
The logo for City&Guilds of London Art School, featuring the text "City&Guilds of London Art School" in white, sans-serif font centered within a solid red square.

City&Guilds
of London
Art School

**BA Fine Art
Course Handbook
2024/25**

Welcome to City & Guilds of London Art School

Overview

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

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

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

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

If you have any questions regarding the information herein, please contact your [Head of Department](#)

Validation

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

The Course

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

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

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

Exit Awards

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

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

Term Dates

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

Autumn Term	30 September 2024	- 13 December 2024
Spring Term	6 January 2025	- 28 March 2025
Summer Term (YR 1 & 2)	22 April 2025	- 20 June 2025
Summer Term (YR 3)	22 April 2025	- 20 June 2025
	Degree Show	21-27 June 2025

Course Aims

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

Learning Outcomes

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

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

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

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- Analysis, evaluation, critical reflection, interpretation and contextualisation employed to effectively communicate complex findings and arguments;
 - Evaluation and critical reflection supporting decision-making;
 - Sustained and effective project management and evaluation of a self-directed programme of study;
 - A range of research skills that can be applied to other study and employment contexts.
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The following details provide an *indicative* outline of the Modules you will follow in Years 2 and 3. The structure of the course is currently under review and the way the content and learning outcomes are distributed between Modules might therefore change. The Art School will provide further details of any changes in due course.

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

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

Year 3: Level 6															120 Credits (BA)														
Semester One															Semester Two														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
BAFA3.1: <i>Fine Art Practice: Realisation & Exhibition</i> : 60 Credits																													
BAFA3.2: <i>Art Histories Dissertation</i> : 20 Credits															BAFA3.3: <i>Professional Fine Art Practice</i> : 40 Credits														
Autumn Term										Spring Term					Summer Term														

BAFA 1.1: Fine Art Practice: Genres 1

	Overview	BAFA1.1
Credits /	40	
ECT value	(20)	

Overview	<p>This Unit sets out to introduce you to studying fine art at undergraduate level. It will introduce you to the aims and structure of the course, the role of drawing as a specific research practice, research methodologies and technical workshops.</p> <p>The focus on genres enables you to test out a range of approaches to contemporary fine art practice while exploring some of the traditional roles and functions of art. We will consider the historical significance and approaches to traditional genres such as <i>figuration</i> and the <i>portrait</i> moving to more contemporary approaches that re-think <i>figuration</i> as <i>the body</i> and consider <i>representation</i> in a contemporary socio-political light. There will be a particular emphasis during the unit on the technical use of materials, processes and composition.</p> <p>Through a series of projects, you will explore the traditional (genre) and current position of a range of subject areas, experiencing working methodologies that aim to encourage your personal analysis and development of your own ideas around these subjects. You will be introduced to the Research Forms and Self-Reflective Journal forms that you will use to support and record your learning process through the rest of the course. These will become a valuable tool and resource in your personal development as an artist.</p> <p>A series of technical workshops will investigate approaches to making and aim to develop your practical knowledge of, and confidence with, materials and their use in the creative process, enabling you to acquire a range of skills fundamental to studio practice. Through this you will expand your understanding and abilities in the use of both historic and contemporary fine art materials and methods.</p> <p>Seminars, study visits, group discussions, one to one tutorials and independent research will consider the theories, contexts, materials and debates associated with the different genres providing you with a specialist introduction to contemporary art practice.</p> <p>Initially working on seminar and workshop introductions common to all of the fine art course specialisms of drawing, painting, print and sculpture, as the unit progresses you will focus on your chosen area(s) of specialism. This will be supported by more in-depth practical workshops, tutorials and studio activity.</p> <p>This unit runs alongside the Art Histories (BAFA1.2) unit that introduces and considers the history of art in relation to the traditional linear method of art history as well as the current critiques that consider and challenge art and its histories from a more global perspective. There is a strong relationship between the two Fine Art Practice: Genres units and the Art Histories unit and you should therefore consider your timetable with its different elements as closely related</p>
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	and that the curriculum is devised to provide you with a meaningful and holistic approach to studying Fine Art.				
Indicative Content	<ul style="list-style-type: none"> • Research: Museum Study Visits • Drawing from Observation • Processes and Techniques workshops • Material investigations • Speculation and experimentation. • Print Room Induction • Development through Iteration • Development of Self-Directed Outcomes • Decision making: research, reflection, and evaluation 				
Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. A developing knowledge and understanding of contemporary and historic precedents and genres related to fine art and their relevance to your development as an artist; 2. an explorative approach to practice-based research that investigates the nature and behaviour of various materials and their application in fine art practice; 3. speculative, imaginative and practical research to identify themes to explore in your art practice work 4. engagement with the requirements of the unit, participation in scheduled activities, and the planning your own learning. 				
Learning Hours	<p>400</p> <table border="1"> <tr> <td>Scheduled</td> <td>70%</td> </tr> <tr> <td>Guided independent</td> <td>30%</td> </tr> </table>	Scheduled	70%	Guided independent	30%
Scheduled	70%				
Guided independent	30%				
Library & Learning Resources	<p>Purchase</p> <p>Grovier, K. (2015) <i>Art since 1989</i>. London: Thames & Hudson.</p> <p><i>You are advised to cross reference the Art Histories 1 reading list.</i></p> <hr/> <p>Essential books and journals</p> <p>Covey, S. (2016) <i>Modern printmaking: a guide to traditional and digital techniques</i>. Berkeley: Watson-Guptill.</p> <p>Ellegood, A. (ed.) (2009) <i>Vitamin 3-D: New perspectives in sculpture and installation</i>. London: Phaidon.</p> <p>Evans, D. (ed.) (2009) <i>Appropriation</i>. Documents of contemporary art. London: Whitechapel Gallery.</p> <p>Fortenberry, D. & Morrill, R. (eds.) (2015) <i>Body of art</i>. London: Phaidon.</p> <p>Morrill, R. (ed.) (2021) <i>Vitamin D3: Today's best in contemporary drawing</i>. London: Phaidon.</p>				

Newall, D. (ed.) (2017) *Art and its global histories: a reader*. Manchester: Manchester University Press.

Schwabsky, B. (ed.) (2016) *Vitamin P3: New perspectives in painting*. London: Phaido

Recommended

Berger, J. (2008) *Ways of seeing*. London: Penguin.

Chandler, D. (1998) *Notes on the gaze*. [online]. Available at: <http://visual-memory.co.uk/daniel/Documents/gaze>

Drew, K. & Wortham, J. (eds.) (2020). *Black futures*. New York: One World.

Gormley, A. & Gayford, M. (2020) *Shaping the world: Sculpture from prehistory to now*. London: Thames & Hudson.

MoMA. (2006) *Since 2000: Printmaking now*. [online]. Available at: www.moma.org/calendar/exhibitions/79

MoMA. (no date) *Investigating identity: The body in art*. [online]. Available at: www.moma.org/learn/moma_learning/themes/investigating-identity/the-body-in-art

Pilcher, A. (2017) *A queer little history of art*. London: Tate.

Reckitt, H. & Phelan, P. (2012) *Art and feminism*. Themes and movements. London: Phaidon.

	Assessment	BAFA1.1
Method of assessment	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning</p>	

outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

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

Submission Requirements	Submission of completed course work and supporting material: <ul style="list-style-type: none">• Final Self-Directed Work ;• Assessment Reflective Journal Form (600 to 1200 words)• Studio Development Books/Folders
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Notified in unit briefings and detailed on Moodle.
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:
PASS	
1st	<p>85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes</p> <p>70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes</p>

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

BAFA1.2: Art Histories 1

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

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

1. Knowledge of key themes and concepts in relation to Art Histories, and their relationship to contemporary art practice;
 2. an appropriate application of research skills, contextualisation, interpretation and critical reflection of relevant sources to effectively communicate findings.
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Learning Hours 200

Scheduled 28%

Guided independent 72%

Library & Learning Resources Essential Reading

Beech, David. (2009) [Introduction: Art and the politics of beauty](#). In: *Beauty: Documents of Contemporary Art*. London: Whitechapel

Berger, J. (1972) [Chapter 3](#). In: *Ways of seeing*. London: Penguin

Michelle Wallace "Why are there no great black artists?" In *Postmodernism And Black Cultural Studies* (1998)

Roden, D. (2015) [Humanism, transhumanism and posthumanism](#). In: *Posthuman life: philosophy at the edge of the human*. London: Routledge

Liotard, J.-F. (2008) [Answering the question: what is postmodernism?](#) In: Lodge, David and Wood, Nigel (eds.) *Modern Criticism and Theory: a Reader*. 3rd ed. Harlow: Pearson/Longman, pp.410-420.

Recommended

Butler, J. (2008) [Critically queer \[extract\]](#). In: Lodge, D. and Wood, N. (eds.) *Modern criticism and theory: a reader*. 3rd ed. Harlow: Pearson/Longman, pp.615-6

Millet-Gallant, A. (2012) [Introduction: enabling the image](#). In: *The disabled body in contemporary art*. London: Palgrave Macmillan, pp.1-23.

Ann Millet-Gallant "Disarming Venus" In *The Disabled Body in Contemporary Art*

Griselda Pollock, *Vision and Difference: Feminism, Femininity and Histories of Art*, New York: Routledge, 2015, p. 122.

Beauvoir, S. de (1997) [Introduction](#). In: *The second sex*. London: Vintage

[Useful libraries outside the Art School](#)

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

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

Assessment

BAFA1.2

Method of assessment

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

Diagnostic assessment:

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

Formative assessment:

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

Summative assessment:

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

Submission Requirements

You should submit work based on the unit comprising:

- A short essay (1500-2000 words) – 75 % weighting
- a short presentation (5 minutes) - 25% weighting

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Notified in unit briefings and detailed on Moodle.

Academic good practice

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

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

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

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:

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

Feedback

Written and verbal feedback will be provided within 20 working days of the summative assessment.

BAFA1.3: Fine Art Practice:

Genres 2

	Overview	BAFA1.3
Credits /	20	
ECT value	(10)	
Overview	<p>This unit further extends learning from the previous unit, Fine Art Practice: Genres 1. Exploring contemporary practice through the lens of the tradition of historical genres, such as: Still Life with a particular emphasis on the relationship between materials, expression and the construction of meaning.</p> <p>Through project work you will develop your own responses to the traditional (genre) and current position of subject areas, testing a range of approaches that will involve you in analysis and critical and personal development of ideas related to the theme.</p> <p>A series of technical workshops will support you to further develop your practical knowledge of, and confidence with, materials and their use in the creative process. Extending your understanding and abilities in the use of both historic and contemporary fine art materials and methods.</p> <p>Seminars, study visits, group discussions, one to one tutorials and independent research will focus on the theories, contexts, materials and debates associated with the different genres examined, enabling you to develop a creative platform from which you can develop your independent art practice.</p> <p>Initially working on seminar and workshops shared across the fine art course specialisms of: drawing, painting, print and sculpture, you will focus on your chosen area(s) of specialism through more in depth research and study through workshops, tutorials and studio activity.</p>	
Indicative Content	<ul style="list-style-type: none">• Introduction to Subject• Research: Museum Study Visits• Examining and analysis of objects/collections.• Reflection and evaluation through drawing.	

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- Material exploration and process development
 - Testing Composition and communication
 - Reflecting on Peer Feedback Towards Finished Work
 - Reflection and evaluation
 - Development of Self-Directed Outcomes

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

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1. a constructive approach to theoretic, practice-based and material investigation bringing together contextual research and material enquiry to inform your developing art practice and its themes.;
 2. evidence of the effective planning, organisation and communication of your own learning.
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Learning Hours 200

Scheduled	60%
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Guided independent	40%
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Library & Learning Resources

Essential Reading

Barthes, R. (1993) *Camera lucida: Reflections on photography*. London: Vintage.

British Museum (no date) *Enlightenment: Legacies of empire and slavery*. [online]. Available at:
www.britishmuseum.org/collection/galleries/enlightenment

Elkins, J. (1996) *The object stares back: On the nature of seeing*. San Diego: Harcourt Brace.

Elsner, J. & Cardinal, R. (eds.) (1994). *The cultures of collecting*. London: Reaktion Books.

Farr, I. (ed.) 2012. *Memory*. Documents of contemporary art. London: Whitechapel Gallery.

Petry, M. (2013) *Nature morte: Contemporary artists reinvigorate the still-life tradition*. London: Thames & Hudson.

Recommended

Candlin, F. & Guins, R. (ed). (2009) *The object reader*. London: Routledge.

Hirsch, A. (2021) *Empire*. (2021) London: Tate.

Hudek, A. (ed.) (2014) *The object*. Documents of contemporary art. London: Whitechapel Gallery.

Jones, A. (2014) *Sexuality*. Documents of contemporary art. London: Whitechapel Gallery.

Sontag, S. (2009) *Against interpretation, and other essays*. London: Penguin

	Assessment	BAFA1.3
Method of assessment	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic</i>, <i>Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p> <p><i>Summative assessment:</i></p> <p>is applied to work submitted, or examination taken, at the end of the unit. It is used to ascertain and indicate the extent to which you have succeeded in meeting the learning outcomes of a unit or programme.</p>	
Submission Requirements	<p>Submission of completed course work and supporting material:</p> <ul style="list-style-type: none">• Final Self-Directed Work• Assessment Reflective Journal Form (600 to 1200 words)• Studio Development Book/Folder	
Alternative forms of assessment	<p>These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment</p>	

	for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Date & time	Notified in unit briefings and detailed on Moodle.	
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2	50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39% There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
		1 – 34% There is inadequate evidence to demonstrate achievement of the Learning Outcomes
		0% No work submitted to demonstrate achievement of the Learning Outcomes

Feedback

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

BAFA1.4: Fine Art Practice: Developing a Framework

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

Library & Learning Resources

Essential Reading

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

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

Assessment

BAFA1.4

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

Diagnostic assessment:

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

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning

outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

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

Requirements	Submission of completed course work and supporting material <ul style="list-style-type: none">• Final Self-Directed Work ;• Assessment Reflective Journal Form (600 to 1200 words)• Studio Development Book/Folder
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Notified in unit briefings and detailed on Moodle.
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the following Marking Criteria:
PASS	
1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
	70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes

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

The following details provide an *indicative* outline of the Units you will follow in Years 2 and 3. The structure of the course is currently under review and the way the content and learning outcomes are distributed between Units might therefore change. The Art School will provide further details of any changes in due course.

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

BAFA2.1

	Overview	BAFA2.1
Credits /	40	
ECT value	(20)	
Overview	<p>This Unit aims to enable you to build upon the contextual knowledge, technical, practical, research and professional skills that you acquired during your 1st year to support the evolution of your individual practice. It focuses in more depth on the development of your own approach to strategies for studio practice and research methods appropriate to your main themes and concerns.</p> <p>You will further scrutinize, test and explore the contextual framework that you began to develop for your practice in the 1st year, building on tutorial discussion and guidance to deepen your research investigations. After the experience of the offsite exhibition at the end of the 1st year you are asked to continue to test approaches to presenting your work and how it can be documented and described through an Artist's Statement and developing Portfolio.</p> <p>You will be expected to take increasing responsibility for the development of your art practice by establishing regular studio activity, a commitment to exploring and testing your own assumptions about materials, processes, and themes that you are</p>	

working with, and by managing your time effectively to support your creative endeavors and ambitions.

Group Critiques, off site visits and Artist's talks provide an insight in to a range of approaches to art practice and the complex relationships between studio practice, theory and professional practice.

By the end of this unit you should have established a robust and sound working basis that can be further tested and evaluated as you reach the mid-point of the course.

Indicative Content

- Development of subject research skills
- Drawing as a fundamental research and developmental tool
- Material speculation and experimentation
- Testing and discussion of subject and material communication
- Reflecting on Peer Feedback Towards Finished Work
- Development of Self-Directed Outcomes
- Reflection and evaluation

Learning Outcomes

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

1. Knowledge and understanding of the key contemporary and historic precedents related to your intentions, defining the context for your self-directed art practice;
2. a critical and practical understanding of materials and processes and their appropriateness in developing and communicating the ideas and themes you are exploring;
3. evaluation and presentation of your developing work demonstrating the exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;
4. the establishment of a framework for self-directed practice informed by research into professional fine art contexts, ecological sustainability, personal development planning, engagement and participation in a fine art studio environment

Learning Hours

400

Learning hours breakdown

Scheduled learning and teaching activities:	30	%
Guided independent learning:	70	%

Library & Learning Resources

Essential reading

You are advised to cross reference the Art Histories 2 reading list.

Boon, M. (2018) *Practice*. Documents of contemporary art. London: Whitechapel Gallery.

Gormley, A. & Gayford, M. (2020) *Shaping the world: Sculpture from prehistory to now*. London: Thames & Hudson.

Myers, T. (2011) *Painting*. Documents of contemporary art. London: Whitechapel Gallery.

Pallasmaa, J. (2012) *The eyes of the skin: Architecture and the senses*. Chichester: Wiley.

Seligman, I. (2019) *Pushing paper: Contemporary drawing from 1970 to now*. London: British Museum.

Recommended

Barrett, E. & Bolt, B. (2013) *Carnal knowledge: Towards a 'new materialism' through the arts*. London: I.B. Tauris.

Demos, T.J., Scott, E.E. & Banerjee, S. (eds.) (2021) *The Routledge companion to contemporary art, visual culture, and climate change*. Oxon: Routledge.

Doyle, J. (2013) *Hold it against me: difficulty and emotion in contemporary art*. Durham: Duke University Press.

Lang-Berndt, P. (2015) *Materiality*. Documents of contemporary art. London: Whitechapel Gallery.

Mercer, K. (2016) *Travel and see: Black diaspora art practices since the 1980s*. London: Duke University Press.

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

Weintraub, L. (2018) *What's next? Eco materialism and contemporary art*. Bristol: Intellect Books

Assessment

BAFA2.1

Method

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

Diagnostic assessment:

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

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning

outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

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

Requirements	Submission of completed course work and supporting material: <ul style="list-style-type: none"> • Final Self-Directed Work • Present 5 to 6 min Digital PowerPoint Presentation • Assessment Reflective Journal Form (1000 to 2000 words) • Personal Development Archive 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
	2.1	70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.2	60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	3	50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes

FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes
	1 – 34%	There is inadequate evidence to demonstrate achievement of the Learning Outcomes
	0%	No work submitted to demonstrate achievement of the Learning Outcomes
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School’s ‘Upholding of Academic Integrity’ Policy, and penalties may involve the loss of academic credits.</p>	
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.	

BAFA2.2: Art Histories 2

BAFA2.2

	Overview	BAFA2.2
Credits /	20	
ECT value	(10)	
Overview	<p>The unit runs alongside BAFA2.1 Fine Art Practice: Establishing Self-Direction and builds upon your knowledge and understanding of the histories and concepts introduced during the 1st year in the Art Histories 1 unit and other Fine Art Practice units. It sets out to consider the major themes and developments of modern, postmodern and contemporary art and reflects critically on the theoretic, political and social contexts that have shaped its production and reception. During the course so far you will have been exposed to a considerable range of approaches to contemporary art and visited exhibitions of historic, modern, postmodern and contemporary artwork. This unit will enable you to more thoroughly interrogate and understand the complexities of the different positions that artists have taken and how these art discourses, movements and counter movements can be seen in relation to a global understanding of change and the questioning of orthodoxy.</p> <p>The unit considers two specific themes that have emerged out of the modernist epoch and which remain central to contemporary art and art thinking: Representation and Materiality and Meaning.</p>	

Each theme provides a platform from which to examine and discuss a broad range of artworks, art movements, ideas and concepts both within their original historical contexts and as they appear to contemporary audiences today.

[Key lectures and Ideas in Art](#) Seminars will guide you through a broadly chronological study of each theme. There will be an emphasis on visual and material analysis and its relation to critical enquiry and an exploration of how art works carry and convey ideas. Political, social and global contexts form the context for discussion and analysis and you are encouraged to consider ideas and concepts in relation to your own practice.

Workshops and essay tutorials will support the assignments that are designed to interrogate specific works from a modern, postmodern or contemporary artist's practice and relate these to the kinds of themes, contexts and concepts explored throughout the taught element of the unit. (Suggested word count 2000-2500). You will also deliver a short presentation in which you will scrutinize and critically evaluate the material, contextual and conceptual aspects of a singular artwork from the modern, postmodern or contemporary period.

Indicative Content

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

Learning Outcomes

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

1. Knowledge and understanding of key themes and concepts in contemporary and historic art and their relationship to theoretical and socio-political contexts;
2. an appropriate application of research skills, developed critical reflection, interpretation and contextualisation to effectively communicate complex findings.

Learning Hours

200

Learning hours breakdown

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

Library & Learning Resources

Essential Reading

There are no titles that are necessary to be purchased.

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

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

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

Hooks, b. (2010) [The oppositional gaze: black female spectators](#). In: Jones, A. (ed.) *The feminism and visual culture reader*. London: Routledge, pp.107-118.

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

Recommended

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

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

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

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

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

Assessment

BAFA2.2

Method

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

Diagnostic assessment:

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

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones

on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

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

Requirements	You should submit:	
	<ul style="list-style-type: none"> • A 2,000-to-2,500-word essay (75% weighting) • A short 5 min illustrated presentation (25% weighting) 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
	2.2	50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39% There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes

	1 – 34% There is inadequate evidence to demonstrate achievement of the Learning Outcomes
	0% No work submitted to demonstrate achievement of the Learning Outcomes
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School’s ‘Upholding of Academic Integrity’ Policy, and penalties may involve the loss of academic credits.</p>
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAFA2.3: Fine Art Practice

Evaluation & Review

BAFA2.3

	Overview	BAFA2.3
Credits /	60	
ECT value	(30)	
Overview	<p>This Unit supports you to continue to develop your studio practice and professional approaches with an emphasis on experimentation, evaluation and review. While continuing to work with your personal development planning and the development of your own themes and ideas the scale of the ambition for your work will demand higher levels of project management and a conceptual exploration of the exhibition and documentation of your work.</p> <p>You will negotiate a plan of research and studio practice with your studio tutors based upon feedback and advice from your previous assessment and further consideration of your contextual framework documented in your Research Journal.</p> <p>You will be encouraged to build on your previous experience of working to seek out and test new potential areas for development, extending your ambitions and exploring the ideas and issues informing your work to greater depth. You will be expected to revise</p>	

and further develop your documentation and writing about your art practice.

Indicative Content

- Planning and time management
 - Material exploration and development
 - Conceptual and contextual development
 - Articulation of subject and visual language
 - Understanding of relevant sustainable and ethical issues
 - Reflection on exhibiting, viewing context and audience.
 - Production of a consistent series of artworks
 - Participation in 1st and 2nd year exhibition preparation
 - Development of Self-Directed Outcomes
 - Reflection and evaluation
-

Learning Outcomes

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

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

Learning Hours

600

Learning hours breakdown

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

Library & Learning Resources

Essential reading

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

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

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

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

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

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

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

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

Recommended Reading

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

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

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

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

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

	Assessment	BAFA2.3
Method	<p>The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: <i>Diagnostic, Formative</i> and <i>Summative</i>.</p> <p><i>Diagnostic assessment:</i></p> <p>is used to ascertain your level of preparedness for an activity, unit or programme by assessing base level skills. For both learner and teacher, it identifies the strengths and potential gaps in knowledge, understanding and skills expected at the start of the learning process.</p> <p><i>Formative assessment:</i></p> <p>is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);</p>	
Requirements	<p>You should submit:</p> <ul style="list-style-type: none">• Final self-directed work• Presentation of a 5 to 6 min Digital PowerPoint Presentation	

- Assessment Reflective Journal Form (1000 to 2000 words)
- Personal Development Archive

Alternative forms of assessment These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time Notified in unit briefings and detailed on Moodle.

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

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

Academic good practice Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and

avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.

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

Feedback

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

BAFA3.1: Fine Art Practice

Realisation & Exhibition

Credits /

60

ECT value

(30)

Overview

The 3rd year provides you with an intensive year of study with a substantial period of self-directed research and practice. This Unit runs throughout the year and primarily focuses on the development of your art practice and contextual research. It runs alongside your work on the BAFA3.2 Art Histories Dissertation unit and BAFA3.3 Professional Fine Art Practice unit. The Unit requires you to take considerable responsibility for independently managing and sustaining your art practice. Managing an independent art practice is highly challenging and to do well on this unit you will need to draw upon all of the skills you have developed so far on the course and be fully engaged, pro-active, ambitious and committed.

During this Unit, you will further develop and refine your self-directed work, building on and extending the knowledge and experience gained in the previous Units. You will continue to deepen your understanding of materials, techniques and processes and their creative applications, as well as your contextual knowledge relating to your area of individual practice. The aim is to apply this practical and contextual knowledge to the realisation of a body of developmental work forming the basis for your degree show. The degree show will represent the culmination of the 3 years of your study on the course in the form of a public exhibition.

During the Unit, you will attend a series of Professional Practice sessions focusing on equipping you with the readiness for constructive engagement in your future career, facilitating your transition from student to early stage professional practitioner or for further study at postgraduate level. These sessions will also support you to prepare for the unit BAFA3.3 Professional Fine Art Practice that runs in the 2nd semester. Assessment is based on studio work throughout the year including the work that you produce and exhibit for your Degree Show, supporting material such as sketchbooks and documentation of your practice and your research and reflective journals.

Indicative Content

- Independent project planning and time management
- Defining personal goals in the producing a final body of work
- Concluding of focused subject research
- Articulation of subject, material choices and final outcomes
- Consideration of relevant sustainable, H&S and ethical issues
- Production of a public facing exhibition of work
- Curation and installation of final body of work
- Concluding reflection and evaluation of Self-Directed Outcomes

Learning Outcomes

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

1. in depth knowledge and detailed understanding of the key contemporary and historic precedents related to your intentions and a researched, focused context for the subject of your self-directed practice;
2. sustained and effective exploration of materials, techniques, visual research and relevant theory to support the establishment of self-directed practice;
3. a focused critical and practical understanding of materials and processes and their relationship to the ideas and themes of your practice, evidenced in the realisation of a coherent body of work;
4. the effective use of a framework for self-directed practice informed by personal development planning and sustainability, resulting in the presentation of a public facing exhibition.

Learning Hours

600

Learning hours breakdown

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

Library & Learning Resources

Essential Reading

Ammer, M., Hochdorfer, A. & Joselit, D. (eds.) (2015) *Painting 2.0: Expression in the information age*. Munich: Prestel.

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

Boon, M. and Levine, G. (eds.) (2018) *Practice*. Documents of Contemporary Art. London: Whitechapel Gallery.

Graw, I., Birnbaum, D. & Hirsch, N. (eds.) (2012) *Thinking through painting: Reflexivity and agency beyond the canvas*. Berlin: Sternberg Press.

Moszynska, Anna. (2013) *Sculpure now*. World of art. London: Thames & Hudson.

Williams, G. (2014) *How to write about contemporary art*. London: Thames & Hudson

Recommended Reading

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

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

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

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

Assessment

BAFA3.1

Method

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

Diagnostic assessment:

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

Formative assessment:

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

Summative assessment:

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

Requirements

You should submit:

- Curation and presentation of final Body of Work in the public facing Degree Show.
- Assessment Reflective Journal Form (1500 to 2500 words)
- Personal Development Archive

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or

	students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.												
Date & time	Notified in unit briefings and detailed on Moodle.												
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria.												
Grade	Marking Criteria												
PASS	<table border="1"> <tr> <td rowspan="2">1st</td> <td>85-100%</td> <td>There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes</td> </tr> <tr> <td>70-84%</td> <td>There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes</td> </tr> <tr> <td rowspan="3">2.1</td> <td>60-69%</td> <td>There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes</td> </tr> <tr> <td>50-59%</td> <td>There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes</td> </tr> <tr> <td>40-49%</td> <td>There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes</td> </tr> </table>	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes	70-84%	There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes	50-59%	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes	40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
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	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes										
		50-59%	There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes										
		40-49%	There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes										
	FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes										
1 – 34%		There is inadequate evidence to demonstrate achievement of the Learning Outcomes											
0%		No work submitted to demonstrate achievement of the Learning Outcomes											
Academic good practice	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also leaflets available in the library on referencing.</p> <p>Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits.</p>												
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.												

BAFA3.2: Art Histories

Dissertation

	Overview	BAFA3.2
Credits /	20	
ECT value	(10)	
Overview	<p>The Unit runs alongside <i>BAFA3.1 Fine Art Practice: Realisation & Exhibition</i> and provides you with an important opportunity to research and study in greater depth a particular subject related to your developing studio practice. The research that you undertake for this unit should be directly related to your practice and support the development of your artwork. Your choice of your art-histories related theme will be based on tutorial and seminar discussion from the end of your year 2. It will be chosen and refined by you into a specific topic that you will interrogate through a self-directed piece of research. Group and individual tutorials will support you to develop your research investigation and the structuring of your thesis. (Suggested word count 5000-6000). The Unit aims to enable you to confidently articulate your understanding of your chosen theme within the context of art histories and its theories contexts.</p>	
Indicative Content	<ul style="list-style-type: none"> • Guided timetable planning • One to one Dissertation tutorials • Self-Directed Research and Development • Articulation and Specification of Dissertation subject • Refinement and Completion of dissertation 	
Learning Outcomes	<p><i>In order to successfully complete this unit your work should demonstrate:</i></p> <ol style="list-style-type: none"> 1. In-depth knowledge and understanding of key concepts, theoretical and socio-political contexts in relation to a chosen theme based on a sustained and effective self-directed research. 2. an appropriate application of a range of developed research skills, contextualisation, critical interpretation and analysis, and evaluation, to effectively communicate complex findings and arguments related to a chosen theme. . 	
Learning Hours	200	
Learning hours breakdown	Scheduled learning and teaching activities:	28 %
	Guided independent learning:	72 %

Library & Learning Resources

Essential reading

- Cottrell, S. (2008) *The study skills handbook*. 3rd edition. Basingstoke: Palgrave Macmillan.
- Godfrey, J. (2010) *Reading and making notes*. Basingstoke: Palgrave Macmillan.
- Greetham, B. (2014) *How to write your undergraduate dissertation*. 2nd edition. Basingstoke: Palgrave Macmillan.
- Mann, S. (2011) *Study skills for art, design, and media students*. Harlow: Longman.
- Williams, K. (2009) *Getting critical*. Basingstoke: Palgrave Macmillan.

Recommended Reading

- Bolker, J. (1998) *Writing your dissertation in fifteen minutes a day*. New York: H.Holt.
- Greetham, B. (2008) *How to write better essays*. 2nd edition. Basingstoke: Palgrave Macmillan.
- Williams, K. (2013) *Planning your dissertation*. Basingstoke: Palgrave Macmillan
- Buzan, T. (2006) *Use your head: Innovative learning and thinking techniques to fulfil your potential*. New edition. London: BBC.
- Buzan T. & Buzan, B. (2010)
The mind map book: unlock your creativity, boost your memory, change your life. Harlow: Pearson.
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Assessment

BAFA3.2

Method

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

Diagnostic assessment:

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

Formative assessment:

is normally undertaken mid-way through a unit; it increases the effectiveness of learning by providing developmental milestones

on which structured feedback related to the intended learning outcomes is given to enable you to improve your performance in the future (often known as feed-forward);

Summative assessment:

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

Requirements	You should submit:	
	<ul style="list-style-type: none"> • 5,000 maximum word count Dissertation 	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.	
Date & time	Notified in unit briefings and detailed on Moodle.	
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the assessment criteria.	
Grade	Marking Criteria	
PASS	1st	85-100% There is consistent and strong evidence with outstanding examples that demonstrate achievement of the Learning Outcomes
		70-84% There is substantial and strong evidence with excellent examples that demonstrate achievement of the Learning Outcomes
	2.1	60-69% There is substantial evidence with some very good examples that demonstrate achievement of the Learning Outcomes
		50-59% There is consistent evidence with some good examples that demonstrate achievement of the Learning Outcomes
	3	40-49% There is adequate evidence, with some sound examples that demonstrate achievement of the Learning Outcomes
FAIL		35-39% There is inadequate evidence, with some examples to demonstrate achievement of the Learning Outcomes

1 – 34% There is inadequate evidence to demonstrate achievement of the Learning Outcomes

0% No work submitted to demonstrate achievement of the Learning Outcomes

Academic good practice

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

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

Feedback

Written and verbal feedback will be provided within 40 term-time days of the summative assessment.

BAFA3.3: Professional Fine Art Practice

	Overview	BAFA3.3
Credits /	40	
ECT value	(20)	
Overview	<p>This Unit runs in the second semester of your 3rd year and is focused on your professional realisation of your practice, specifically how you document and curate your work, employing a range of formats.</p> <p>Building on the knowledge and understanding you have acquired throughout the course and, more recently during the professional practice talks, seminars, study visits and workshops during the 1st semester, you are required to critically and professionally engage in the documentation and presentation of your practice.</p> <p>This will include:</p> <ul style="list-style-type: none">• A verbal and visual presentation (likely to be a PowerPoint presentation) that contextualises your practice;• preparing a digital portfolio that effectively represents your work, ideas and their context with photographic documentation and written statements;• preparing and presenting a physical portfolio of 8 to 12 selected works on paper;• the organisation and presentation of your Degree Show;• an art related application such as a competition, open call exhibition, residency, fellowship, or any other post Art School opportunity. <p>The work from this unit provides an important step from undergraduate study to professional practice and while there are different elements that make up your assessment submission you are encouraged to see the 3rd year as a holistic period of study with the 3 units being very closely related and mutually supportive.</p>	
Indicative Content	<ul style="list-style-type: none">• Portfolio editing/curation• Self-Directed and collaboration planning• Preparing personal statements and press release• Artist and Art-world talks and seminars• Professional practice seminars funding, exhibiting, curating and galleries	

- Emerging practice positions and navigation within the arena of fine art industries
- Proposals, applications, competition preparation / submission
- Network construction, social media platforms and promotional media exploration
- Exhibition preparation and participation

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

1. in depth knowledge and understanding of contextual, critical, ecological and ethical issues which relate to the professional presentation of fine art practices;
2. effective understanding and awareness of appropriate professional opportunities and an ability to make an effective case for your artwork;
3. professional preparedness, project management and forward planning to realise a public facing exhibition
4. relevant and effective presentation of your practice through documentation and public facing exhibition

Learning Hours 400

Learning hours breakdown *Scheduled* learning and teaching activities: 28 %

Guided independent learning: 72 %

Library & Learning Resources *Essential Reading*

Davis, R. & Tilley, A. (2016) *What they didn't teach you in art school: What you need to know to survive as an artist*. London: Ilex.

Degen, N. (2013) *The market*. Documents of contemporary art. London: Whitechapel Gallery.

Groys, B. (2016) *In the flow*. Verso: London.

Kolb, B.M. (2020) *Entrepreneurship for the creative and cultural industries*. 2nd edition. London: Routledge.

O'Doherty, B. (2013) *Studio and cube: On the relationship between where art is made and where art is displayed*. New York: Columbia University.

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

Recommended Reading

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

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

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

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

Assessment

BAFA3.3

Method

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

Diagnostic assessment:

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

Formative assessment:

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

Summative assessment:

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

Requirements

You should submit final work and supporting material as follows:

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

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or

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

