textile Design for Fashion Interiors Integrated Masters Textile Design for Fashion Interiors
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Dr Jo Turney
<b>Description &amp; Aims</b>	
<p><b>Description</b></p> <p>This module has one component: The completion of a substantial piece of individual research to be presented in written or other form by agreement with the module tutor</p> <p><b>Aims</b></p> <ul style="list-style-type: none"> <li>• To enable students to select for extended study subjects which they consider especially pertinent and engaging</li> <li>• To promote appropriate levels of ambition in students' identification of tasks for themselves</li> <li>• To help students to develop their research skills and their ability to be selective</li> <li>• To encourage further application of methods of interpretation and analysis introduced in previous modules</li> <li>• To develop the skills needed to structure an extended argument and to support arguments by a suitable level of discussion, detailed documentation and demonstration</li> </ul>	
<b>Outline Syllabus &amp; Teaching &amp; Learning Methods</b>	
<p><b>Outline Syllabus</b></p> <p>There is no set syllabus as students continue with the individual programmes of work already approved.</p> <p><b>Teaching and Learning Methods</b></p> <p>Each student has a supervising tutor. There are taught sessions, access to online learning resources and students are encouraged to work in small groups. Tutors arrange to see students at regular intervals to advise on work in progress, including the planned format, structure and argument of the submission. They read work in draft form and return it in tutorials with comments and advice.</p>	
Intended Learning Outcomes	How assessed**

<p><b>Learning Outcomes</b></p> <p>On completion of this module students will have:</p> <ul style="list-style-type: none"> <li>• increased ability to formulate and pursue viable subjects of individual interest</li> <li>• learnt how to conduct an extended programme of research and to select and organise their data</li> <li>• acquired greater skill in applying methods of interpretation and analysis</li> <li>• developed independent judgement, clarity of thought, and articulateness</li> <li>• gained confidence in their capacity to undertake this kind of project.</li> </ul>	<p>6000 to 8000 word written submission or (by agreement with module leader and course leader) assessment by alternative means such as oral presentation, website, portfolio or exhibition. The alternative submission to be accompanied by a contextualising essay of not less than 2000 words</p>
<p><b>Assessment Scheme</b></p>	<p><b>Weighting %</b></p>
<p>Written texts must be of no less than 6,000 and no more than 8,000 words in length. The number of words should be stated at the end of the text. Students are required to submit an electronic version of all written assessments via Minerva.</p> <p>Students submit by the specified date.</p> <p>Alternative submissions must include analytical written material but may in addition take the form of video or slide presentation or other format suitable for the subject, provided it is capable of meeting the criteria for assessment and is agreed in advance by the supervising tutor.</p> <p><b>Assessment Criteria</b></p> <ul style="list-style-type: none"> <li>• Definition of a valid subject of individual interest and pertinence</li> <li>• Evidence of an appropriate level of ambition</li> <li>• Thoroughness of research</li> <li>• Understanding of the material consulted and of the methods of interpretation and analysis employed</li> <li>• Critical engagement with the sources used</li> <li>• Formulation of a well-structured argument</li> <li>• Selection of appropriate evidence and supporting analysis</li> <li>• Clarity of exposition</li> <li>• Adherence to standard academic conventions for referencing sources.</li> </ul>	<p>100%</p>
<p><b>Reading Lists/Key Texts &amp; Websites</b></p>	
<p>Students are expected to identify appropriate sources; they receive advice from tutors in a variety of learning environments.</p>	

## Learning Resources

Lecture Theatre  
Seminar Rooms  
Library  
Minerva  
On-line learning resources

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\*\* eg examination, presentation, coursework, performance, case study, portfolio, etc.

## HYPERLINKS TO APPROPRIATE REGULATIONS, POLICIES AND GUIDANCE

- [Undergraduate Modular Scheme regulations](#)
- [Undergraduate Specialised regulations](#)
- [Taught Postgraduate regulations](#)
- [Anonymous marking policy](#)
- [Plagiarism/unfair practice policy](#)
- [Referencing guidance](#)
- [Equal opportunities statement](#)

## STAFF PROFILES

Dan Allen  
Head of Art Department

Natasha Kidd  
Senior Lecturer, Course Leader BA Fine Art  
Year Co-Ordinator Year 3

Roger Clarke  
Senior Lecturer, Course Leader MFA

Jenny Dunseath  
Lecturer, Year Co-ordinator Year 1

Robert Fearn  
Senior Lecturer

Prof Maria Lalic  
Professor of Painting

Rosie Snell  
Senior Lecturer, Year Co-ordinator Year 2

Camilla Wilson  
Lecturer

Dr Andrea Medjesi-Jones  
Senior Lecturer,

Prof Dexter Dalwood, Prof Michael Tooby, Prof Gavin Turk

Dr Graham McLaren  
Principal Lecturer: Contextual Studies  
Head of the Department of Design & Critical Studies

**Design and Critical Studies staffing includes:**

Stephanie Bodoano  
Dr Jo Dahn  
Chris Davies  
Sarah-Jane Dougal  
Rachel Evans  
Davinia Gregory  
Andrew Markham  
Robin Marriner  
Paul Minot  
Jo Turney

**Part-Time Fine Art Staff:**

Mariele Neudecker  
Andrew Southall  
Camilla Wilson  
John Wood

Sue Beech  
Administrator: BA Fine Art

Claire Lister  
Administrator: BA Contemporary Arts Practice

Sue Thurston  
Administrator: Design and Critical Studies

**The course is also supported by a team of workshop technicians:**

Simon Butler – Metalwork  
Steve Daniels – Dartmouth Avenue  
Tim Davies – Painting  
Stuart Davis – Woodwork  
Penny Grist – Printmaking  
John Taylor – Media  
Tom Johnson – Casting  
Jonathan Warmington – AV and Media

## EQUAL OPPORTUNITIES STATEMENT

### Equality of Opportunity

We want to ensure that your needs are met. If you require this information in any other format, please contact:

Student Support Services  
Tel: 01225 876543  
Email: [stusupportadmin@bathspa.ac.uk](mailto:stusupportadmin@bathspa.ac.uk)

Bath Spa University welcomes diversity amongst its students, staff and visitors, recognising the contributions that can be made by individuals from a wide range of backgrounds and experiences.

Our aim is that all staff and students, both existing and potential, should receive equal and fair treatment in all aspects of University life. The University seeks to ensure that a suitable working and studying environment is provided which is free from discrimination and where all members of the University community are treated with dignity and respect and are valued as individuals.

The following Student Handbook is designed to provide you with a central point of reference, containing detailed information concerning your course. We want to ensure that the needs of all students are met in every aspect of every course that we offer.

A key way in which we ensure this is to monitor student feedback on each academic module undertaken. The results of this provide us with essential information on our progress to ensuring equality of access and opportunity for all students.

Should you have any concerns at any time regarding your course, any of the information contained within this Handbook, or any other aspect of University life, you should discuss this in the first instance with your tutor or Natasha Kidd, Course Leader for BA (Hons) Fine Art, [n.kidd@bathspa.ac.uk](mailto:n.kidd@bathspa.ac.uk) 01225 875248 who will assist you in identifying the types of support available to you. Examples of these types of support are:

- Arranging appropriate teaching and examination arrangements;
- Assisting with the provision of scribes, readers, note takers or interpreters;
- Assisting you with applications for financial assistance;
- Assisting you with any concerns you may have regarding any work experience you may undertake;
- Helping you to identify technology and other support appropriate to individual needs;
- Advising on study and arranging loan of equipment;
- Liaising with members of academic staff in relation to access to the curricula.

There are also a range of support mechanisms offered by Bath Spa University, such as Student Welfare Services and Careers Advice. Details of how to access these services can be found at:

<http://www.bathspa.ac.uk/services/student-services/current-students/student-support-service/>



## **Equal Opportunities Policy**

The following provides information concerning the Bath Spa University Equal Opportunities Policy. Please take the time to familiarise yourself with it as it is relevant to everybody.

### **Bath Spa University Equal Opportunities Policy Statement**

Bath Spa University is fully committed to being an equal opportunities employer and providing equality of opportunity for all its staff and students, applicants and visitors. The University will not tolerate unfair or unlawful discrimination on the grounds of gender, ethnicity, colour, disability, religion, nationality, age, occupation, marital status or sexual orientation or any distinction, which is not relevant to the employee/employer relationship or its student body.

### **RESPONSIBILITIES**

Promoting and maintaining equal opportunities is the responsibility of everyone, although it is recognised that management have additional responsibilities to ensure that the policy is carried out.

The University Management will ensure that:

- All staff and students are aware of the equal opportunities policy and our procedures for making a complaint;
- The implementation of equal opportunities is effectively monitored;
- An Equal Opportunities Strategy and Action Plan is produced and reviewed; Staff, Students and Union representatives are provided with appropriate forums to discuss and deal with equal opportunities issues;
- All staff are provided with appropriate equal opportunities training;
- A network of trained Harassment Advisors is available to provide advice and guidance;
- Procedures are in place for the fair appointment, promotion and development of staff, the fair selection and teaching of students, free from unjustifiable discrimination.

All staff and students are expected to:

- Support and implement the equal opportunities policy; and
- Ensure that their behaviour and/or actions do not amount to discrimination or harassment.

Staff and students of the University are expected to comply with this policy and are expected to promote a culture free of unfair discrimination, prejudice and all forms of harassment and bullying. Any incidents of discrimination, harassment or bullying will be investigated and may be grounds for dismissal or expulsion.